

Artistic Interventions in Finnish Social and Health Care Organizations

A Case Study of Developing Work Communities with Community's Artists

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SUMMARY

This Master's thesis research examines organizational learning through artistic methods in Finnish social and health care organizations. The theoretical framework is based on social constructionism and consists of four main concepts (professional artistry, reflective practice, polyphony, third space) that discuss the importance of reflection and reflective processes when developing work communities with artistic interventions.

The study was carried out as an ethnographic case study in a Finnish project Tukeya porras. The project has created a new kind of wellbeing service in the Lahti area where professional visual artists are placed in social and health care organizations as community's artists. Artists pursue their own artistic work in relation to the community, and aim to contribute to the wellbeing and learning of the whole community.

The principal research method was participative observation as the researcher worked as an intern for the project from May 2014 until December 2014. In addition to the field diary, the research data consists of written material of the project and organized group interviews of four customer organizations, collected in Lahti in October 2014. The interviews were conducted as thematic interviews and analysed with the method of theory-bound content analysis. The interest of this research is to discover how the concept of community's artist is constructed within the project, and whether the working of the artists enhance individual and collective reflection in the work communities and lead to organizational learning.

The concept of community's artist is a new job description that requires collaboration of multiple actors from the field of art and social and health care; yet the coordinators of the project play a significant role as they organize and support the co-working. It emerges that the community's artists inspired the workers of social and health care to employ more creativity in their work and to question normative ways of conducting their work. As people reacted differently to the working of the artist expressing divergent opinions and worldviews, the work communities were able to get to know themselves better and to grow in tolerance towards each other. In some communities the artist and the workers of social and health care came up with new ways of conducting their work in collaboration, allowing both parties to grow professionally.

Even though the findings of the study cannot be generalized, the richness of the data enables the study to contribute to a deepening understanding of arts-based working in a specific context and providing information about the nature of the project Tukeya porras. It is concluded that an important characteristic of the concept is the way in which reflective processes and their following development initiatives are born at grass-roots level.

Key words: developing working life, organizational learning, reflection, artistic interventions, social constructionism, professional artistry, reflective practice, polyphony, third space

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TIIVISTELMÄ

Tässä pro gradu -tutkielmassa tutkitaan taidelähtöisen työskentelyn vaikutuksia suomalaisissa sosiaali- ja terveysalan organisaatioissa. Tutkielman teoreettinen viitekehys pohjautuu sosiaaliseen konstruktionismiin, ja se koostuu neljästä pääkäsitteestä (ammattillinen taiteilijuus, reflektiivinen käytäntö, moniäänisyys, kolmas tila), jotka käsittelevät reflektion ja reflektiivisten prosessien tärkeyttä työelämän kehittämisessä taiteellisten interventioiden avulla.

Tutkimus toteutettiin etnografisena tapaustutkimuksena lahtelaisessa Tukeva porras -hankkeessa. Hanke on luonut uudenlaisen hyvinvointipalvelun, jossa ammattikuvataiteilijoita sijoituu sosiaali- ja terveysalan organisaatioihin yhteisötaiteilijoiksi. Taiteilijat tekevät omaa taiteilijan työtään suhteessa työyhteisöön ja pyrkivät työllään edesauttamaan koko yhteisön hyvinvointia ja oppimista.

Tutkija työskenteli hankkeelle harjoittelijana toukokuusta 2014 joulukuuhun 2014 asti, joten tutkimuksen päättökäsittelemänä on osallistuva havainnointi. Kenttäpäiväkirjan lisäksi tutkimusaineistoon kuuluu hankkeen kirjallinen materiaali sekä ryhmähaastattelut, jotka pidettiin neljässä asiakastoimipisteessä Lahdessa lokakuun 2014 aikana. Haastattelut toteutettiin teemahaastatteluina ja analysoitiin teoriaohjaavan sisällönanalyysin avulla. Tutkimusintressinä on selvittää, mistä eri osista yhteisötaiteilijan konsepti rakentuu, ja lisäksi yhteisötaiteilijan työskentely yksilöllistä ja kollektiivista reflektiota työyhteisöissä, ja johtiko tämä organisaatioiden oppimiseen.

Yhteisötaiteilijan konsepti on uusi työnkuva, joka vaatii taiteen ja sosiaali- ja terveysalan toimijoiden yhteistyötä. Hankkeen koordinaattoreilla on työskentelyssä merkittävä rooli, sillä he organisoivat ja tukevat yhteistyötä. Tutkimuksesta käy ilmi, että yhteisötaiteilijat innostivat sosiaali- ja terveysalan työyhteisöjä kyseenalaistamaan normatiivisia työtapojaan ja käyttämään enemmän hyödyksi luovia työmenetelmiä. Työskentelyn aikana työyhteisön jäsenet oppivat lisää toisistaan ja tulivat suvaitsevimmiksi toisiaan kohtaan. Joissakin yhteisöissä osapuolet kehittivät uudenlaisia yhteistyötapoja, jotka mahdollistivat molemminpuolisen ammatillisen kasvun.

Vaikka tutkimustulokset eivät ole yleistettävissä, tutkimus tuo uutta tietoa Tukeva porras -hankkeesta sekä taidelähtöisestä työskentelystä tietyssä kontekstissa. Lopuksi todetaan, että yhteisötaiteilijan työskentelyssä merkittävää on se, että reflektiiviset prosessit ja niiden pohjalta syntyneet kehittämishankkeet ovat saaneet alkunsa ruohonjuuritasolta.

Avainsanat: työelämän kehittäminen, organisaation oppiminen, reflektio, taiteellinen interventio, sosiaalinen konstruktionismi, ammatillinen taiteilijuus, reflektiivinen käytäntö, moniäänisyys, kolmas tila

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1. Introduction

Today's working life is going through major changes in Europe and in Finland, raising questions about adequate ways of developing working life. There are many challenges – and novel opportunities – that have to be encountered with comprehensive understanding about the nature of modern work. Whereas previously most of the workforce was engaged with industrial production, today's employees are working in the service industry and in different tasks relating to the development of products and services. Today's work requires multisectoral understanding and creativity; yet, the working methods and mindsets are still largely tied to the values of efficiency and profitability originating from the industrial age. Also, even though the new ways of working provide interesting opportunities for professional and personal growth and learning, many people feel burdened with information overload and feelings of rush and pressure. (TEM 2012, 5.)

In Finland, especially the field of social and health care is changing substantially. There are global and national trends affecting the constitution of work, making the work environment complex and unpredictable. In the near future more and more people will be needing care while the national growth of production is retarding, diminishing the funding possibilities of public health care. Thus the focus of the work is shifting towards customer orientation and preventative measures, cost efficiency, evaluating the impressiveness of work, and remodelling the distribution of work between different occupational groups. Since the demand for the services is constantly growing, new ways of utilizing the know-how of the professionals of health care is needed. Building up multiprofessional collaboration, networking and additional education are some means of rising to the challenge. (Vesterinen 2011, 30.)

This study aims to contribute to the questions of developing the work of social and health care in its changing environment. As the demands indicated to the professionals of social and health care are getting more and more challenging, people are left with less and less time for reflecting and developing their own work. Also, with the need to deal with many responsibilities, the work time is often consumed by running from one place to another, making the workers unable to properly engage with the patients and give them the time and presence they need. Affecting the quality of the care work, this also leads the workers to feeling unempowerment, frustration and guilt.

When it comes to developing working life in Finland in the social and health care sector and in general, there are many initiatives that have been brought up. For example, there is a project called *Working Life 2020*¹ that aims to enhance both the wellbeing and profitability of workplaces. Many actors have participated to the project, creating a large network and producing good results. For instance, a network for developing leadership has been generated, providing information, sharing good practices and advancing leadership training. In the private sector there are more and more companies providing consulting on different topics. Undoubtedly, many actors have taken up the challenge to mould today's working life to respond to the realities of the 21st century more effectively.

All the initiatives of developing working life could be regarded as considerable steps that contribute to tackling the challenges of our time; yet, there are a few important points to consider. Referring to the constantly changing nature of the working life, Alasoini (2012, 10) states that the initiatives of development should above all promote open-mindedness and give space to people's creativity and initiative instead of aiming to make people simply conform to the increasing demands of their work. Also, following Niemi's (2015) lecture at the University of the Arts in Helsinki, Finland², the working life of the future is one of sharing – we have to be willing to learn from one another and to cross professional boundaries. When productivity was previously believed to be achieved by silo-thinking, by strict specializing and acting within one's own professional field, today's working life needs to be co-created: its complexity and challenges can only be understood through the collaboration of people coming from different fields.

To promote development work that takes into consideration people's creativity and uniqueness and value networking over organizational boundaries, artistic methods have plenty to offer. When bringing arts into the context of working life, the established concepts to refer to such working are *artistic interventions* and *arts-based initiatives*. These methods have been applied in organizations to support change, to strengthen creativity and innovation capability, to improve working conditions, and to enhance the skills of workforce. Artistic interventions are always artist-led processes tailored to address a specific organizational challenge. (Heinsius & Lehtikoinen 2013, 6–14.)

¹ <http://www.tyoelama2020.fi/>

² Niemi's lecture at the University of the Arts, on 27th January 2015. <https://vimeo.com/118219536>

An artistic intervention can be defined in many ways. According to Heinsius & Lehtikoinen (2013, 14) it is “an interdisciplinary professional practice that takes place in business settings and involves professional art-making and creative arts practices”. Following Schiuma (2011, 1017/6533), “an arts-based initiative can be interpreted as any management action using one or more art forms to enable people to undergo an aesthetic experience within an organization or at the intersection between the organization and its external environment, as well as to embed the arts as a business asset”. To put it simply, an artistic intervention is “a process where people, practice and/or products from the world of arts step into the world of organizations” (Antal 2014, 180).

Alongside artistic interventions, other common terms to refer to such working are *arts-based working*, *artistic methods* or *applying arts*: using the methods of theatre, dance, fine arts, writing or music as a part of developing an organization, work community or personnel. What is important to notice is that arts-based working does not provide patent solutions to clearly defined problems – rather, it acts as a catalyst that initiates and advances processes of development. One of its characteristics is revealing established roles, routines of discussion and rooted patterns of behavior; in short, helping to find new viewpoints. (Taidetta työelämään 2013, 5.) In this study I use these concepts as equivalents.

In practice, arts-based working can take different forms in different organizations – the possibilities are limitless. Art can be brought to the working environment, for example by hanging paintings or photographs within office workplaces, or the arts can be incorporated into organizational activities. In this case, people can be instructed to engage in arts-based activities to promote learning or to go through an aesthetic experimental process. (Schiuma 2011, 1025/6533.) A concrete example of arts-based working in social and health care would be an emphasizing exercise where caretakers aim to understand better the experiences of the elderly. In the exercise the caretakers are listening with their eyes closed when a person is reading aloud descriptions of nursing situations. The stories vary in relation to the working attitude of the caretaker: do they treat the old person carefully or carelessly. The participants try to identify with the experiences of the old person and after the exercise, explore their feelings and share them with each other. (Mäkisalo-Ropponen 2014, 241.)

Different initiatives of applying arts in developing working life have been brought up in Finland and in Europe. For instance, a hub to Europe’s artistic interventions in organizations called *Creative*

Clash has been established³. It brings producers and trainers together through events and networking, and its mission is to transform Europe with the art and to deepen the understanding of the role of art in society. Within the organization, a comprehensive mapping of producers of artistic interventions has been made. Several producers already exist, for example *TILLT* in Sweden, *3ca* in France, and *Conexiones Improbables* in Spain. Another significant European project, *The Transmission*⁴, is focused on questions of the situation of the artist in society and the engagement of artists in wider cultural practices. The project has initiated both research and training, and brings forth the differences of how art is seen in different European countries. Despite the diversity of the context and the struggle of finding a common language, they, too, promote the belief that artists have a vital role in today's Europe.

In Finland a good deal of initiatives have also been launched. Within the project *Wellbeing from the arts and culture in 2010–2014*⁵, many proposals of action relating to enhancing wellbeing and health with the methods of art were made. The results of the project show that awareness on the positive effects of arts and culture on wellbeing has increased, as well as the use of such methods. The project *TAIKA* in 2008–2013⁶ studied the effects of arts-based methods in working life, its focus on social and health care, and claimed that the use of artistic methods has become an integral part of working life development. To promote the utilization of arts, culture and sports in working life, the network *TAKULI* (Näköala keinusta 2014, 56) has been established. The network unites researchers, professionals of applied arts, practitioners from the private sector and actors from the ministries and the third sector. It seeks to collaborate across organizational and project-related boundaries. In Finland, a major developmental step was made as the specializing program for training artists for developing working life was initiated in 2014–2015⁷. The program was aimed at artists who were interested in combining their artistic knowledge and creative skills with the questions of innovation production, developing working life, enhancing communality and adult education.

³ <https://tillteurope.wordpress.com/>

⁴ The Creative Worker report. <http://issuu.com/chrissiet/docs/the-creative-worker-pdf>

⁵ Taiteesta ja kulttuurista hyvinvointia. The final report 2010–2014.

http://www.julkari.fi/bitstream/handle/10024/125920/URN_ISBN_978-952-00-3578-5.pdf?sequence=1

⁶ <http://blogs.helsinki.fi/taika-hanke/>

⁷ <http://www.tekes.fi/nyt/uutiset-2014/fiiliksen-uutiset/taideyliopiston-teatterikorkeakoulun-uusi-koulutusohjelma-vie-taitelijoiden-osaamista-tyoyhteisoihin/>

According to the National Institute for Health and Welfare (THL), the use of arts-based initiatives has increased especially in social and health care during the last 20 years⁸. Over this time a great deal of research-based evidence has been generated to demonstrate the utility of arts-based working in child welfare and in elderly care. As the studies present, art can be very helpful in constructing the relationship between the caretaker and the client. For example, Känkänen (2013) has researched arts-based working in Finnish child welfare institutions for several years and emphasizes the role of the arts in creating space for communication, self-expression, and understanding between the adult and the child. Through arts, a space free of control can be found where the child can become the owner of their story. Engström (2013), on the other hand, investigated what kind of views social and health care workers in elderly care have about the effects, challenges and significance of arts-based working. The study was a part of the project *Osaattori*⁹ that brought arts-based working in retirement homes while contributing to the employment of artists. According to the study, arts-based working improves both the quality of life of the elderly as well as the employees' wellbeing at work.

The field of applied arts is vast – many global and national initiatives and studies have shed light on the working mechanisms of arts in the context of developing working life. Finland has not fallen behind, but has rather been a pioneer of such working. Turning to this study, it is a part of the project *Tukeva porras*¹⁰ that tests and puts into practice a novel working model where professional fine artists are placed in social and health care institutions as *community's artists*. The artists pursue their own artistic work, drawing the themes of working from the communities, and adapting their working methods with the everyday life of each institution. The artistic working is seen as something that enhances equality and communality between the people living and working in the institutions.

The concept community's artist has close links to the community arts movement that is inspired by social justice activism and promotes the principle of cultural democracy¹¹. As community art is used as a tool for stimulating dialogue, documenting community-rooted narratives and encouraging self-empowerment of communities, a community's artist also aims to become an integral part of the community. Not only does the artist bring an artistic process into the community, helping it to look

⁸ https://www.thl.fi/fi/web/lapset-nuoret-ja-perheet/tyon_tueksi/menetelmat/taidelahtoiset_menetelmat

⁹ <http://www.osaattori.fi/>

¹⁰ <http://www.tukevaporrass.fi/>

¹¹ <http://inspireart.org/en/resources/communityart/>

at itself from a different perspective, they also try to create a new work role in social and health care and to contribute to the welfare services in their unique way.

The aim of this study is to investigate artistic working in social and health care from the point of view of developing work communities. Arts-based methods have been researched in social and health care extensively – the focus of the studies has been mostly on the wellbeing of either the customers or the workers (Taiteesta ja kulttuurista hyvinvointia. Toimintaohjelman 2010–2014 loppuraportti, 2015). Therefore, in this study I will approach the case with an interest in organizational learning. More specifically, my interest is two-fold: I explore the role of the project as a producer of artistic interventions – how the concept community’s artist is realized in practice. In addition, I ask how the learning process of the work communities proceeded during the artist’s working. The research interest is related to a certain understanding about learning. Following Harmaakorpi’s¹² thinking, most of our learning methods are, unfortunately, based on gathering information and learning by memorizing. There is not enough space for gaining insights by oneself. Effective learning and independent and critical thinking are achieved only by asking questions and discovering by oneself. Art is a great way to contribute to such learning.

Clearing the goals of this study, I am interested in the concrete courses of action that form the concept community’s artist as well as the learning processes of the work communities. The research questions for this study are thus the following: 1) How is the concept community’s artist constructed in the social and health care organizations involved in the project Tukeva porras? 2) Did the working of the community’s artist enhance individual and collective reflection in the work communities, and further, lead to organizational learning? I expect it to be interesting to see the outcomes of such development initiative in a time when the field of social and health care is going through major changes, affecting people’s work greatly and also limiting the available resources for any extra activities. As the project is Finnish and has connections to different Finnish development initiatives, I will keep the focus of this study in Finland, linking it to the way in which arts have been applied in Finnish working life.

This study has strong personal connections. Having grown up in a musician family and been engaged with different forms of arts throughout my entire life, I am glad to be able to combine my knowledge in the arts and in social sciences. During the process, I have become acquainted with

¹² <http://innosusi.blogspot.fi/>

several people doing research in the field of arts-based initiatives who have helped me to deepen my understanding about the field¹³. Not only have I learned new ways of engaging with and working with arts, but also been able to do careful self-reflection on my relationship towards the arts and the academic world. Thus, the research has been a significant learning journey for me, and in this study I am able to present only a part of this process.

¹³ I want to address a special thanks to researcher, Ph.D., Anne Pässilä, who has introduced me to the field of applied arts and helped me greatly during this process, and Eili Ikonen, a fine artist and the main coordinator of *Tukeva porras*, who has presented me the world of fine arts and supported my growth as a young professional of developing working life. I also want to thank all of the artists of the project *Tukeva porras* and the participants of the training program *Becoming Artist-developer in an Organization of University of the Arts in Helsinki*: they have been my inspiration for doing this research and showing me the enormous potential that arts-based working carries.

2. Background of the study

In this chapter I will present the background of the study. I will briefly offer some general information about workplace development in Finland, then go through studies relating to arts-based working. I will also discuss the role of the arts in society and explain the role of the producer of artistic interventions.

2.1 Workplace development

Workplace development is a whole that combines various different approaches. It is an effort to improve productivity, profitability and wellbeing at work. There are many ways of aiming at these goals: development projects led by consultants, research-based workplace development, public national development projects, individual supervision of work and occupational psychology. Thus, development work is implemented on all levels: individual, organization and society.

Management consulting is a common method of workplace development and it is growing constantly as a business (Ramstad & Alasoini 2007, 3). Management consultants are professionals who are specialized in transmitting their knowledge in business administration over different industries. Their work is a combination of a vast range of expert services that are temporary in their nature and include guidance and counselling tied to the specific know-how of the consultant. (Lehtonen 2006, 11.) Cooperation between organizations and research and development units of different institutions has also become more common. Referred as research-based workforce development, the method combines research and development work in order to support the organization in solving its problems and providing new research results. (Ramstad & Alasoini 2007, 4–5.)

On an individual level, workplace development can be supervision of work. Professionals of the field give sessions, during which the employee gets to interpret and discern questions, experiences and feelings related to their work, work community and work role. The sessions are designed to help people to cope better with their work¹⁴. Development work on the individual level can also be

¹⁴ <http://www.suomentyonohjaajat.fi/tyonohjaus/>

considered through the lens of positive occupational psychology, which sees workplaces as institutions where people can enjoy their work and grow as persons (Hakanen 2002).

Turning to the concrete development work done in Finland, programme-based workplace development began in the 1990's. Since then, several programmes have been initiated to develop Finnish working life. Many actors have participated in the work, among others the Ministry of Labour, the Ministry of Education and the Finnish Funding Agency for Innovation (Tekes). The most powerful political will to renew Finnish working life, however, has been represented by the National Working Life Development Strategy. Comparing Finland to Europe in general, Finland is one of the countries that has invested the most in working life renewal and the advancement of workplace innovations in recent times; also, alongside with other Nordic countries, Finland is among the forerunners of technological and organisational change. (Alasoini 2015, 38.)

2.2 Previous research on applying arts in working life

Arts-based working has been commonly divided into two categories: arts enhancing wellbeing of the community and arts developing working life and innovativeness (Lehikoinen 2014). However, this distinction is to some degree artificial since artistic interventions tend to have impacts on multiple levels in the organization at the same time. Jansson (2014) has researched and classified different studies relating to the impacts and methodologies of artistic interventions. She underlines that the research field of applied arts is extensive, hence it is not reasonable to make a summary that would cover the whole field. More difficulties arise as the definition of arts and culture vary from study to study. In addition, when exploring the impacts of applying arts, one encounters not only a vast amount of different perspectives – studies focusing on the economic impacts of specific cases to studies representing and describing art projects in detail – but also many quarters with different interests. The numerous studies cover areas such as social and health care, wellbeing and creativity, innovation, developing organizations, enhancing organizational performance, combining action research and artistic inquiry, utilizing music and musical pedagogy, the enlargement of job descriptions of artists and applying dance. (Ibid. 3–4.)

In her study Jansson (2014) puts together some main results of previous research. Engaging with arts and culture extends one's life expectancy, prevents undesirable social behavior, develops self-knowledge and academic performance and enhances solidarity. In addition, art and culture activities

have impact on local economy and they can be applied in developing businesses as well as the personnel of organizations. Jansson concludes that even though the impact of arts is largely accepted, its verification seems to be a problem. The comparison between different studies is challenging since the methods, research frames and forms of art vary from study to study. Especially in Finland there are few case studies of artistic interventions with enough transparency in methodologies. In the existing literature, the problem seems to be addressed for cultural politics as a demand to build indicators that would demonstrate the effects of art. Jansson shows, however, that many of these problems are due to different understandings about the process of research and the role of the researcher. (Ibid. 3, 15.)

When familiarizing myself with the research field of applied arts, I went through a great number of Finnish and foreign studies and articles. There were studies relating to arts and management (e.g., Barry & Hansen 2006, Taylor 2008, Alvesson & Ashcraft 2009, Pässilä, Oikarinen & Harmaakorpi 2013, Taylor & Ladkin 2009), arts and organizational learning (e.g., Antal 2014, Pässilä & Oikarinen 2014, Nissley 2010, Barry & Meisiek 2010, Vince & Reynolds 2009), arts-based initiatives (e.g., Schiuma 2011, Schiuma 2009, Antal & Strauß 2013, Nissley, Taylor & Houden 2004), the producer of artistic interventions (e.g., Grzelec 2013, Korhonen 2013, Grzelec & Prata 2013, Heinsius & Lehikoinen 2013), and arts in social and health care (e.g., Taidetta Työelämään 2013, Nieminen & Sainio 2013, Gould & Baldwin 2004, Nicolini, Childerstone & Gorli 2004, Nisker et al. 2006). To piece the field together, I relied on Jansson's (2014) report and the reports created by actors within the project *Creative Clash*. In addition to acquainting myself with the existing literature, I attended several seminars and a conference related to the topic¹⁵, and participated the training program *Becoming Artist-developer in an Organization* organized by the University of the Arts in Helsinki¹⁶. Discussions with experienced researchers of the field¹⁷ have been a great help in understanding the breadth of the field. As for comprehending the field of fine arts and the current state of projects of applied arts conducted in the area of Southern Finland,

¹⁵ I have attended Summer School *Third:Space for Learning on Artists and Organizations* organized by Artlab, a Danish producer of artistic interventions; several *Learning Jam* events (Pässilä, Owens & Pulkki, 2016, forthcoming) investigating the relationship between arts-based working and learning at work; events organized by Susinno, a Finnish organization providing working life development services based on research and understanding about artistic processes and the 7th *Art of Management and Organization Conference 2014* in Copenhagen.

¹⁶<http://www.tekes.fi/nyt/uutiset-2014/fiiliksen-uutiset/taideyliopiston-teatterikorkeakoulun-uusi-koulutusohjelma-vie-taitelijoiden-osaamista-tyoyhteisoihin/>

¹⁷ Anne Pässilä (Ph.D., Lappeenranta University of Technology), a research scholar specializing in applying arts-based initiatives to support innovation and organizational development processes, Kai Lehikoinen (Ph.D., University of the Arts Helsinki), university lecturer of performing arts specializing in artistic interventions and Pekka Korhonen (University of the Arts Helsinki), pioneer of applied theatre in Finland.

discussions with my supervisor and the main coordinator of the project Tukeya porras helped me very much.

However, dealing with a research field this vast and considering the scope and interests of this study, I chose to focus on Finnish studies related to arts-based working. In the following subchapter, I go through studies that apply arts in social and health care, and the focus of chapter 2.2.3 is on studies that are concerned with combining arts and developing working life as well as enhancing processes of innovation. The overview of the studies is restricted; however, I chose these studies due to their relevance for my research interests and to give a whole picture about the investigated themes in arts-based working in Finland.

2.2.1 Arts-based working in social and health care

As Korhonen (2014) states, the multifaceted possibilities and ranges of usage of arts-based working have become more and more visible. Applying arts in its unconventional environments and the instrumental use of their learning potential are both more common and cause less astonishment among artists. In the beginning of 1990's, the notions relating to arts-based working appeared to the discussion of Finnish theatre, but now they have gradually been organized and linked to the larger trends of the society (Ibid. 7, 13–28). Yet, the most common way of applying arts in the development of working life in Finland has been to support the work in social and health care.

A Finnish project *TAIKA* (2008–2013) is a good example of applying arts in social and health care. 74 workshops of dance, picture, writing, photographing and process drama were conducted for 80 employees and 120 customers from three nursing homes and an adult social care unit. In addition to organizing workshops, artists worked in nursing homes alongside the regular personnel. As a result, a democratic way of working was formed between the social workers and the artists; this was a meaningful experience for both parties. Moreover, social workers felt they became acquainted with their fellow-workers better and some even started doing arts in their free time. Similarly to Jansson's (2014) results, however, it was found that tangible impacts of the project were difficult to measure – one cannot put the smiles on people's faces on a scale. Yet people agreed that arts-based working should be a part of social and health care education so that it would become a natural part of the profession. (Taidetta työelämään 2013, 19–20.)

To embed arts-based working into the practices of social and health care, a mentoring process was created alongside the project TAIKA (Nieminen & Sainio 2013, 4). In the model, different actors were mentoring each other: workers of social and health care one another, artists one another, as well as both sides one another. The process helped the artists to develop their professional identities into new directions, and the social workers to enlarge and diversify their job descriptions. It was agreed that the role of the mentor was not tied to questions of age or superior knowledge but to the unique expertise of each party. By creating the model it was emphasized that the common and shared learning process is the essential part of arts-based working. (Sainio 2013, 9–10.)

Engström (2014) examined the results of a Finnish project *Osaattori* that offered training both for artists and social and health care workers for applying different methods of art in elderly care. The project involved several elderly homes in four cities aiming to promote the entrepreneurship of the creative field and especially to encourage artists to work in social and health care. An important goal was also to diversify the possibilities of engaging with arts and culture in elderly care. Engström examined the results of the project in two elderly homes where the participants admitted that even though basic care work is already versatile, the encounter between the caretaker and the elderly is still characterized by a clinical point of view. With working methods of art, the quality of life of the elderly was enhanced as well as the sense of meaningfulness of the workers. (Ibid. 6–7.)

Luoma-Kuikka (2005) examined the possibilities of drama working supporting the work of immediate superiors in social and health care. The rapidly changing work environment and increased demands of social work have raised questions about adequate know-how and wellbeing of the work community and the quality of care provided to the clients. Therefore superiors are often under contradictory expectations, pressure and critique. Especially young, highly educated managers tend to experience burn out at some point in their careers. To deal with these challenges, Luoma-Kuikka conducted drama workshops where imaginary managers of different periods were created, which helped the participants to crystallize their roles as superiors. Working in a group, people were able to recognize their own leadership behavior patterns and to reflect on the deeper values influencing the field. Sharing within the group supported the overall wellbeing as the widened perspectives helped the managers to understand their jobs better. (Ibid. 102–108.)

Oravala (2014) has applied drama methods in her work in child welfare for years. She considers the methods essential taken the significance of creativity and play in the growth of a child. She describes how some children have a hard time handling with anxiety, aggression or excessive

diffidence, but with drama working such emotions can be safely processed. In addition, with drama methods children can forget the ordinariness of everyday life and dive into another reality for a moment. (Ibid. 217–230.)

Mäkisalo-Ropponen (2014) highlights the possibilities of art in bringing more humanity to the care work of the elderly. She had made an observation that social and health care professionals lack know-how in the use of non-verbal communication that would be important especially when dealing with patients with memory disorders. Since a major part of human communication consists of non-verbal messages, their proper use should be an integral part of the know-how of social workers. Mäkisalo-Ropponen conducted drama workshops where the encounter of the caretaker and the elderly was simulated in different ways. This helped the participants to understand the perspective of the elderly in a more profound way and to step out of their rigid work roles. The exercises strengthened the social worker's care and appreciation towards the customer and also provided understanding of the value of an authentic, human-to-human encounter in working life. (Ibid. 232–249.)

Like Mäkisalo-Ropponen (2014), Pekasti (2014) has used art methods in social and health care to bring forth a more humane perspective to the work community. She conducted a play with social workers and people recovering from mental problems. The process offered new insights for the workers about the potentials and strengths of the patients as the focus was shifted away from their medical condition. For the patients, on the other hand, the rehearsals and the performance of the play created confidence and nourished their abilities of self-expression. The whole group became more supporting and caring, allowing people to be themselves authentically. As Pekasti concludes, the greatest sources of creative group working are trust and respect towards people's uniqueness. (Ibid. 251–258.)

2.2.2 Arts in developing working life and enhancing innovativeness

Antal and Strauß (2013, 3, 25) point out that even though many organizational issues can be addressed with artistic interventions, both managers and employees seem to be the most interested in how such working can impact the factors that underpin the potential for innovation – helping people to see new ideas and possibilities. Turning to developing working life in general, with arts-based working it is common to work with issues such as dealing with the unexpected, being open to

the new and trusting the process. Arts-based working has also been applied to improve the sense of communality and the interaction skills of the employees. (Lehikoinen, Pässilä, Martin & Pulkki 2015.)

Puhakka (2005) emphasizes that an innovative and creative atmosphere requires team spirit and tolerance, which can be ameliorated with arts-based working. In her study, she used drama methods to help secondary school students to see the differences of their classmates as resources instead of disruptive factors, giving them first-hand experiences on how different people contribute to the whole. Moreover, the working contributed to diversifying the working methods of the students, bringing in more positive attitudes and leading to better learning results in general. (Ibid. 66–73.)

Lauri (2005) has noted that one of the biggest challenges of organizational life is to overcome strict working roles and to engage in working that is based on equality. Like Puhakka (2005), she used drama methods when aiming to improve solidarity in work communities. She notes, however, that arts-based working is not always easy to conduct: many might feel resistance towards such working and regard it useless in relation to the practical matters of their work. (Ibid. 82–86.)

Mäkisalo-Ropponen (2005) conducted drama workshops in order to enhance people's skills in working in a group. She had noticed that group work is often misunderstood as “working alone side by side” and not seen as a common effort of each member to contribute to the success of the team. The working consisted of going through imagined working life situations related to teamwork and specific issues of the community. During the working, behavioral patterns of each member were revealed, helping them to grow as a team and to develop their sense of communality. The working also promoted playfulness and creativity; two important aspects of productive group work. (Ibid. 95–97.)

When developing working life, questions of communication are of significance. With arts-based initiatives, Rusanen (2005) trained people working in customer service to listen to the client more carefully. Through the working, the participants developed an attitude of constantly trying to learn from the client instead of imposing one's own viewpoints. The working started from her observation that organizations still tend to prefer one-sided lectures over participative methods when training personnel. However, when it comes to communication skills, one needs concrete training and time for reflecting new information. With arts, learning is a more complete experience

that includes the person's bodily, social and cognitive aspects and thus often leads to more sustainable results. (Ibid. 146–162.)

Hiltunen and Rantala (2013, 12) note how in working life development, there should be a way to deal with even the most challenging issues of the work community. According to their studies, many difficult issues can be made visible in a safe and efficient way with arts-based working. The approach through arts provides enough distancing to the situation at hand, and enables to open up a free discussion where careful listening is usually encouraged. Artistic processes are also suitable for making established work roles visible and helping the community to find a more balanced state for working (Mäkisalo-Ropponen 2014, 326).

Growing people's awareness about certain issues and making working realities visible are likely the most effective mechanisms of working with arts. According to Rantala (2013), when engaging with arts-based working, common discussion habits of working life, such as the discourse of constantly striving towards better results and externally defined goals, can be made visible. This is due to the fact that in its nature, art is an action that does not need a goal as it is satisfying in itself. Then, when art is brought to the workplace, people often get confused since one does not need to achieve anything or to be compared to other people. Thus, with arts, one can reflect on their relationship towards their work and to consider alternative ways of doing one's job. (Ibid. 74–79.)

Kettula-Konttas (2005) sees that emotions play a significant role in working life as they affect our learning abilities and interactions with people. However, people rarely acknowledge this fact. She included drama working in her university teaching in order to teach the students the significance of knowing how to deal with emotions and to use them as a part of one's learning. In the exercises, real working life situations, such as negotiations, were simulated, which allowed the students to rehearse going to unknown situations and to deal with feelings of uncertainty. The practices also helped them to remember the learnt material better. (Ibid. 37–46.)

Many scholars of arts-based initiatives argue for the use of the intuitive mind in working life contexts. According to Pässilä (2014), this is due to the increased complexity of issues people are dealing with; there is a need of trying to make sense out of the situations in a new way. She has created a form of applied theatre, research-based theatre, which combines organizational thinking, working methods of applied theatre and collective reflection. Such working helps people to infuse intuitive thinking alongside the rational – according to Pässilä, this is the place where the true

potential of the work community is held. Working with research-based theatre, the work community gets to solve the issues blocking organizational innovativeness and to create new possible worlds of understanding and functioning. (Ibid. 285–288.)

Arts-based initiatives have been successfully applied in enhancing reflection in work communities and contributing to organizational learning. Pässilä, Oikarinen and Harmaakorpi (2013) argue that in order to engage in careful reflection, a perplexed situation can be of use, since its difficulties force people to reflect. However, as they note perplexity is often avoided in working life since it is equated with chaos and disturbance; thus, people are missing many opportunities to learn. To help the professionals of dental care to gain insights from the complexity of their work, Pässilä et al. created a perplexed situation with methods of research-based theatre. After the working, the participants understood the experiences of their teenage customers better and could develop the encounter more towards customer-orientation. The process also helped them to renew their thinking. (Ibid. 1–17.)

2.3 The producer of artistic interventions

As Tukeva porras is modeling a new kind of wellbeing service conducted via methods of fine arts, I will present some basic information about the producers of artistic interventions in this subchapter. There are more and more organizations with knowledge in artistic processes in Finland that offer such services mainly to the private sector (Grzelec & Prata 2013, 6–7). These include *Kokos Oy*¹⁸ that markets and delivers artistic interventions for businesses, *Humap Oy*¹⁹ that provides practical interaction and performance trainings to support leadership, working life skills and customer service, and *TheatreWorks*²⁰ that offers training based on drama pedagogy, working methods of theatre, and know-how in acting and developing organizations. In social and health care, there has been several projects that combine arts and wellbeing services²¹, such as *Hymykuopat*²² in 2009–2012, which brought together associations of arts and culture of a few Finnish towns in order to develop services for the elderly and to create the field of applied arts in Finland; *Voimaa Taiteesta*²³ in 2010–2013, which included six smaller pilot projects developing the methods of art to support

¹⁸ <http://www2.teak.fi/Palvelut>

¹⁹ <http://www.humap.com>

²⁰ <http://theatreworks.fi/>

²¹ https://www.thl.fi/fi/web/lapset-ja-perheet/tyon_tueksi/menetelmat/taidelahtoiset_menetelmat

²² <http://www.salo.fi/attachements/2012-05-03T15-07-4692.pdf>

²³ http://www.voimaataiteesta.fi/uploads/pdf/Voimaa_tauteesta.pdf

the work in social and health care and offering training for artists; and *Osaattori*²⁴ in 2012–2013, which brought different kinds of arts-based working in elderly care while enhancing the employment possibilities of the artists. Like Tukeva porras, these projects include several actors from different associations, and aim to bring together local social and health care services and the third sector. However, Tukeva porras is one of a kind in modelling a working method community's artist, with the aim of embedding such working as an integral part of social and health care services. In other projects, such working is usually consisted of conducting workshops that are temporary in their nature. The working method of Tukeva porras will be explained in more detail in chapter 4.

Since Tukeva porras is an actor of the third sector whose funding is mainly based on different grants, the information about producers offering artistic interventions for businesses is not totally applicable. However, the main principals are the same for both actors. Starting with the main tasks of a producer, Grzelec (2013) notes that the emphasis is on linking together artists and organizations to achieve sensible collaboration – to provide mutual development and to offer coaching for both parties. Also, since the field is still relatively new, one of the producer's main tasks is to create the market by sharing information about artistic interventions and their capability to add value for organizations, artists and the whole society. Therefore they need to build a network consisting of artists from different fields, policy makers and funding agencies. (Ibid. 86.)

The producer must understand the driving forces of an artist and the artistic process, and comprehend the changes in the society and how organizations function. There are certain steps to follow that help to create a successful artistic intervention. Firstly, the participating organization has to be willing to collaborate, and a suitable artist with interest in integrating the work into their own artistic practice has to be recruited. As the process starts, the producer has to engage in careful support, creating a safe environment for social interaction, translating the concepts from the world of arts and the world of organizations into a common language and acting as a buffer between the artist and the organization. A key function is to stimulate reflection on experience, which helps the participants to maximize their learning. After the intervention is done, it is crucial to evaluate the process and the outcome. The results act as a learning tool for the producer and as evidence for the organization involved. (Grzelec 2013, 86–87.)

²⁴ http://www.osaattori.fi/media/filer_public/2013/05/30/osaattorin_valiraportti_2012.pdf

2.4 Arts in the society

In this subchapter, I will discuss the role of the arts in the society by briefly representing some viewpoints from the sociology of art and current discussions about the emerging role of an artist in the society. According to Sevänen, Saariluoma and Turunen (1991, 5–6), the sociology of art is a vast field of study with many research traditions that differ from each other by their research interests, concepts as well as their methodological, epistemological and philosophical commitments. In general, it concentrates on artworks and art systems: art production, art brokerage and reception, consumption of art and questions related to its regulation in the society. It has a special character of crossing institutional borders of different branches of science, since many of its interests are linked to disciplines other than social sciences, for example philosophy, aesthetics and the study of literature. However, in this study it is unnecessary to present the different traditions, as the aim is rather to bring forward a few approaches that help to contextualize the theme of this study, how the arts is related to the society, and to present novel ideas about the way an artist relates to the society in the 21st century.

The ideal about art as independent and autonomous exists even today, often in the speech of artists themselves (Korhonen 2014, 15). The notion contains an understanding that the value of artwork is always intrinsic; since works of art do not have any practical function, they cannot have instrumental value. The ideal originates from Kant's *Critique of Judgement*, having links to the art for art's sake movement in the early 19th century. (Haskins 1989, 43.) A well-known German philosopher and social critic, Theodor Adorno, also advocated for the autonomy of art in his work *Aesthetic Theory*. According to him, art attains its autonomy through dialectical tensions with its own historical movement (Harding 1992, 183). He argues that art exists only due to its resistance to the society, by not submitting to its norms and making itself useful (Adorno 2006, 432–433).

Even though many actors in the art world prefer to see a work of art as an individual form of expression, there are many voices that challenge such thinking. Pierre Bourdieu, a French sociologist and one of the most influential thinkers in recent French social theory, regarded art as a contextualized and politicized practice. He states that the art world is a site of constant negotiation and conflict. This is demonstrated via the notion of habitus, the sum of skills, knowledge and abilities that are required to occupy a certain position in the society: in order to be an artist, one must possess certain skills – an artistic habitus. Moreover, artistic taste is determined by internal negotiations and power struggles between agents in the art field, not by the quality of a work of art.

Instead, quality is a relative matter, reflecting the position of an artist in the field. Thus, for Bourdieu, art cannot be understood for its own sake; it has to be viewed as a social product. (Saaristo & Jokinen 2008, 178–179.)

Turning to more recent discussions and following Bourdieu's viewpoints about the social nature of art, Korhonen (2014) talks about the change in the discourse of art: whereas previously the emphasis was on the final artwork, now the interest has shifted towards the artistic process and the interaction occurring between the artist and their audience. The meaning of the work of art is constructed together with people participating in the process and the aim is to engage in target-oriented discussion and to tap into a commonly held issue. Consequently, an artwork cannot be understood as a ready-made work without comprehension about its context, but as something that arises from a shared process. (Ibid. 14–15.)

Not only is the discourse of art changing towards its social and communal aspects, but there are also more and more initiatives exploring and actualizing the utility of arts outside its conventional environments. In practice this means, as Lehtikoinen (2014) explains, that there are major changes in the roles and job descriptions of artists. Today artists act in multiple social environments, practice many things in order to earn their living and consciously cross boundaries between making art and engaging in commercialism – the romantic notion of an artist committing oneself only to their art is starting to be outdated. Lehtikoinen presents the notion of *a hybrid artist*, a concept established by Gielen (2013), according to which artists are becoming hybrids that combine art, politics and economics in their working. Since art is never disconnected from the society, it cannot be understood as an independent area of functioning. Rather, artworks are part of complex networks of discourses and power relations.

Ending with recent trends in the profession of a fine artist, Cupore, a foundation promoting culture politics in Finland (Herranen, Houni & Karttunen 2013), has studied that most artists wish their job description would enlarge towards other sectors of the society, including services in social and health care as well as development projects relating to the wellbeing and training of personnel in the private sector. Furthermore, they acknowledge the potential of their know-how in expert work that needs creative thinking and ability to come up with divergent solutions. However, some artists disregard the need for projects applying arts in different ways, even though they admit art would be societally more significant if people engaged with it more. The issues that prevent people from

getting in touch with art relate to elitism and the lack of art education. All artists agreed, however, that art should be a part of people's everyday life.

In conclusion, the role of arts and an artist in the society is going through major changes. The romantic notion of an independent artist pursuing their artistic work in solitude is no longer plausible; the interest is shifted towards the social nature of art and the possibilities art can open up in new environments. While there is a tendency to measure the 'utility' of arts in the society, initiated often by decision-makers and leading to debates about the value and meaning of arts (Korhonen 2014, 15), there are also more and more genuine initiatives to integrate the arts more fully into the society and into the everyday life of people.

3. Theoretical framework

In this chapter, I will present the theoretical foundation of this study, starting with the ontology of the research - social constructionism - and continuing with approaches that focus on reflection and reflexivity in the context of organizational learning. Theories of reflection emphasize the importance of gaining insight from lived experiences (Pässilä 2012, Pässilä, Oikarinen & Harmaakorpi 2013), and thus are suitable for analysing the learning possibilities of arts-based working. As Antal (2014, 194) emphasizes, we should seek to understand the complex processes entailed in bringing artistic ways of knowing and doing in organizational contexts. Accordingly, in this study I argue that through reflection and reflexive practices it is possible to get insights on how arts-based working contributes to organizational learning.

3.1 Social constructionism

The ontological foundation of this study lies in social constructionism, a philosophy of science according to which the ways we talk about the world and how we represent it in different texts and images builds discourses through which we experience our subjective world. Thus the world is always socially constructed, as we are able to divide the world into categories through language. These categories change over time and adapt to current conditions. Yet, social constructionism is not a coherent theory but an approach including many viewpoints. (Burr 2002, 134–136.) More accordingly, following Mouzelis' (1995, 1) division of sociological theories into two types, tools and end-products, social constructionism has to be understood as a conceptual tool, facilitating the construction of theories that discern phenomena of the social world in a detailed way. Similarly, social constructionism is the starting point of this research and the building of the theoretical framework; a way of comprehending the world and relating to the data.

Gergen sees the value of social constructionism in its ability to cultivate the variety of voices found in the world. These voices link to polyphonic thinking represented later in the chapter. Social constructionism has been criticized for neglecting the question of values and ethics: how is it possible to make ethical choices in a world where one can only find an infinite range of points of view? However, Gergen points out that it is specifically through social constructionism that we are able to preserve even the most contradictory viewpoints and to embrace the fact that one cannot

find a right answer or a right way of doing things. (Burr 2002, 136.) As the principal purpose of social constructionism has been to raise awareness of certain phenomena (Hacking 2009, 20), it is compatible with research focusing on arts-based working where the aim is to make different points of view visible, and to look at them without seeking consensus. Moreover, the outcomes of artistic interventions can be seen as model examples of socio-constructionist learning theory as they enable people to meet each other as equals and to learn from one another (Korhonen 2014, 19).

When executing a research from the point of view of social constructionism, it is important to acknowledge the relationship between perception and theory. Since knowledge is consisted of social constructs instead of truthful claims about the world, the focal point of the analysis are not the phenomena of social world as such, but the ways in which the world is described and reasoned. A researcher can only find discourses that are related to a certain time, place and culture. Since they cannot claim their way of understanding “the right one”, they have to engage in a reflexive process as an integral part of the research, continuously questioning their assumptions and ways of knowing. (Nikander 2001, 282–283.)

Applying the approach of social constructionism to the point of view of this study -organizational learning through the arts - Gergen (2009) talks about *knowledge as an outcome of relational processes*. It is through co-action that the world of real is created – a particular discourse is counted as “knowledge” only within certain traditions, while in others it may only be “knowledgeable”. Different medical traditions illustrate this statement. Moreover, when approaching knowledge from a relational perspective and appreciating all its forms, we can open up to different kinds of knowledge, such as intuitive knowledge, tacit knowledge and common sense. Then we also come to notice that the knowledge claims of one group will very likely be discounted by another group. In the context of arts this is easy to see: the tendency to put premium on scientific knowledge over artistic one is not because of its superiority; it is because of people’s values and realities. (Ibid. 204–205.)

Moreover, Gergen (2009) notes the tendency of knowledge-making communities to isolate themselves, both from each other and from the broader public. He shows that the idea of separating disciplines of knowledge is linked to the assumption of the mind as an accurate mirror of the world and of an objective worldview. Even though communities of like-minded people are essential to generating knowledge of any kind, there are injurious consequences of dividing the world of knowledge into departments. For example, there is danger of antagonism, ignorance, a stifling of

creativity and a diminished contribution to general wellbeing. Gergen states, then, that strong disciplining is not sensible for creative exploration. The key is not to eliminate the community but to reduce the disciplinary stranglehold and to blur the boundaries between the inside and the outside. (Ibid. 213–214.)

With this understanding, the act of bringing the arts into the working life becomes sensible. Not only is it possible to see the trade-offs of “silo thinking” (Hulme et al. 2009, 540), but also to appreciate the different ways of knowing made visible by arts-based working and to acknowledge the capacity of such working to deal with conflicts. Further, turning to theoretical understanding of this study, social constructionist approach makes it possible to build a conceptual framework based on appreciation of different points of view. This approach also allows the researcher to relate to the data in a way that is aligned with the research setting, ethnography, where the researcher is inevitably a part of the subject they are exploring and thus, an active constructor and interpreter of the study.

3.2 Reflection and reflexive practices in organizational learning

Theories of reflection emphasize how we can learn and gain knowledge out of lived experiences. Reflection is an inquiry into the experience. Therefore, when engaging with arts, reflection is a key element in making sense out of the experience, developing deeper understanding and making links between different phenomena. Moreover, engaging with reflection, one tries to make sense out of perplexity instead of trying to control and get rid of it. (Pässilä 2012, 61.) As the following chapters indicate, in an organizational context, individual and collective reflection can be seen as an efficient way of learning and contributing to change.

3.2.1 Crisis of confidence in professional knowledge – The need for professional artistry and the importance of reflection

Schön (1987) talks about the crisis of confidence in professional knowledge. Even though more and more people confront situations in working life where one cannot rely only on professional knowledge and where one has to act in spontaneous, indeterminate ways, there is still a prevailing idea of professional knowledge as something technically rational and rigorous. This holds people

instrumental problem solvers – their actions stay rigid as they react to problematic situations according to their disciplinary background, which is always constricted. For example, a nurse sees different things in a situation compared to a doctor. It seems that when professionals face complicated situations, they name the problem and solve it by applying a theory. However, the problems of working life are nothing but well-formed and structured suitable for applying systematic knowledge. (Ibid. 3–4.)

There are many factors that make working life situations messy. For once, there might be several conflicts or contradictions inherent in the situation. Alternatively, a situation can appear to be a unique, “off the book” case. It is also common that a situation is infused with value conflicts, which complicate even the process of forming a coherent problem worth solving. For example, the job of a physician is often characterized by conflicting requirements of efficiency, equity and quality of care. None of these situations can be solved with rigid, technical knowledge. Hence, as Schön proposes, the most important area of professional practice lies beyond the conventional boundaries of professional competence. (Schön 1987, 3–7.)

Instead of having a great deal of professional knowledge, the core of professional competence is artistry. Schön (1987) describes artistry as intelligent and mysterious type of knowing that is different from our standard models of knowing. Artistry is an open question that should be studied through unusually competent performers. However, even though we recognize this kind of superior professional performance, we tend to grasp it with words such as “talent” or “intuition”. When using these words, we only attach names to phenomena that cannot be understood logically, and therefore distance ourselves from real understanding of the performance. (Ibid. 13.)

Understanding artistry is even more important given the current state of “professionalization” that actually means replacement of artistry by systematic and scientific knowledge. According to Schön (1987), there is little room for artistry in the practices of professionals. Instead of trying to make better use of research-based knowledge, we should concentrate on artistry and especially on their way of navigating in the zones of uncertainty. Moreover, with artistic knowledge, mature professionals could renew themselves and build their repertoires of skills on a continuing basis. (Ibid. 13–15.)

The question of dealing with uncertainty is essential here. *Professional artistry*, according to Schön (1987), is a competence shown in practice by practitioners in unique, uncertain and conflicted

situations. The competence does not depend on the ability to outline the courses of action – as theories of tacit knowledge emphasize, we know more than we can say. Describing the know-how we reveal in intelligent action, Schön talks about *knowing-in-action*. Riding a bike is an example of this – knowing is revealed spontaneously by skilful execution of the performance, but the performer is unable to make it verbally explicit.

(Ibid. 22.)

When handling more demanding situations, a skilful performer integrates *reflection-in-action* to the ongoing task. Different from reflection *on* action that is thinking back the situation where one acted, reflection-in-action is reflection in the midst of an action that does not interrupt it. For example, a physician engages in constant reflection while making a diagnosis for the patient. The thinking serves to reshape the ongoing doing, to make a difference to it. Like knowing-in-action, it is a process that cannot really be verbalized and plays a significant role in the acquisition of artistry. Despite the esoteric tone of artistry, Schön highlights its ordinariness. Knowing-in-action and reflection-in-action are infused in everyone's doing; similarly, applying artistry into professional practice means learning new ways of using one's competences. (Schön 1987, 26–31.)

Schön (1987) points out that technical rationality supports an objectivist view of the relation of the knowing practitioner and the reality they know. Thus, professional knowledge rests on a foundation of facts and all meaningful disagreements are resolvable. On the other hand, a practitioner's reflection-in-action is a constructionist view of the reality with which the practitioner deals. The practitioner constructs situations of their practice, exercising both professional artistry and all the other modes of professional competence. (Ibid. 36.)

3.2.2 What hindrances reflection in the organizational level? *From the reflective practitioner to organizing reflection*

Vince (2002) notes that theoretical understanding about reflection in management learning is narrowed to an individualised perspective and seen as an element of problem solving. Even though Schön (1987) has stretched the idea of reflection as problem solving, he has still continued to emphasize the importance of an individual. Vince (2002, 63–64), on the other hand, brings forth the idea of *organizing reflection* according to which organizations should seek to create practices that

stimulate reflection among all employees. As the practices become an integral part of the work routines, they contribute both to organizational learning and to democracy.

Vince (2002) underlines the lack of reflection, and especially assumption breaking, as a key feature of the failure of many successful organizations. However, the act of breaking deeply grounded assumptions in an organization is very challenging. As stated before, it is still considered as an individual skill or requirement – when an individual starts to question the foundational beliefs of an organization, they inevitably have to challenge the basis of the organization and its organizing principles, rationality and stability. Furthermore, the discourse of a ‘busy’ organization maintains the focus on individual reflection – there is no time for time-consuming collective reflection, which might challenge the established working methods. (Ibid. 67.)

Appearing as an impossible duty to fulfil, reflection with individual focus maintains existing power relations – if reflection were collective, there would be the danger of the collective undermining the established power relations in the organization. Even the ‘participative’ approaches organizations encourage, like self-managed teams, are actually processes of compliance to organizational norms – as they develop the organizational democracy, they also inevitably communicate its limitations. (Vince 2002, 68.) As Vince demonstrates, emphasis on individual reflection is deeply held in organizations, relating not only to organizational values but also to power relations, making the tendency difficult to break.

To overcome these hindrances, Vince (2002) proposes creating *reflective practices*. These are different kinds of practices that help organizational actors to question the assumptions behind organizational behaviour and to make power relations visible. As the task is not easy, and likely generates feelings of anxiety and uncertainty, the practices should take into account the way in which difficult emotions are worked through. One example of a reflective practice is a method called *organizational role analysis*, where an individual is encouraged to make links between themselves as a person, the organizational role they occupy and the organization. The process helps them to make a difference between the ‘real’ and the ‘imagined’ organization: there are as many realities of an organization as there are organizational actors. Engaging in such reflection, one is able to understand the significance of emotional, relational and political dimensions alongside the rational one. This is one of the key features of challenging organizational assumptions – to reflect on the unconscious at work. (Ibid. 71–72.)

According to my understanding, such reflection can be organized concretely in a variety of ways – for example, as group reflection sessions. The key is to focus on understanding how organizational actors are bound to behave through their roles, and despite the rational organizational mindset, the roles take part in emotional dynamics within the organization. The aim is to see through these mechanisms, and to start to perceive the organization in a more democratic way.

3.2.3 From reflective practices to reflexive practices: *Polyphony integral to organizational learning*

Pässilä, Oikarinen and Harmaakorpi (2012) extend the idea of reflective practices into *reflexive practices*. They emphasize that both reveal power tensions and provide opportunities for critical thinking and organizational learning, but the difference between the notions lies in the way of “knowing”. While reflection is related to what employees and managers already know, reflexivity indicates their collective self-activity to an intent of gaining emerging and new kind of knowing. Thus, in reflexivity “to know” is “to be at the intersection of what is already known and what is becoming, what is emergent in one’s knowledge”. (Ibid. 4.)

Besides the emphasis on knowledge emerging from interaction, an integral aspect of a reflexive practice is letting go of the effort of finding consensus. To understand such intention, the notion of *polyphony* is relevant (Pässilä 2012; Pässilä, Owens & Pulkki 2016, forthcoming). Polyphony means that various perspectives, voices and points of view can exist simultaneously. Consequently, in an organization, learning cannot be understood as finding the right answer or coming to a ready-made solution. Instead, the aim is to create transparency of the multiple interpretations of the participants, and to acknowledge their contribution to the learning of the community as a whole. Also, it is important to notice that one should not divide lived experiences into useful and non-useful ones. Experiences should be valuable as they are: both good and bad experiences contribute to people’s learning, and the more versatile the experiences are, the more there are possibilities to learn. (Pässilä 2012, 85.)

One way to engage in reflexive practices and to create polyphonic understanding is to create a perplexed situation. Perplexity forces people to reflect and to accept the diversity of point of views. In their study, Pässilä, Oikarinen and Harmaakorpi (2013) created learning situations for professionals and customers of public health care with the help of research-based theatre. The

process consisted of different phases, starting with collective storytelling sessions about the working situations, continuing with acting out the stories in the form of a play, and ending up in interpreting the situations verbally. The key to reflexive practices is, however, to allow the work community to collectively explore its lived experiences through dialogue. After the process guided by the researchers, the participants became more aware of their taken-for-granted reality, and further, started to reconstitute conventional work practices. (Ibid. 7–8.)

As I see it, reflective practices engage the work community in careful reflection in order to reveal the power tensions and to organize the work in a way that contributes to organizational democracy. The key of reflexive practices is to help people to work from perplexity and uncertainty – to become familiar with working in a state of mind of not knowing and letting the situation guide the course of actions. As Pässilä (2012, 19) explains it, this makes learners active constructors of organisational processes.

3.2.4 Learning as reflexive practices in multi-professional groups – *Stepping into a third space*

To infuse reflexive practices in multi-professional working, as in this case, I turn to the concept of *third space*. The concept has been interpreted by many scholars, but according to Hulme, Cracknell & Owens (2009) and Adams & Owens (2015), building from the work of Bhabha (1994), it relates to a space with new structures of authority, radical openness and ‘hybridity’. Coming close to Pässilä et al.’s (2013) notions about reflexive practices, the significance of democracy and dealing with uncertainty in work communities, the theory of third space emphasizes the importance of interdisciplinary: how something different, new and unrecognizable can start to emerge at the intersection between competing cultural traditions (Hulme et al. 2009, 541). Thus, the differences inherent in a group of people coming from different professional backgrounds are considered as a great advantage. Since there is no common professional language to share, nor ready-made organizational structures and norms to conform to, the group has to work with a simple state of mind of openness to the situation. This is seen as a key element when aiming to find new perspectives to work.

Third space is primarily a platform for practitioners to think and to develop processes of change. In practice, a group of professionals gather together to reflect on the issues that they regard

challenging in their work and that they wish to develop further. The aim is to examine together the condition of being ‘in-between’ several different sources of knowledge, and to try to integrate the competing discourses of the group. Relating to the notion of polyphony (Pässilä 2012; Pässilä, Owens & Pulkki 2016, forthcoming), there is no intent of producing ‘new’ or ‘unproblematic’ knowledge that would solve each participant’s problems. Rather, participants are encouraged to be open to the opportunities that can be realized when different professional cultures meet and interact. (Hulme et al. 2009, 540–541; Adams & Owens 2015.) For example, a discussion of such group can take a direction no one can predict, and thus later lead to a solution that would not have been available for the individual working alone or with their colleagues of the same field.

Becoming aware of the need for the third space, Hulme et al. (2009) note how practitioners are required to overcome an increasing amount of professional boundaries in their work. Many are working within integrated contexts that make them relate to a great number of partners; there are often multiple professional identities in complex teams. This raises significant questions about professional learning – how to relate to and learn from colleagues whose professional background is completely different from one’s own? There is a clear need for integrating knowledge and creating a platform on which practitioners can relate to each other without the burden of heavy organizational structures and conventions. Moreover, by creating such platforms, the attention is shifted from silo thinking and the maintaining of inter-professional inequalities towards the co-construction of knowledge and new forms of collaborative working. (Ibid. 537–540.)

Hulme et al. (2009) emphasize that third space should provide a safe and supportive space for dialogue between participants since it is primarily a space that stands between formal areas of practice, in which people are encouraged to express themselves in a very open and honest way. The intention is to find “what people care about and want to create together” – to formulate a shared will among professionals. In addition to promoting informal authority structures and relating to other people over professional boundaries, one aim of constructing a third space is to create a professional learning community where common experiences can be shared and a “transprofessional knowledge base” created. (Ibid. 541–542.)

3.3 From professional artistry to emerging of a third space - *The research frame of the study*

In this chapter, I have presented theoretical approaches relating to reflection and reflexive practices. The starting point of the theoretical framework is to acknowledge the need for change in the practices of working life. Schön (1987) calls it the professionals' crisis of confidence resulting from the bias of appreciating rational knowledge over artistry, whereas Vince (2002) points out how the questioning of assumptions is very challenging since it does not fit in the ground of organizational logics. Pässilä (2012) notes the prevailing tendency of aiming for consensus despite the fact of multiple voices of organizational actors, and Hulme et al. (2009) and Adams & Owens (2015) claim the need for professional learning communities instead of promoting silo thinking. As all the writers state, there is a growing need to pay attention on reflection both on individual and collective level and to see through our outdated beliefs of working life.

Schön (1987) describes in detail the characteristics of a skilful practitioner, infusing professional artistry in their work and appreciating their knowing revealed in the situation in hand. Turning to the organizational level, Vince (2002) notes how the power structures and outdated discourses of the management actually hindrance the reflection processes of practitioners. Workers come across a paradox where they are demanded an ability to question assumptions but find themselves in a place of impotence and a lack of real influence. Pässilä (2012) introduces a characteristic of collective reflection – polyphony – that helps practitioners to go beyond formal authority structures and that can lead to a new type of knowing that emerges from the freshness of the situation. Then, Hulme et al. (2009) suggest the creation of professional learning communities that operate in third space, enabling participants to navigate within competing professional cultures.

To comprehend how the artistic interventions of this study contribute to organizational learning, I will analyze the data with the concepts of reflective practitioner, organizing reflection, polyphony and third space. I comprehend the notions intertwining with each other and creating a sense of deepening of reflection, understanding and collaboration – starting from a single reflective practitioner leading towards a collective reflective space of professionals.

As the analysis moves through these concepts, the starting point remains in social constructionism. The approach enables me to relate to the data in a way that liberates me from trying to find “right answers”; rather, I intend to stay curious towards all findings and to develop an understanding from

diverse and even contradictory viewpoints. I regard my own reflective process as an essential element of the research, and aim to bring it forth in a transparent way. Table 1 illustrates the theoretical framework of the study.

Key concepts of the study	Aim of the theory	Central questions
Professional artistry (Schön 1987)	To use <i>professional artistry</i> in one's work; emphasis on the ability of dealing with uncertainty and constantly renewing oneself	Is there such attitude in the working community? / Did the community's artist sparkle/enhance such attitude?
Reflective practice (Vince 2002)	To create <i>reflective practices</i> that question assumptions and power relations in the organization in order to learn collectively and to contribute to change	Did the community's artist create practices that question assumptions or reveal power relations in the organization? Can their working be considered as a reflective practice?
Polyphony (Pässilä 2012; Pässilä, Owens & Pulkki 2016, forthcoming)	To engage in <i>reflexive practices</i> that allow the simultaneous existence of various points of view and that contribute to polyphonic understanding; to appreciate knowledge emerging from interaction	Did the working of the community's artist help to create reflexive practices and/or spark polyphonic understanding in the working community?
Third space (Hulme et al. 2009; Adams & Owens 2015)	A space for new structures of authority, radical openness and ' <i>hybridity</i> '; focusing on multi-professional working in order to establish new forms of work methods and to learn to navigate in complexity	Did the community's artist facilitate emerging of the third space? Did a will of creating a professional learning community emerge?

Table 1. Theoretical framework of the study.

4. Research methods

This chapter will present the case Tukeva porras, the characteristics of an ethnographic case study, followed by the methods and analysis of the research. Finally, I will provide my research questions.

4.1 The case Tukeva porras

Tukeva porras is a Finnish project that creates new kind of wellbeing services in the Lahti area, bringing together professional visual artists and work communities of social and health care. The aim is to establish and conceptualize a new kind of service, *drawing wellbeing from visual arts*, by placing artists in social and health care organizations as *community's artists*. Artists work in the organizations as individual actors doing their artistic work while being equal parts of the community – in other words they *communalize* their art and communicate the qualities of an artistic process. As the organizations benefit from the artist's work in multiple ways, new employment possibilities for professional artists are created and the community of Lahti is offered a novel way of utilizing the expertise of the third sector. (Tukeva porras 2013, 5.)

Social and health care organizations that have participated in the project include retirement homes, child welfare institutions and adult social care units; altogether 14 institutions have taken part so far. The project is coordinated by two artists, forming an intermediary between the community's artists and the customer organizations. They take care of recruiting the artists and matching them with the organizations, communicating with all actors of the project and organizing meetings where the practices of the concept are discussed, collecting feedback from the working and conducting work supervision for the artists. All artists are required to write working diaries where they reflect on their work. All the gathered information is used for the evaluation of the effects of the project, and it also contributes to the knowledge on how to apply arts in the context of workplace development. Besides the coordinating work of community's artists, Tukeva porras organizes *artistic interventions* designed to support the development work of each community. The interventions consist of participatory methods of arts-based working used within the communities. For example, in one intervention the work community explores the good and bad aspects of their work while engaging in drawing and painting in order to facilitate the reflection. (Tukeva porras 2013, 5.) In this research, however, the interventions are not discussed due to the scope and interests of the study.

The project was launched in 2013 when eight visual artists were recruited as community's artists. During the first phase, feedback forms were used to investigate influences of the project on the level of wellbeing. The elderly enjoyed the artist's presence, engaging in meaningful interactions and having something out of the ordinary included to the daily routines. For the children, the artists' work provided opportunities to rehearse concentration, perseverance and verbalization of one's feelings. The customers of adult social care, on the other hand, had a chance to interact on the basis of equality and communality instead of exercising power; the working also brought them joy and sparked excitement towards new ideas. All customers appreciated how the artist encountered them as persons, offering them profound experiences of being seen and heard as they are. (Tukeya porras 2013, 16–18.)

As the project's effects on the wellbeing of the customers were evident, the employees of the organizations benefited as well. Many workers in social and health care struggle with time pressure and excessive workloads that lead to feelings of inadequacy and stress. These feelings were eased, however, while working with the community's artist as the workers had time to be present with the customers and thus, to contribute to the care work. Moreover, the employees reported the presence of the artist as inspiring, supporting their creative thinking, bringing fresh discussion topics to the community and helping to create a relaxed working environment. (Tukeya porras 2013, 16–18.)

During the first phase of the project, the main interest was on investigating what the social and psychological benefits of the artistic process are for both clients and employees of social and health care, and constructing a concept that would be applicable for other institutions as well. The second phase in 2014, on the other hand, focused on evaluating the influences on a larger scale: understanding and communicating the role of the community's artist as an integral part of the work communities and fortifying the cooperation between the actors of social and health care and Tukeya porras as a service provider. In order to do this, the artists were recruited for a longer period, and cooperation with other stakeholders was initiated, the present research being part of this extended cooperation. (Tukeya porras 2013, 25.) In 2014, seven artists were recruited in eight institutions, with the aim of deepening the knowledge gained in 2013 (notes from the field diary).

4.2 Ethnographic case study

4.2.1 Ethnography in an organizational setting

The study was carried out as an ethnographic case study. The fieldwork was started in May 2014 as I began to work as an intern in the project. My work continued until December 2014, and included tasks related to carrying out the research and assisting in the coordination work, for example participating in meetings and preparing different writings. Besides providing me with an opportunity to learn the working methods of an intermediary of arts-based initiatives, I had the chance to collect multifold data consisting of not only formal interviews and observations done on predetermined days but also informal discussions with different actors and observation executed in different situations throughout the whole internship. I familiarized myself with the fields of social and health care, visual arts and arts-based initiatives; this knowledge provided me with invaluable insights for carrying out the research.

Following the definition of ethnography in organizational settings (Fine, Morrill & Surianarain 2009, 603), ethnography is “sustained, explicit, methodological observation and paraphrasing of social situations in relation to their naturally occurring contexts”. Different coordinated techniques are employed in ethnography, including participant and non-participant observation, unstructured or semistructured interviews and the analysis of artifacts produced by those being studied. Similarly, this study employs all the above-mentioned techniques in order to gain “deeper understanding of the topic studied, in addition to providing multiple perspectives and an opportunity examine process”. (Ibid.)

To provide some background on applying ethnography in organizational research settings, ethnographers have addressed several issues of organizational studies, for example the attributes of normative behavior and ethics. According to some studies, conflicts are common in organizations despite the prevailing pretense that they do not exist. Rather, they are embedded in daily routines and handled behind the scenes. The studies suggest that the boundaries between *deviance* and *normality*, as well as *harmony* and *conflict* are actually blurred, questioning the rational understanding of normative behavior. (Fine et al. 2009, 609.) Correspondingly, in this study I am interested in organizational learning happening through questioning the normative and embracing the conflict. As the artist aims to make visible the habitual ways of working and understanding in

the organization, inevitably revealing sources of conflict and the ways those are dealt with, I aim to understand how the blurring of harmony and conflict, with the help of the artist, helps the people to grow as a work community.

Power, politics and control are also common issues investigated through organizational ethnographic studies, having close links to the point of view of this study. For instance, the significance of informal relations among subordinates for contesting formal authority is demonstrated, as well as the nature of resistance emerging from subordinates' knowledge on organizational power and control; touching subjects avoided by scholars using other methods. (Fine et al. 2009, 610.) In addition to drawing attention on conflicts as a part of learning, the present study seeks to address the questions of power and control in the context of learning.

The choice of executing a research as ethnography is often justified by a deeper and more nuanced understanding of an organization (Fine et al. 2009, 611). As the case Tukeyva porras is the first of its kind in Finland, modeling an intermediary between fine artists and organizations of social and health care to contribute to working life development and establishing a novel concept of community's artist, I chose the ethnographic approach in order to achieve as full an understanding as possible. Following Alasuutari's (1999, 84) notions about a qualitative study, its characteristics are its expressive richness, its multiple layers and complexity – the data is as multifaceted as life itself. I consider the data to provide me with understanding I could not have achieved with just a simple method. As the processes of art are complex and intertwining with the environment, I reckon the diversity of methods a necessity.

An important feature of an ethnographic setting is that it allows the researcher to tap into *perspectives in action* and *perspectives of action*; the first indicating to the talk occurring during naturally emerging interaction in an ongoing social action; the latter consisting of communications intended to make a context or situation meaningful to an outsider, i.e. answering to questions of a researcher (Fine et al. 2009, 611). I regard both of these perspectives to provide me with multiple perspectives to examine the case and to develop my thinking; especially the latter became more and more important as the research process proceeded, helping me to understand the case “inside out” and to see the meanings people related to certain matters.

As I am as interested in *how* the learning processes are constructed within the project as in the generated effects, the ethnographic research setting suits the study well, having its focus on

processual research strategy (Fine et al. 2009, 611). The exploration of the daily interaction, routines and rituals made it possible for me to identify mechanisms through which organizational behavior occurs – to make notes on how the interaction between the artist and the work community was constructed, who the actual participants were and what the topics of discussion were. I regard the learning processes of the case subtle, having their meanings in small matters such as sharing opposing points of view yet not seeking for consensus. The understanding of such processes cannot be achieved through only executing interviews or collecting feedback forms.

However, in an ethnographic research process, there are also challenges or trade-offs. Since the researcher is interested in the participants enacting their ‘natural routines’, they cannot influence the definition and organization of the setting. Hence, situational choices play a big part. (Fine et al. 2009, 612.) When observing the community’s artists’ working, I noticed how different their days were – sometimes they would concentrate more on their own work, having less interaction with the other employees than on other occasions. However, since I was interested in the process as a whole, I regarded all situations meaningful in constructing the role of the artist. Moreover, conducting the group interviews after the participative observation, I was able to fill in what I thought I had missed during my observation sessions.

Researcher bias is one of the greatest challenges of an ethnography – as the research setting emphasizes the choices of the participants, it privileges the judgments of the researcher at the same time. To manage this bias, an ethnographer can use member checks to assess the plausibility of their interpretations. (Fine et al. 2009, 612.) I was aware of this fact during the whole research process, and used several methods to overcome it. Firstly, I postponed the choice of the theoretical framework in order to stay open to what seemed to be relevant for the people and not to make too quick judgments. Secondly, I engaged in many informal discussions with different participants, the artists and the social and health care workers, mirroring my understandings about the subject and checking if I had made correct interpretations. Besides my field diary, I also wrote more personal reflections relating to the whole research process, making my judgments visible and questioning them.

The nature of an ethnographic research process questions the conventional thoughts about generalizability. Even though the results of an ethnographic study cannot be generalized into a larger population as such, the relationship between ethnography and generalizability can be expanded. For instance, ethnography can be understood as contributing to a ‘naturalistic’

generalization of findings: conclusions of the study generalize when they resonate with the reader's empirical and tacit experiences. (Fine et al. 2009, 613.) Similarly, ethnography can be considered comparative as it addresses the central questions of human existence through a specific society and its cultural system (Armstrong 2008, 54). Likewise, I hope this study brings more understanding on the working processes of artistic interventions on a general level, also giving artists comprehension on how they can work in different contexts.

I link the research to Armstrong's (2008, 64) outlook on critical ethnography. According to her, it is less likely today that the audience of a research is simply a scientific one, following that the researcher has to write for an expanded or 'undisciplined' audience – there are many actors having different interests, assigning meanings to the research according to their own valuations. Correspondingly, I direct this research to multiple actors, keeping in mind the audiences of the project *Tukeva porras*, namely different stakeholders of social and health care in Lahti. The aim is not only to contribute to deepening the understanding of arts-based working in a specific context, but also to provide information about the nature of the case.

4.2.2 Characteristics of a case study

Helping me to fully understand the nature of the research process, I approach the study also as a case study, an empirical research where a phenomenon – a process, a functional entity or a chain of events – is studied in its authentic condition and environment (Malmsten 2007, 62). The definition does not differ from that of an ethnographic study; it only brings more light on defining the research subject. In this study the subject is the concept community's artist, including the coordinating and supporting actions of the organization *Tukeva porras* and the work of each artist – all of this crystallizing in the interactions between the artists and the work communities. The whole case, on the other hand, is comprised of the organization *Tukeva porras* and its artists and the customer organizations of social and health care. The definition of the case was practice-oriented (Häikiö & Niemenmaa 2007, 46): after doing my fieldwork and familiarizing myself with the previous literature on arts-based working, I was able to make the definition.

Similarly to ethnography, a case study is a research strategy with possibilities of using different data and methods. The starting point is to collect as diverse data as possible to be able to make an elaborate and thick description of the phenomenon. (Laine et al. 2007, 9–10.) I entered the research

process with open curiosity and intention to collect different data as much as I could. I participated in all occasions I could, deepening my understanding, which enabled me to consider different methods and theoretical frameworks to apply. I wrote a field diary along the way, building up the description of the case, which helped me to get back to the events and reflect on them from a wider point of view.

Another characteristic of a case study is the diverse utilization of previous research (Häikiö & Niemenmaa 2007, 46). Not only was it the starting point of the study, but I also relied on it during the whole research process, testing my ideas, helping me to crystallize my focus and connecting the case into a larger context. Since there is a vast amount of previous literature on applying arts in the context of social and health care, I was able to use it in several ways.

Helping me to understand the process-like nature of the study, I draw understanding from the concept *extended case study* that highlights the collected data as a series of events extending to a long period of time, making the research setting very complex (Häikiö & Niemenmaa 2007, 46). However, the complexity of the setting is not regarded as a problem; instead it helps the researcher to focus their attention on how the environment affects the case and vice versa; how the case is affected by the environment. Similarly, instead of being able to draw simple cause-and-effect-relationships, I was interested in the constant processes between the environment and the case; for instance, noticing how the development of each artist affected their work in the organizations, and how the proceeding of the project deepened the understanding of the work communities about an artistic process.

Besides its complex nature, a case study also tends to have an overlapping of different phases (Peltola 2007, 128). I entered into the fieldwork while I was constructing the theoretical framework and getting to know the previous research – even though this was a conscious choice, at times I felt I had to digest a lot of information, which lead to feelings of confusion. Despite the fact that I felt my fieldwork and writing process not to be always synchronous, I found it helpful to equate the research process with an artistic process, accepting that one has to go to the unknown, to deal with uncertainties and to trust the intuitive knowing in making choices. As Peltola (ibid.) reminds, the learning processes of a case study mirror the relationship between the researcher and the study; during this process I learned a lot about my relationship with arts, which helped me to better understand my choices related to the study and to be more transparent with the analysis.

Regarding the study as ethnography helps me to understand the strengths and the limits of the research – the setting enables me to construct an elaborate description of the phenomenon with an in-depth analysis provided by the multifold data; on the other hand, there are trade-offs with questions of generalizability and researcher bias. With the understanding of case studies, I am able to define the research subject in a more focused way, comprehending the difference between the research subject and the case. Moreover, the complexity and interviewing of different research phases fits the descriptions of a case study. As Malmsten (2007, 72) points out, the definition of a case is already an interpretation of the phenomenon. Similarly, defining the case, comprising all the actions of Tukeyva porras, contributes to the understanding of intermediaries of arts-based working, and helps me to connect the case to a larger context of developing working life through arts.

4.2.3 Ethics and limitations of the study

Acknowledging the limitations of this study, firstly due to the fact that I was an intern at the project, I am aware of the possibility of having blind spots – not being able to take a bigger step back and have a perspective wide enough. Naturally, as an intern, I was motivated to do well and to learn as much as I could. I noticed a way of speaking how “the arts can solve many problems of the working life”, and sometimes was drawn to those discourses as well. Furthermore, my strong personal background in arts enforced this tendency, as I was excited about being able to combine my knowledge in the field of arts and in social sciences. I have noticed myself having a lot of confidence in the working mechanisms of arts-based initiatives; yet in this study I take a critical standpoint, where I am open both to the possibilities of arts working and the targets of development. Being transparent about these limitations helps me to execute the research in a critical manner.

Overcoming the researcher bias related to my role as an intern, we agreed with the project coordinator that my main interest would stay in conducting the research. In practice this meant that I was able to choose what situations to participate in and how to engage in them. Moreover, the project coordinator was careful not to interfere with the research work. My role was forming all along the working period – despite the confusion it created at times, I could work as an independent actor. I reinforced the researcher’s distance by keeping a field diary and engaging in a constant reflective process, not taking anything for granted and taking notes on my own reactions and questions that emerged. I paid attention especially on not getting “fully socialized” into the community in order to remain as an independent thinker. Discussions with my mentor Anne Pässilä,

a senior researcher in the field of arts-based initiatives, also helped me considerably in creating distance.

Even though the research setting set some limits for the objectivity of the research – I was a part of the project I was doing research on – the setting also provided me with a way to deepen my understanding, to concentrate on the relevant issues and to collect data in an economical and efficient way. I had a chance to influence the questions put on the feedback forms that were handed for each organization after the working period of the artist and to ask questions from all the participants during different meetings. These discussions were significant as I received hands-on information on what really mattered to people and what results were achieved so far. Familiarizing myself with different actors helped me to build trust towards people, enabling me to do the fieldwork in a fluent way.

Turning to ethical questions of the study, the permission for conducting the research was given by the project Tukeyva porras and the social and health care organization of Lahti. In order to do my ethnographic work in the customer organizations, I filled in a form ensuring professional secrecy provided by the social and health care organization of Lahti. All the information I gathered remains confidential, and I will not share them even with the actors of Tukeyva porras. When using the field diary as a part of this research, all names and information that could be used to identify people or places are anonymized.

4.3 Methods

4.3.1 Participative observation

My main research method was participative observation. I started the research working as a project assistant in May 2014, continuing until December 2014. I worked as an intern, including the working period to my Master's degree. The first weeks I spent studying how the project is coordinated in practice, discussing with all the community's artists and some workers of social and health care and acquainting myself with the information provided in electronic resources and printed handouts. My aim was to get to know the field –applying arts in developing working life – in depth in order to clarify my research goals and to choose an adequate theoretical framework. Besides my work within the project, I also studied literature related to arts-based working.

After familiarizing myself with the working methods and the people involved, I started my fieldwork in the customer organizations in June 2014: I visited two elderly homes, five childcare institutions and one adult social care institution. In addition I participated in the meetings between Tukeva porras and the customer organizations arranged three times in a working period of an artist and attended work supervision sessions held twice a month for each artist. Altogether I took part in 25 meetings and 15 work supervision sessions and took notes from each of them. As the other coordinator finished her work in the beginning of August 2014, I took over her tasks including taking meeting minutes, preparing feedback forms and entering the data into the computer and carrying out different tasks of documenting, such as taking photographs. I continued this work until December 2014, working alongside the project coordinator and contributing to the work of applying for funding for the year 2015.

I spent 30 days doing fieldwork in the customer organizations. I observed the work of the community's artists, took notes and asked questions from people working in the institutions as well as the artists themselves. As I already had a lot of information about the working of the artists – gathered in the discussions with the actors of the project and from the annual report – the observation sessions helped me to understand the case in more depth. I let the question “what can we learn from this case” (Laine et al. 2007, 9–10) to guide my attention to relevant matters. However, I kept the analytical framework loose in order to observe the surprising content of the data and not to get caught in too strict ideas about the results (Kurunmäki 2007, 86).

I kept a field diary where I wrote after each day spent in the customer organizations. This was a good tool for reflection and enabled me to make my own reactions and judgments visible. I did not encounter any problems while doing the fieldwork; on the contrary, most people were interested in the research and asked questions. Talking with them about the process helped me to develop my thinking and to narrow my focus into relevant matters. I reckon the trustworthy atmosphere created by the artists helped me to integrate to the communities as the people were already accustomed to the presence of an outsider.

4.3.2 Interviews

My secondary research method were focus groups formed in four customer organizations. A focus group is an organized group interview where a group of people is invited to discuss a certain issue

in a focused and a casual way for a few hours (Valtonen 2005, 223). In a typical focus group discussion there are six to eight participants; in this study, however, in each focus group there were four to six people. This was due to the organization of working schedules as only a certain amount of people were able to be absent from work at a time.

I conducted the interviews in October 2014 during one week, which enabled me to engage in an intensive working session. I was able to learn from each focus group session, and thus to make deliberate changes on my questionnaire to fit into the situation better. Each group interview lasted one and half hours and was recorded, and later transcribed. The sessions were organized beforehand through the project *Tukeva porras*, where we asked the supervisors of each institution to pick a group of people from the work community at random to attend the interview. Before beginning each interview, I told the participants about confidentiality and the anonymization of the data. Moreover, the form of professional secrecy I had signed before confirmed the confidentiality of the situation.

I conducted the interviews as thematic interviews, resembling conversations more than formal interviews (Eskola & Vastamäki 2001, 24). I had three sets of questions for the interviewees, relating to developing working life alongside the community's artist, reflection on the work of the community's artist as an example of multiprofessional working and on emotions in the context of working life. In addition to the questions, I generated the discussion with drawing – I had paper and colorful pens with me and asked the participants to draw as they speak. My aim was to spark creative thinking, but also to help people to express themselves with other than words (Valtonen 2005, 238).

The role of the facilitator is significant in conducting group interviews: they have to create a friendly atmosphere, direct the discussion according to the goals of the research and encourage the participants to engage in the discussion (Valtonen 2005, 223). I found this task demanding at times, especially in the beginning where the participants were slightly unsure of how to respond to my questions and somehow looked at me to find “the right answers”. However, as I was more relaxed after the first interview session, I was able to direct the conversation and also to keep in mind to let the participants do the talking, and not to intervene too much (*ibid.*). A key factor of the interviews was an allowing atmosphere where all answers were “equally right”. Having coffee before each session and engaging in informal discussion also helped to create a calm atmosphere. In the end of

each session, the participants were happy to be able to share their experiences on the subject, as the interview provided them a platform to reflect on the work done with the community's artists.

As individual interviews have been the most common method in social sciences, focus groups have been utilized especially in ethnographic research settings. With focus groups it is possible to tap into subjects that are taken for granted or represent cultural conceptions that need to be questioned. Furthermore, group interviews make visible subjects that one cannot talk about, that are taboos. (Valtonen 2005, 225–228.) I found the form of focus groups convenient when it comes to the subject of this study – as I was interested in organizational learning happening through individual and collective reflection, through the questioning of beliefs, the group format allowed people to touch subjects that would have been hard to catch with one-on-one-interviews. The interviews also showed the participants how the community's artist had affected their way of thinking and acting. Moreover, it was easy to notice what was not discussed or avoided, which is an important part of the analysis.

4.3.3 Other data

I also used written material of the project as my data: the websites of the project, the annual report and notes from meetings. The previous literature on the application of arts in social and health care also played a big part in the study helping me to connect the case into a larger context and to understand the working mechanisms in a more profound way.

4.4 Research questions and analysis

My research questions are the following:

- 1) How is the concept *community's artist* constructed in the social and health care organizations involved in the project *Tukeva porras*?
- 2) Did the working of the community's artist enhance individual and collective reflection in the work communities, and further, lead to organizational learning?

The framing of the research questions was facilitated by the project coordinators as they wanted to develop their understanding on how the working of the community's artist affect the work communities of social and health care from the point of view of developing working life (Tukeva

porras 2013). Moreover, the discussions with researchers from the field of applied arts helped me to frame the case, to choose an adequate theoretical approach and to link the case into a larger context.

I have analyzed the data with theory-bound content analysis. Compared to data-based analysis, in which the subjects of the study are chosen from the data without links to existing theory, this method has theoretical connections. Even though the subjects of the study are also chosen from the data, theory and previous literature guide the research process. The impact of previous knowledge on the analysis is evident; however, the point is not to test a theory but to seek new ways of thinking. The data can be collected in a free manner, and the beginning of the analysis resembles data-based analysis. Yet in the end of the analysis, the theoretical framework plays a significant role in organizing the findings. Overall, in the method, the researcher combines theoretical models with approaches derived from the data, aiming towards creative outcomes. (Tuomi & Sarajärvi 2013, 96–97.)

With content analysis it is possible to analyze different kinds of documents transcribed in written form, including interviews, diaries and reports. The aim is to make a description of the phenomenon in a condensed and general form. The analysis starts with dispersing the data, conceptualizing it and putting it together in a new way, creating a logical unity. Thus, the analysis clarifies the data, aiming for reliable conclusions about the phenomena. The researcher uses logical reasoning and interpretations to get new insights without losing the information of the data. Similarly to for example discourse analysis, content analysis is text analysis that is possible to conduct with two kinds of ontological principles: as a truthful claim of the reality, or like in this research, as a part of the reality, relating to social constructionism and to postmodern research. (Tuomi & Sarajärvi 2013, 104–108.)

5. Results

In this chapter, I will answer the research questions presented in chapter 1. First, I will provide a description of the way the concept community's artist is constructed within the project, studying its working mechanisms in depth. Then, I will concentrate on the different ways the working of the artists enhanced individual and collective reflection among the work communities during the experiment. All the names used in this chapter have been changed to protect the privacy of the people involved. As I conducted the interviews and wrote my field diary in Finnish, I have translated the extracts into English. The extracts are shown in cursive throughout the chapter.

Having the ontological foundation of the study in social constructionism, I will keep the focus of the analysis in the ways the research subject, the concept community's artist, is described and reasoned. In the first subchapter, I aim to find common ways in which people talk about the concept and attempt to notice how it is constructed through their speech, actions and in written documents about the project. In the latter subchapters I concentrate on bringing forward different processes of reflection that emerged in the communities in relation to the working of the artist. Following Gergen (2009), knowledge is understood as an outcome of relational processes. Thus, collective reflection is constructing the knowledge of each community and creating their "world of real"; defining what is important and valid to know. This knowledge, then, contributes to organizational learning – how the work community wishes to change and acts on it, and what is regarded as "development".

Since the arts is an activity that is difficult to explain in speech and offers highly personal experiences to its author and receiver, social constructionism as an approach suits the research frame since it enables the presentation of a variety of discourses without a need to find "the right answer". Rather, the intention is to appreciate the different ways of knowing and to be able to value the possible conflicts, too (Gergen 2014). The concept consists of various activities managed by different stakeholders of the project, so it means different things to different people. Thus, all the possible ways of talking about the artist and their working are valid for the purpose of the study. As Korhonen (2014, 19) proposes, the outcome of an artistic intervention, the working of the community's artist in this case, is a model example of a socio-constructionist learning view where learning is regarded as something that is achieved when people meet as equals and learn from each other.

5.1 The concept community's artist

In the report of Tukeva porras (2013), the basic idea of the concept community's artist is explained "to bring the artistic process into a new context, as a part of the interaction of the community". Art is seen as something that deepens, facilitates and supports the communication between people, and helps to reflect on oneself and to deepen one's self-knowledge. Art is described as essential for human life and human interaction: "art can awaken a person into their own existence", and "art is a source of a meeting". Hence the base of the concept is argued to be an initiate to new kinds of interaction models between people; the value of art in the workplace is tied to its essentiality to human life.

The foundation of the concept is to bring the artistic process into a new context, as a part of the interaction of the community. The artist is placed in a community as community's artist to do their own artistic work while interacting with the community. Tukeva porras as a project is not a workshop, a performance nor does it have its concentration on the outcomes; it is focused on the process. Art is a source of a meeting.

Vision:

Art is a situation, an act and a place on which a person can recognize meanings of their own life.

Art can awaken a person into their own existence.

The artist, being a part of the work and customer communities, can enhance participation, pay attention to, commiserate and empower people with their presence, actions and art works.

(Both extracts from the report of Tukeva porras 2013)

These new kinds of interaction models are realized in different ways, depending on the working methods and personality of each artist. In the following extract from the report of Tukeva porras (2013) it is described how young adults were engaged in working with self-portraits in the workshop conducted by the community's artist. Through communicating via photography, the young were able to "break the routines of everyday life" and to "awake to observe their surroundings and to interpret it". As a result from the working, it is explained, the young were able to "set themselves good challenges" in order to "enhance the experiences of life management and - - success". Thus the deepening of interaction via arts is specified as working with images alongside the artist, for example, and resulting in enhanced awareness of one's life and capability to make changes.

The themes 'life of other's and 'my life' were treated through photography in the workshop conducted for the young living in youth apartments in the Lahti area. In Petri's workshop the routines of everyday life of young adults were

broken down by working with self-portraits, awaking people to observe their surroundings and to interpret it. The young adults participating to the group were clients of social work and a part of them belonged to the area of aftercare of child welfare. Workshop activities encouraged the young to set themselves good challenges in order to enhance experiences of life management and to fulfill them in order to get experiences of success.

The concept is constructed around the project Tukeva porras that is an independent actor of the organization for professional fine artists in Lahti, *Kauno Ry*²⁵. Two coordinators, the main coordinator and the project secretary, manage the project, and there are several stakeholders involved with the project (see image 1). Both coordinators are fine artists, and they have studied customer service design and different ways in which arts have been applied in social and health care. The key aim of the project is to create a new working model, an intermediary between the actors of social and health care and professional artists, and to embed such working as a permanent part of social and health care services provided in the Lahti area. Consequently, the concept involves many actors from the field of arts and social and health care in the Lahti area, and seeks to reinforce the existing collaboration between them and to create new forms of it.



Image 1. Interest groups of the project Tukeva porras²⁶.

Building a new collaborative working model and communicating with different stakeholders, the coordinators stressed how important it is to have knowledge over many fields and to transmit it from one actor to another. Also, they underlined their capability to “understand the working realities of an artist” as a main building block of the project, enabling them to form a working

²⁵ <http://www.kauno.fi/>

²⁶ From the annual report 2013 of Tukeva porras. http://www.tukevaporras.fi/wp-content/uploads/2014/04/V%C3%A4liraportti_2013.pdf

method that interests artists and helps them to support their working. For example, being aware of the challenging nature of social work and the way most artists are used to working in solitude and developing sensitivity to a great extent, the coordinators were able to process the work days with the artists in the work supervision sessions, as well as to inform the workers of social and health care about not giving too much information to the artists. Thus, even though the concept is co-constructed by different actors, the versatile knowledge of the coordinators plays a significant role.

The coordinators use plenty of time matching the needs and know-how of the artists and the institutions of social and health care, accentuating it to be their principal task. They are in contact with the managers of the institutions of social and health care, and according to those discussions, find a suitable artist. The main point is to enable the artists to concentrate on their artistic work while the administrative tasks are taken care of by the project. The work with the elderly requires a different approach than working with children: for example, when recruiting an artist for a hectic child welfare institution, an artist with calm personality and willingness to work with children was chosen, whereas the artists working in elderly homes must have an interest in working with elderly people. All the artists were interviewed and asked their preferences regarding their working environments. In addition, the coordinators constantly interacted with both the artists and the organizations of social and health care to ensure that both parties were satisfied and that the working went well.

So far the project has recruited 12 artists from the Lahti area. All artists have professional backgrounds, and they have been chosen according to preliminary work plans they had formulated when applying to the project. After the recruitment, the artists participated to the training sessions where they used the tools of service design in order to elaborate the work plans and received support and mentoring from other artists and the coordinators of the project. Careful planning was the starting point of the working since the point was to create a new kind of job description in the midst of action. It was emphasized that the artist needs to be fully aware of their basic idea about conducting their work – when stepping into the community and participating to the interaction between different actors, the artist might have to modify their original plans to some degree. The following excerpt from the project report is an example of the working of one artist, illustrating how the worldview of the artist and the working reality of the institution –an adult social care unit - intertwine.

Heli worked as a community's artist in an adult social care unit using empathy as her painting method. The basic meaning of empathy lies in compassionate empathizing. In a social psychological approach, the meaning of empathy is wider, including both the emotional response and the cognitive process of taking the other person's role, to consciously take their position. The interaction between Heli and the people of the institution generated paintings where one can find subtle and ambiguous references to the social being of people, to the ways in which societies are constructed and how it feels to be in the marginal. In addition to painting, Heli animated social spaces of the institution and installed a silent room for common use.

Elaborating the work of the artists in practice, the implementation of the concept varied extensively from artist to artist and from community to community. As I was observing their work, I noticed how the working was shaped during the day, taking different directions each time, demonstrating how the concept “lives” and is constructed from moment to moment in the communities – having different meanings for different people at different times. It was also clear that the artists were given a total freedom in conducting their work, applying their whole personality and participating in the everyday life of the communities as they felt was right. The following two excerpts from the field diary represent the work of two different artists.

In the morning we were in the common room with Liisa (community's artist) talking with the elderly, but quite soon we left to see an elderly man to help him with his computer. Liisa showed the man how to use the word processing program and helped him to write his memoir. She was really patient, telling him the same things over and over again. After this, we attended the coffee break with the other workers. I noticed that Liisa was paying close attention to the issues people were talking about, but she didn't interfere with the discussion. - - After the elderly had had lunch, we went to a customer to do some reminiscing work. We were there for one and a half hours, during which she listened to the elderly carefully while making notes and asking questions. After this, there was a new coffee break with the workers, only this time Liisa participated to the discussion more, asking the workers questions relating to the customers and providing her knowledge about them. We spent the rest of the day in the common room talking with a few elderly people. Liisa was listening to them carefully, giving them her full attention. The day lasted for six hours, and most of the time she was just being present with the people. She told that she will later do some artistic work based on the reminiscing work done with the elderly.

We started the morning by attending a meeting of the workplace where they went through the issues of the coming week. Niilo, the artist, was greeted with warmth, and people were interested in my role and contribution, too. We didn't participate that much in the meeting, but I noticed Niilo paying close attention to the subjects people were talking about. After the meeting, we went to Niilo's working room where he had three different paintings he was working on. The paintings represented the customers of the institution, and he had painted them based on the photographs of the clients and discussions he had had with them. He spent two hours continuing the paintings, doing a really careful job. The atmosphere was almost mystical; he was very concentrated on his work. I asked him some questions, and he answered carefully, showing a lot of interest on working as a community's artist and developing in this job. Some

workers stopped by in his workplace during the day, coming by to see the paintings and to talk with him. We had lunch at noon and continued the work in the common hall, where Niilo was doing some sketches of the clients, while they were having coffee and socializing with each other. Meanwhile he had some discussions with the workers and the customers, and I asked some questions from the workers. The atmosphere was really relaxed. The day lasted for six hours, and consisted of Niilo painting his work and socializing with the workers and customers of the organization.

The work communities talked extensively about “the sensibleness” of the artist and how it is important that they know how to read the situations, and “when to be quiet”. Even though it was emphasized that the artist blends into the community, becoming an equal member and having the right to question the status quo, the working was still conducted within the terms of the community. During my fieldwork I noticed how the artists spent plenty of time doing their fieldwork: spending time with the people in the communities, talking about easy topics, observing situations and asking people questions related to their work. Hence, an essential part of the concept, is how it is grounded in mutual respect and in the artist’s ability to “blend in”. From the interviews:

P3: Her sensibleness made a huge impact on me.²⁷

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P4: Then I have said about Riitta that when she is in the kitchen, --, she knows when to be quiet, so if I’m there and I’m having my lunch and she sees that now we are not talking, then she never starts to talk, it is like, that.

In addition to being sensible, in practice the artists adapted to the routines of the institutions of social and health care, mostly following their timetables and paying attention when and where it is relevant to work. This was appreciated in the communities, like one of the workers underlines in the interview: “she adapted her schedules according to that, it was really good”. The artists talked about how it demanded flexibility on their side; on the other hand they were content to being able to find their place and role in the community in a stable and concrete way.

P3: And she wasn’t like that, staying in her own circle, sometimes artists are that kind of personalities that they have their own circle around them, but she was very open.

P1: And another thing that came to my mind, is that for example she noticed what time she can come here, --, that when the customers are ready, when she can be with them, at seven, she never came at seven, because then, it is in vain to come --.

P5: Because she knew that before ten it’s no use coming, because our clients are not ready yet.

P1: She always came after that --.

P3: Yes, she adapted her schedules according to that, it was really good.

²⁷ In the extracts from the interviews ”P” stands for ”participant”.

Even though the project coordinators emphasized to the artists that they need to be cautious when going into the communities, they also spoke about “causing mild conflicts”. As arts-based working often seeks to make the working realities visible and to question taken-for-granted assumptions, in the case of Tukeva porras the artists were sometimes encouraged to take their own stand. For example, in a child welfare institution an artist noticed how the young are demanded to follow strict rules according to the schedules of the institution. The artist wanted to express “rebellion” for the young, and arranged an own room for them, including a wall in which they could draw and write out their frustrations and feelings. In the community the room was not a problem, rather leading to reflection on a deeper level regarding the young and their lives, but some workers talked about the artist “stepping on (their) toes” when acting in such an independent and forthright way.

P2: Then Irma took the reins and one could almost say that she stepped on our toes that like, she disagreed with us about certain things. Again, with the earlier (community’s artist), there wasn’t this kind of thing, - - .

Turning to the background of the concept, there is an idea about developing the employment possibilities of professional artists. All community’s artists and the coordinators of the project spoke a lot about the competitiveness of the field of arts, emphasizing how especially fine artists are an occupational group that has the most difficulties in finding employment from their own field. There are many people applying for the same grants from limited resources, forcing people “to regard all their colleagues as potential competitors”, as explained by the main coordinator of the project. Moreover, many artists have confronted deep-rooted stereotypes about artists as being in the marginal of the society, living through the aid of social care unwilling to contribute to the society in a way that could be called “normal working”.

To deal with such paralyzing thinking and to manage the tough competition of the field, the main coordinator of the project spoke about how important it is to build a strong professional identity on which to rely on and through which to promote oneself in the job market. The emphasis on the importance of developing one’s professional identity was their key argument in recruiting new artists and in communicating the concept in the field of arts in general. Thus, they did not seek to offer a job as an “instructor for an arts club”, a term neglected by many artist, but to actively contribute to the development of the job description of artists. Moreover, when communicating with the institutions of social and health care, they tied the question of professional identity to “the quality certificate of an artist”. According to the main coordinator, an artist has an “inherent willingness - - to do their job as well as possible” and to include “constant reflection and

reorganizing” of their actions in their working. Accordingly, the coordinators gave the artists a substantial role in constructing the concept, emphasizing the unique professional know-how of them each. The “quality certificate of an artist” was explained in the meeting between an institution and the project:

In the meeting they talked about “the quality certificate of an artist”, which is about the inherent willingness of an artist to do their job as well as possible, and until the end. It is good to remember that the concept community’s artist is about creating a new kind of job description. The working includes constant reflection and reorganizing of the actions. Meanwhile the artist integrates better to the organization, the project takes care that their professional identity is maintained – the aim is not to create an “instructor for an arts club” but to integrate arts as a part of the society in a more profound way.

The artists were well aware of developing their job descriptions on the way when working as community’s artists. Many talked about how it is essential to “derive one’s inspiration for art from the needs of the community”, to “feel and breathe the community” and “to go through what they are going through”. The artists seemed to be honoured to work in such close relation with the communities, and to be able to help them with their presence and pieces of art. However, working in social and health care is not an easy task: one encounters situations that are difficult to understand and that might evoke strong emotional responses. Therefore the concept was formed around co-working and a sense of communality: the artists met each other in work supervision sessions, and knew they could always contact the others for support and ideas. The institutions got a community’s artist working with them, but the construction of their work and working methods was supported by others, contributing to building a strong foundation for the work.

The artist’s work did not end in the art works made for the community; an essential part of the work was keeping a diary. Each artist was obligated to keep a work diary for describing their work in detail, reflecting on it and developing their ideas further. In the supervision sessions the coordinators and the artists went through the diaries, helping the artist to develop their thinking and to find new ways to integrate the arts into the work of social and health care. In the excerpt from a diary below, an artist writes about their thoughts about the clients of social care, trying to understand the situation from their angle. Writing in such way, the artist demonstrates an interest and engagement in their working as a part of social care. Therefore, the work diaries helped the artists to grow in their work as community’s artists, contributing to reinforce the notion “quality certificate of an artist” as being an integral part of the concept.

I talked with the instructions that had worked a longer time in the organization about the parents. They would need attention. There are children of many generations living in child welfare, how can the cycle be broken? In some families, sometimes, the cycle is broken. Aargh! It seems that for many others, it doesn't get broken. When there is no other picture about life, then what else can it be than the problems and their eternal solving. The identity is based on the problems, the case with social care. Us against the social workers.

The funding of the project is constructed around a financing model to which the coordinators refer as “jigsaw funding”. It consists of grants from different resources, for example employment grants of Lahti; the point is that the same money that would go to the artists as unemployment grants could be paid for them in the form of salaries. The coordinators promote the jigsaw funding in many situations, aiming to inform people about “how easily the arts could be infused into the society in a more profound way” and to make the concept familiar. Having the aim to integrate the concept to the services of social and health care provided in Lahti, the organizing of the funding plays a significant role in the working of the project, and contributes to constructing the concept as a part of social and health care services instead of being a separate initiative.

In addition to matching the artist and the organization, and ensuring financing for the working, the coordinators talked about “smoothing the interaction between the artists and the communities”, corresponding what Grzelec (2013) refers as enabling “sensible collaboration”. The main coordinator emphasized how the project offers both parties possibilities to grow during co-working, and that there needs to be someone who takes care of the process from a larger perspective. She did not want to give a certain model of how to work as a community’s artist, or how a work community can “benefit” from such working. Rather, she stressed how important it is that the artists “maintain their personal way of working” while “growing into community’s artists”. She encouraged the institutions of social and health care to “stay open” and to “trust the artistic process”, and to see for themselves what it can bring to them.

In practice, this support meant work supervision sessions that were conducted for the artists two times a month, and meetings between the organizations and the project that were organized three times during the working period of each artist. In the work supervision sessions, the artists were able to go through their work days and to elaborate their ideas for the future; the situations were based on free mutual sharing, giving space for the artists to “process their experiences”, as emphasized by the main coordinator. In the meetings there were present the coordinators of the project and usually two workers from the institution. The discussion topics were focused on the

working of the artist, the realities of social and health care and the cooperation between the two parties. The extract from the field diary demonstrates how the participants seek to find common ground for their working, finding actual phenomena that support the continuation of arts-based working: “the manager of the institution pointed out an article saying the patients in nursing homes would just wish for someone to hold their hands and to be present”, “she pondered that maybe this fact explained the interest towards arts-based methods”. Thus, the meetings were significant places to construct the future of the working.

The manager of the institution pointed out an article saying the patients in nursing homes would just wish for someone to hold their hands and to be present. The project coordinator added that she had heard about a research according to which the self-esteem of the elderly had improved due to the mere presence of the artist. These studies confirm the problem in measuring everything in quantitative manners – even in child welfare a scorecard has to be formulated, thus taking resources from other kinds of actions and narrowing the work realities. She pondered that maybe this fact explained the interest towards arts-based methods. Workers experience the realities of social work as hard, having their focus on the scarcity of resources and balancing between the demands of different parties. The project coordinator answered, then, that this is the point of arts: to see the person as a whole – there is no need to bring something extra to the work, to fill in some demands “to be creative”, the only thing that is needed is to be oneself, to work from this point of view. Then some people might love to do creative things with the customers while others are content with just being present with the clients. - - They were also talking about the high turnover of social workers that is mostly due to the fact that the young don't relate to work in the same way as the older generation. A question arose: could the arts help the organizations to integrate the workers better, to bring them together, when the situation is that there is not a lot common history to share?

The communities talked about the community's artist often as “our artist”. It seemed to be important that there is a personal flavour in the working, and that the artist is able to “blend into” the community, “to take their own role”. The excerpts from the interviews demonstrate how the work communities liked the fact that the artist that worked with them in their first working period came again to do another, and that they didn't get “an outsider”. As emphasized many times by the main coordinator of the project, the artist needs to become a solid part of the community, enabling people to focus on the process and the emerging communication instead of the outcomes, that is, the final artworks. The artists spoke many times about the importance of this integration, and how it allows them to work as a part of the community – not from the outside, just commenting on it, but “being available for the community” and serving it.

P2: - - everyone liked the fact that we are getting Kaisa again in here, that everyone was like, it is lovely, really nice, we had a good feeling about this, she who knows us is coming.

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P5: -- and she had been here before, she came to a familiar place, and a part of the clients were familiar for her, the personnel was familiar, and of course it was easy for her to come here as well, and I think she is kind of like one of us, not an outsider --.

P5: -- somehow she slipped into our community, so well --.

The concept is constructed around a sense of mutual benefit: both parties, the artists and the work communities of social and health care are able to grow during the process, and to enrich their work methods. Also, the concept is grounded on a clear need for such working, as verbalized in the meeting by a manager of an institution of social and health care: “- - the personnel of the organization tends to act according to certain moulds; there is a clear need to think outside the box”, and “she [the manger] sees this as an opportunity to question her ways of working”. The coordinators had thought the concept through thoroughly, knowing how to argument its validity and how to tie it to the actual problems of social and health care. However, when having meetings with the managers of social and health care, the coordinators were open to let them to be a part of constructing the concept by listening to and valuing what the managers think is important in relation to the concept and how they wish to develop it.

The manager said that she sees potential in the working of the artist, and despite the ‘stickiness’ experienced in the beginning, she is ready to put herself and the work community ‘on the line’. She said she acknowledges her way of working that is quite contradictory to that of an artist, as she relies more on the rational, but she sees this as an opportunity to question her own ways of working, too. She emphasized how the personnel of the organization tends to act according to certain moulds; there is a clear need to think outside the box. However, in order to form such collaboration, there needs to be clear rules. Conducting the change is not going to be easy. The project coordinator noted that it is more about constant change, a process, that is the logic of arts – to work in a way that is not based on routines but on fresh ideas.

The actors of the project, the artists and the coordinators, spoke about the importance of the artistic process numerous times: it is not the final works of art that count in the working of the community’s artist, but the focus is rather on the process. By communicating the artistic process, they did not only show the workers of social and health care how an artist works, but also the important characteristics of such working: the ability to deal with uncertainty and confusion and the openness to changing one’s plans. The main coordinator stressed that there are no “results” a community can obtain when working with the artist: each cooperation takes a unique form as each organization participates in their own way. In the next extract the main coordinator explains the managers of a child welfare institution how “[the artist] has no idea how to start working in a new

environment in the beginning - - it is part of the deal”, and how the aim is to bring “a new kind of logic to act into the community” and “not to be afraid of the feelings of confusion”. Thus, there are no complete ways of explaining the “working” of the concept verbally, in practice it is constructed along the way in each community.

The project coordinator emphasized that the artist will be very confused in the beginning: she has no idea how to start working in a new environment like this. Everyone is confused in the beginning, this is part of the deal. However, she said, the point of the project is not to produce a piece of art but to bring in an artistic process and a new kind of logic to act into the work community. In some cases, the artist does not even make artistic works; their presence and way of acting is their art. In other cases, then, the ideas for the works might come from little things, and modify along the way. The key point is to stay open to the process, and not to be afraid of the feelings of confusion.

As the concept “lived” according to each community, the main coordinator stressed the importance of their role as an organizer. They accentuated how they wanted to “give their artists a total freedom to pursue their art work” and to “support them along the whole process”. In order to support working in such changing environments, the coordinators need to be updated about what is happening in each community and in the field of social and health care in general, and then share this information with all the participants involved. Through continuous sharing they were able to evaluate “the fitting of the concept” and to develop it further. For example, when the coordinators noticed an artist being well integrated to a child welfare institution and suitable for the job as a personality, they decided to let her do a more demanding job, and to start working in the homes of the families of the institution. As the artist was able to work in new environments, the coordinators deepened their understanding about the working mechanisms of the concept. Thus, not only is the concept constructed and reconstructed in the daily actions of the artists, but also in the actions and adjustments of the project.

To summarize, the concept community’s artist is constructed in multiple actions coordinated via the project Tukeva porras. The key of the concept is argued “to bring a new platform for interaction into the work communities”, and to encourage both the artists and the social and health care workers to explore the possibilities of their cooperation together, and to help each other to grow in their professions. The project hires the artists and places them in different social and health care institutions according to their interests and suitability, and stays in contact with both parties in order to ensure fruitful working. An integral aspect of the concept is the way the artist becomes a member of the community, aiming to gain trust among people and to raise important questions and issues of the community with their artistic work. The coordinators of the project support the working through

the whole process by attending meetings between the two parties and supervising the work of the artists. The artists themselves engage in continuous reflection by keeping work diaries, whereas the social and health care institutions are asked to give feedback from the working.²⁸

5.2 Individual reflection

In this subchapter I will focus on how people are engaged with individual reflection in relation to their work, and find out whether the working of the community's artist acted as leverage to it. I will make references to Schön's (1987) notions of "crisis of confidence in working life", "messy working life", "professional artistry", "knowing-in-action" and "reflection-in-action" in order to see if the working conditions of social and health care are characterized by complexity and unpredictability, making it hard for people to rely only on their professional knowledge and forcing them to look for another means of knowing and functioning at work. I regard the act of individual reflection as a foundation for learning in the context of arts-based initiatives, building ground for models of collective reflection.

5.2.1 The call for changing mindsets in relation to developing working life

Before there can be willingness to learn and to develop one's working methods, people need to acknowledge the need for change. Yet, in the beginning of the project, many workers talked about development work as something negative, mainly associating it with responding to the pressure that is "coming from the outside". Few saw it as an integral part of one's own work or as an opportunity to upgrade one's working to be more suitable for oneself. Rather, they felt they had to "engage in all kinds of working groups", leading to a situation where "one person doing the basic work cannot succeed in all". As the comments from the interviews demonstrate, people felt being faced with demands they could not properly understand or realise in their work, resembling a situation Schön (1987, 3–4) calls a "messy working life". The demands people confront in their work are incongruent with the reality of their everyday work life, resulting in feelings of confusion and frustration.

²⁸ To illustrate the working of the community's artists, see attachment 2 (photographs from their work). The project Tukeva porras has granted permission for using the photos as a part of this study.

P2: And maybe the pressure, there's a lot of pressure coming from the outside, one has to engage in all kinds of working groups, to participate in so many things, that one person doing the basic work cannot succeed in it all.

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P5: Somehow it feels now that we are lacking behind all the time, that we think things through not until they have noted us that we are doing something wrong. Then we start to think that we don't have the time to think it through beforehand. Something, before they tell us it, to do that.

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P2: Well I think it is my view about developing, that there are nice words, but then when you should put something into practice, it just stays behind.

Schön (1987, 13) emphasizes how systematic and scientific knowledge has replaced artistry in the professional context, resulting in the lack of confidence of professional knowledge. This is due to the fact that rational knowledge holds people instrumental problem solvers and thus rigid in their actions, too. Even when facing complex situations people are forced to think in terms of rational and ready-made models. As demonstrated in the excerpts below, the field of social and health care is characterized by different laws and regulations. People talked about how “one has to know the law of child welfare well”, and that “the laws are getting tighter”, and how the laws “affect the everyday life”. They seemed to be occupied in navigating within different regulations, approaching their work as something that is “determined from the top to the bottom”. Consequently, they admitted that “there is not a lot of space for the creative side”, illustrating the tendency to work in a rigid way.

P1: We reflect on them [developing working life] through laws and regulations that they don't necessarily come through creative methods. The laws are getting tighter, the regulations are getting tighter, for what they [the decision-makers of social and health care] demand from us, of course education, one has to have knowledge and there is not a lot of space for the creative side. Our education is directed by law, - - one has to know the law of child welfare well, and if you want to slip in something related to arts, well it is basically determined from the top to the bottom.

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P3: Then come all the information securities and all of the sudden we cannot read the names from nowhere, - -, these outside law things, they affect the everyday life.

All the interviewees talked about the hectic nature of their work. Like shown in the extracts, people explained how “it feels like getting through from one day until another”, and “we have gotten used to heated and changing situations”. Accordingly, during my observations in the institutions I noticed the sense of rush that characterized people’s workdays. For example, in elderly care the caretakers shared their attention to several clients at the same time, not allowing them to focus

carefully on one task at a time. Following Schön's (1987, 13) notions about the current state of professionalism that leaves little room for artistry in the practices of professionals, the workers of social and health care talked about being too occupied with their everyday work for engaging actively in reflecting on and modifying their work. Moreover, some pondered how the "heated and changing situations" might be "what makes the work interesting", enforcing the argument that developing their work is too time-consuming.

P2: I think systemic development or action has left out that somehow, if there is a problem and we need to answer to it, to an acute problem we think of solutions and we act in a certain way, but that we would really think our actions further, even to the next year, we don't do that kind of development work, - - , it has changed so lately, somehow it feels like getting through from one day until another.

- -

P2: It's just that, when the place is full, then it is always so that we can have situations that you have two children, sometimes you have had only one - - , then it's very frustrating, because we have gotten used to heated and changing situations, - - , so maybe it is what makes the work interesting, maybe for everyone who is enjoying it here, that you like situations that change and are sudden.

5.2.2 Professional artistry in social and health care

Even though one can find several characteristics of the "crisis of confidence of professional knowledge" from the field of social and health care, there are also attributes of "professional artistry". Schön (1987, 15) talks about how artistic knowledge has its emphasis on experiential learning and willingness to renew one's work. As a worker from a child welfare institute describes the work community, "we are a very experimental work group" and "we reflect a lot of different ideas related to development". Yet, they were the same people who told about the hectic nature of their work and the insufficient time for upgrading one's work. Thus, during the interviews they "awoke" to realize that they had "tried different things" and that there is also talk about the importance of development in their work community.

P2: Yes I agree, we reflect a lot of different ideas related to development, - - , even though I feel like all the ideas do not get realized into practice, - - , yet I think we are very experimental work group, we try different kinds of things.

Not only did the workers acknowledge the importance of development work, but they also spoke about creativity and how "everyone is creative in their own way". In one institution, a worker started describing enthusiastically how "you have to be a kind of actress" when doing care work

and adapting to the personality of each client. For example, some clients prefer that the caretaker reads religious texts for them, whereas others want more practical support. She saw such acting as “a part of this work”, like the other worker stating “one has to be like that [creative] in this work”. Following Schön (1987, 13), an integral part of professional artistry is the ability to use one’s creativity and imagination that lie beyond the boundaries of professional knowledge.

P4: I think that in our working community everyone is very creative in their own way, and one has to be like that in this work.

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P3: One has to use their imagination from time to time.

P5: - - imagination, with a person suffering from mental illness, that you have to be a kind of actress, that it is a part of this work, and with someone else, your role is completely different, - - , you are talking in a different way and behaving in a different way, - - , it is pretty much changing roles and acting out

P2: yes, and paying attention to the personalities of the customers, that there are quite many nuances, what a good caretaker takes into consideration in their job.

Schön (1987, 22) claims professional artistry is especially shown in situations that are uncertain in their nature. As I was observing the work of social and health care workers, I noticed a constant sense of alertness: people knew the situation could lead to anywhere at any point of time. I remarked some people feeling stressed about the fact, while some talked about enjoying the fact that the days were never alike. Accordingly, in the excerpt below, a worker describes how the workdays “won’t come true” the way they had been planned during the morning. The unpredictable nature of their work seemed to enforce people’s feelings about their professional know-how since they had to be able to respond to a variety of challenging situations; as a worker pointed out, “one has to have eyes in the back of their head”. However, few connected the uncertainty of the work to the possibility to work in a creative way. Rather, the emphasis of the discussion seemed to relate more to the management of stress and to being able to cope in such a challenging environment.

P4: - - and it is not that I come to work in the morning so I don’t decide that today we take the papers and pens, it comes if one of the children says that I want to draw, then we take them.

P2: Or if you have decided, it is likely that it won’t come true.

P3: It is impossible.

5.2.3 Community's artist igniting interest towards arts and different ways of working

The working of the artist ignited individual reflection in relation to one's work and sparked an interest towards artistry in the institutions of social and health care. However, many workers admitted that they had first considered the idea of infusing arts into the community as odd. As a worker stated, "it felt very far away", and they wondered if "we even speak the same language". Most said they had to do a lot of reflection in order to get used to the situation and to see the relevance of the artist's working themselves. Some pondered about being "strong realists", and how "the things are just very wretched in this work". Yet, as Schön (1987, 26) proposes, artistry is intelligence and mysterious kind of knowing different from our standard models of knowing. Thus, bringing it into a work community characterized by rules and regulations will likely ignite feelings and thoughts of confusion in the beginning.

P2: When these projects started, it felt very far away, I felt that did we even speak the same language, as they came from the arts, we are somehow that kind of, I don't know if are we strong realists or what, - - , the things are just very wretched in this work - - .

Some workers talked about how "the artist is beautifully with the clients", being unable to describe in detail how exactly they are working. Turning to Schön's (1987, 26–31) notions of knowing-in-action and reflection-in-action, the artist's actions are something that are revealed spontaneously in the situation, demonstrating skilful action that is difficult to make verbally explicit (knowing-in-action). Then, the artist engages in constant reflection, shaping their actions in the midst of the situation (reflection-in-action), showing a flexible and open manner of working. All artists emphasized going to the institutions without too rigid plans and working from the needs of the day. For example, on some days, all that is needed is being present with the clients, while on other times it is better for the artists to advance their own artworks. Many workers noticed this by mirroring their own work methods: "there are routines that we get stuck on", and "it is not easy, you get blind to your own doing". Some reflected, too, how "an outside initiator - - open[s] the eyes better", referring to the possibilities of working alongside the artist and learning from them. From the interviews:

P5: Yes, there are routines that we get stuck on.

P2: It is true, I have noticed myself that one has to notice how one gets stuck; one has to be aware and to reflect on the working methods - - .

P5: It is not easy, you get blind to your own doing.

P3: An outsider initiator, who is not part of the working community, they open the eyes better.

Instead of categorizing competent artistic performance with indeterminate words such as “talent”, Schön (1987, 13) highlights that it needs to be studied as an open question in different contexts. In the interviews people talked about noticing the competent performance of the artist, and started describing them as “inspiring and full of ideas”, and “radiating optimism”. In addition to seeing optimism as a part of their skilful performance, the workers spoke about how the presence of the artist “did encourage to give up one’s prejudices”, and allowed oneself to “get to know a new approach”, connecting open-mindedness to artistic competence and applying the attitude in their own work.

P1: Somehow the picture I got from Heli as a person, she was very inspiring and full of ideas, she radiated optimism, it’s catchy, - - however, how this comes to my own work, time will tell.

- -

P2: It did encourage [the presence of the artist], to give up one’s prejudices, also the fact that it’s worth taking the trouble on some matter, to get to know a new approach and point of view, even though at first it may feel like, that the first idea is that this will give me more work, this adds up to my work load. - - to see what good this brings, what I can get from this, that we are somehow, dealing with very heavy issues from one year to the other, that hey, now someone is providing us with the good, that the thought is good, that one could take it in, to allow oneself as a worker, that here is only such positive approach.

What is more, many workers put an emphasis on the personality of the artist. A worker described the artist as “very calm”, and being able to “balance our everyday life”. Another interviewee told how “you get refreshed from the presence of [the artist]”, and “it is nice that [the artist] is present in the kitchen”. All the interviewees agreed that their hectic work environments benefit from the calmness of the artist, and communicating with them takes them “away from everyday life and lamenting”. Thus, in all interviews I noticed people showing curiosity towards the artist as a person, and many were willing to learn from them and to hear about their worldviews. However, regarding to understanding artistry and applying the gained knowledge to one’s work, people mostly became attached to the personality of the artist, and explained the skilful behaviour with the help of it, therefore distancing themselves from real understanding (Schön 1987, 13).

P3: It is like, even in this moment, it is that kind of calming down, the personality of an artist plays a big part, the one who is very calm, so they balance our everyday life, there, and in addition when I’m thinking when we are eating and drinking coffee, it is nice to talk, hey what are you doing, and to change opinions, then it also serves the work community

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PI: And about Riitta, you get refreshed from the presence of Riitta, when sometimes there is the hectic atmosphere, then Riitta has her own job, and it leads the discussions to other topics, away from something for a moment, away from everyday life and lamenting, or else just talk about the negative, then, it is nice that Riitta is present in the kitchen.

In some cases the artist seemed to succeed in having a considerable effect on the workers and their ways of thinking. I noticed this especially when observing a particular artist with a unique artistic style working in child welfare. In addition to awaking people's interest towards his pieces, he managed to connect with the personnel and to establish relationships characterized by mutual sharing. A manager of a child welfare institution was very inspired by his working, and became interested in art and painting herself. As Schön (1987, 13–15) points out, with artistic knowledge, mature professionals can renew themselves and build their repertoires of skills on a continuing basis. Hearing the manager talking about the arts and about their co-work affirmed the statement; the manager had clearly gotten “a boost” to her job, and she affirmed wanting to continue having creative methods as a part of her job. From the field diary:

We were in a room where he made his art works. It was an extra room of the institution, given to him for the working period of the project. There was a nice atmosphere, calm and vibrant at the same time. He was doing his peculiar art works which were a combination of a sculpture and a painting – something that the kids loved a lot. He was really focused on his doing, not paying a lot of attention to my presence. I asked him questions and he answered me calmly. Even though at first I looked at the pieces of art with puzzlement – how come modern art can be so bizarre at times – after talking with him and seeing him working I started thinking from a whole new perspective. I was amazed: he was working with all his heart, and without an effort to try to understand the art works, they started looking simply fascinating. The manager of the institution came to the room, and started talking with the artist. Their relationship seemed to be close, and the manager explained me eagerly how she had learned many things about art from him and how she had painted something she will hang on the wall of her office. Her enthusiasm was palpable.

5.3 Collective reflection

In this subchapter I will investigate the processes of collective reflection that emerged in relation to the community's artist's working. I will analyse the data with the notions of “reflective practice”, (Vince 2002) and “polyphony” (Pässilä 2012; Pässilä, Owens & Pulkki 2016, forthcoming), and evaluate what characteristics of the given notions are found in the concept community's artist. The emphasis is particularly in examining how collective reflection is tied to questions of organizational democracy, assumptions guiding one's work, questioning work realities, accepting contradictory viewpoints and learning from perplexity. Following the theories of both concepts, such issues relate

closely to organizational learning and promote change. These themes are then discussed further in chapter 6.

5.3.1 Community's artist as a model example of a reflective practice

All the interviewees told that the artist “brings a different way of thinking” to the workplace, and that they “wake [them] up” as a work community. A worker described how the conversations with the artist often lead to “topics of wonder - - wondering the nature and the autumn”. Thus, all communities agreed that the artist managed to “refresh” and “shake” the atmosphere, and regarded it valuable – even though they could rarely verbalize the topics of the conversations more accurately, only as something “different”. Turning to Vince (2002, 63–64), he proposes that organizations should concentrate on creating practices that stimulate collective reflection, and then to embed these practices into everyday work. The concept community's artist can be interpreted as a reflective practice as such since it awakes reflection in the work community on a daily basis, and is a practice that is part of the everyday job, not separate from it.

P1: - - I have asked Kaisa what she is doing, and she tells, and that might lead to somewhere, maybe into topics of wonder, we are wondering the nature and the autumn, and all that, different topics - -

- -

P2: They [the artists] bring a different way of thinking, they wake us up - -

The foundation of the collective reflection ignited by the artist seemed to be grounded in mutual respect. Many workers emphasized how important it was that the artist “respected our work”, and that they had their own, equal role in the work community, “their own turf”. Accordingly, one of Vince's (2002, 64) key arguments is that collective reflection builds organizational democracy, and thus promotes change. This is due to the fact that even though individual reflection helps a worker to become more aware of their work and to do some modifications to it, engaging only in individual reflection still maintains old power structures – and normative ways of conducting one's work. Important features of the concept, contributing to enhancing democracy in the organizations, are the facts that the workers are not demanded to engage with the artist, and that the “usefulness” of the concept is communicated via its benefits to their clients. Therefore, all reflection that arises is emergent in its nature and based on the interests of the workers themselves.

P1: I noticed that she respected our work, what work we are doing here, that, she said out loud that I respect your work.

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P3: Then the doing, that really she [the artist] comes there, and does her own thing, she is just like Inkeri [the chef of the institution], that she cooks food, she has her own thing there, so she [the artist] has her own turf, and then we have the manager Jaakko, he has his own [role], therefore this artist has taken her own place very well, beautifully, it is interlocking with other things --.

First and foremost, reflective practices seek to question taken-for-granted assumptions of the work community (Vince 2002, 63). In all institutions of social and health care, the working of the artist awoke people to talk about the prevalence of rush in their work. Also, as stated by a worker of child welfare, “I’m always thinking about when I will be able to give that [time for the children]”, making visible the belief of a constant lack of time given for the children. In addition, many workers paid attention to the way the artist “brought that kind of nice breath of fresh air”, and took them “away from the negative talk”, expressing how the work atmosphere is at times characterized by heavy issues. However, as the artist’s working made their working realities visible, few of the workers started questioning the inevitability of rush and “heaviness” in their work; they only agreed on the current state of affairs as a community.

P2: -- it was the atmosphere of calmness --, that I knew, even though I wouldn’t be the one who is there [for the children], I’m always thinking about when I will be able to give that [time for the children] --, I could trust that they had the presence of an adult [from the artist].

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P1: -- as Riitta has her own job, it leads to discussions about other topics, away from the everyday life of lamenting, and away from the negative talk, well, it is nice that Riitta is present there in the kitchen.

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P5: -- she was kind of a breath of fresh air, that I always checked when she was putting on the note that when she is coming the next time, --, but something that she had, she brought that kind of nice breath of fresh air.

The interviewees talked often about the need for control and predictability in the work of social and health care. People reflected on the work style of the artist characterized by a great amount of flexibility and open-mindedness, and concluded on the ways in which it differs from their own style of working. A worker describes how they “had some inner work to do” to see “what [they] can let go or give in” in order to adapt to the way the artist works independently without their supervision. Accordingly, making visible the assumption of how their work needs to be governed by clear rules

and pre-decided work methods, no one questioned their necessity. Rather, the need for strict rules and regulations in social and health care work seemed to become clearer.

P3: I had some inner work to do, what can I let go or give in, when we have parents visiting, so our job as workers is to support the meeting of the child and their relative, so that they are not here just the two of them, that we have the role of the worker, but in here you didn't need the social worker's role that much, so my first thought was that how is this going to add up to my work load, when I have become used to being there, to supporting the interaction of a child and a parent, when you understood, that at this point, is not necessary nor meaningful, but when the working role is on, it is very hard to let go.

As the community's artist made people talk about "the inevitable" in their work, it also helped them to question some assumptions related to conducting their work. Most artists did not want to know any background stories of the clients in order to be able to concentrate on person-to-person communication and working with an open mind. Thus, some workers described how the artist "got very close to our customers, closer than [they] have gotten [themselves]". People seemed to be authentically moved by the artist's working methods, and let themselves question their ways of relating to the clients primarily through medical backgrounds and look for ways to "get rid of the old patterns". In practice, a worker described having spent more time with the clients just by being present and trying to feel the difference to the old "performing" way of working to herself.

P5: She got very close to our customers, closer than I have gotten myself, to be honest.

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P3: This is more what we are thinking about, it is more related to the health of the client.

P5: And the ability to function.

P2: Nutrition.

P3: But an artist like this, it is for the mind and the feelings, - - .

P3: - - absolutely, living these times, one has to get rid of the old patterns, not to concentrate solely on the care work - - .

The collective reflection ignited by the artist lead people to ponder and to question their working methods in general, too. Some discussed how they "would love to have more creativity here", and to infuse "that kind of peace and calmness" in their work. A worker affirmed how the community's artist "created a foundation - - [on] how you could use the arts" in their work, illustrating a willingness to stretch the description of their work with creative methods. Apparently, a need for using more creativity in one's work emerged during the conversations, making people notice how the work days are consumed with practical tasks. The common reflection helped people to see

through their daily routines, and to notice in oneself and in others the interest towards developing their work in a meaningful way.

P2: I would love to have more, creativity in there, and then that kind of peace and calmness, to focus on the moment, that wow, it is lovely, as you are producing a life that, you can verbalize the emotions with colours and different shapes
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P2: It [the working of the artist] has created the foundation, of course, and the thought of how you could use the arts and things like this arose.

Some people regarded the artist's working primarily as an invitation to start doing arts themselves, leading to feelings of confusion: "I can only draw a stick figure sufficiently, - -, it is not my thing", while others saw the arts as something that can be only used in "activity moments" with the elderly. Thus, the conversations did not always lead to thorough reflection about the nature of one's work, but also illustrated the limitations of the concept. Even though the coordinators promoted that the aim of the community's artist is to help people to "focus on the process instead of the outcomes" and to "be comfortable with the unknown", the connections between art and social and health care were not always easy to see for the workers.

P5: - - so how can we apply arts in here, that of course some people cannot, like me, I can only draw a stick figure sufficiently, so maybe I am terrified - -, it is not my thing, - -, how could we bring that more to our customers, could they draw or colour or do something, - -.

P3: There are people with superb drawings, they are artistic people, but it stays there since there isn't anyone who would instruct them - -.

P2: But for example in an activity moment, we could use this.

When questioning taken-for-granted working realities, difficulties are likely to rise up. Therefore, as Vince (2002, 63–64) states, there should be "a container" for the anxieties so that they can be worked through. In a similar way, the concept as a whole could be seen as a reflective practice, the presence of the artist could be perceived as the container for the anxieties – when discomforts arise, the issues can be worked through in relation to the artist. For example, as the workers noticed that they are not able to give the same presence and feelings of connection for their clients as the artist, many felt discouraged by their hectic work realities and routines they "have gotten stuck on". However, as the work description of the artist was different from the one of social and health care workers, there was enough distancing for people to start reflecting the reasons behind the phenomenon – no one was pointing fingers at them about doing a bad job, but rather invited them to

reflect on their work from a different angle. The artist acted as a platform on which to reflect and to direct one's concerns.

5.3.2 Polyphonic understanding via working with community's artist

The foundation of polyphonic understanding is to acknowledge that different points of view contribute to deeper comprehension (Pässilä 2012, 19). One of the artists worked in a hectic child welfare institution, and took her time to observe the community and its working methods. She then painted an artwork based on her observations and gave it to the community. As the excerpt from the field diary demonstrates, the workers did not expect to see such a painting based on their coffee breaks: they regarded the breaks chaotic situations whereas the artist saw nurturance and calmness. Consequently, her art helped people to understand the versatile nature of such situations and how different points of view construct the realities of their work.

The worker of the institution explained how their community's artist did a painting reflecting the nature of their coffee breaks. She participated on the breaks each time, not speaking much, but paying close attention. Then she did the painting, and described it: "it's so beautiful and has this calm atmosphere!" The workers thought that their coffee breaks are nothing but chaos and people talking over each other – but the artist saw it differently, and when she was asked about the painting, she said that she regarded the coffee breaks as nurturing moments for the workers. The worker hadn't thought about it like that, but then she realized that it is true, too, the breaks are important for them in multiple ways.

Polyphonic understanding is not just comprehending that there are different points of view – it is also accepting seemingly very opposing points of view (Pässilä 2012, 50). The need for finding consensus is strong in work communities – like shown in the previous subchapters, the work in social and health care is characterized by laws and regulations, so people are used to being able to find a right way of doing something or a correct answer to a problem. However, the artist works in a way that questions the status quo and communicates the richness of viewpoints. The artist's unique personality and nonconformist worldview enhances the message. In the interviews people talked about becoming aware of both the versatility of viewpoints in the community and the difficulty of accepting them as a part of the work reality:

P4: Different approaches [of conducting the care work] do not need to exclude each other, they can co-exist and both can be useful for the young.

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P3: I hope that for the young, and hopefully for us workers as well, understanding differences and acceptance, there is no one right way, and on the other hand, we do struggle in our work community about this, someone's way of doing things is not better than mine, but still we are acting within certain boundaries, then you go outside those, that is not wrong either.

Polyphonic understanding can be generated via conflicts and through comprehending the value of every experience: “the good” and “the bad” (Pässilä 2012, 80). The working of the artist divided the opinions of people in many workplaces, some regarded their working as “nonsense” while others acknowledged its importance. While doing so, it made the conflicting worldviews of the workers visible, relating to how they perceive the arts and its place and importance in the society, and showed an important characteristic of a working mechanism of the concept, generating small conflicts. The artist has to be willing to accept the fact that not everyone will like them, which is as important part of the process as everything else. In the next extract a worker emphasizes how “it is understandable” that not everyone likes the artist and their way of working.

P5: - - it has been a bit bipartite attitude, that depending on the workers, some had been clearly excited, and some maybe a bit reserved towards what it may bring, which I think is totally understandable, the same as in the young, some get excited while others don't, it always goes like this.

In her study, Pässilä (2012, 81–82) created perplexed situations in order to stimulate polyphonic learning. Even though the working of the artist in the community is “simple” in its nature – they go to the community without any goals except to blend in and to be available for people – the reflection their working causes in people is an example of perplexity. Many people were confused about the situation in the beginning, wondering about what they should do, or what the relevant connections to be made are. In some cases this confusion diminished during the process, as people realized that they are the ones who decide “what they can gain out of this” and that there is nothing wrong with being confused. However, as I noticed from the interviews, many people still needed some space to deal with the confusion, mainly in dialogue. All the participants regarded the interviews meaningful, giving them a possibility to reflect their experiences further. As Pässilä (2012, 92) states, in polyphonic understanding people collectively explore their lived experiences in dialogue.

P2: I think this [interview] was a good way of processing the working, our experiences have been in the air, I think this was a good evaluation discussion for the end, that there is someone who gathers the thoughts - - in a way the process had closed from our part, too - -.

Mixing different points of view together does not automatically lead to creating polyphony. In some cases, the working of the artist only highlighted the differences of the working methods between the actors, leading to feelings of confusion rather than to a willingness to learn from the situation, as demonstrated in the comment of a worker: "like we were thinking, how can it be this different." Moreover, when generating polyphonic understanding, people should be capable of listening to and respecting each other's viewpoints. However, at times, there was some reluctance to truly listen to one another, rather imposing one's points of view without acknowledging the other. For example, a worker of child welfare brings forward how "- - the respect was lacking, or the fact that she was acting in a different way took away the respect."

P3: We talked a lot, that into the everyday life, that the approach is so different, that, in the beginning, there is the world of the artists and that focus solely on making the art, they are only concentrating on the one thing, when we are present here, we have to concentrate, we have many things going on in our heads, and be like, almost having eyes in your back, that all the time you are ready to answer the phone and to leave somewhere, and they, when they came they were totally focused on one thing only, and closing all the other things outside but, like we were thinking, how can it be this different.

- -

P4: And somehow I experience that some kind of respect, I would have required more respect towards our work, and now it feels like everything went upside down, that we had a totally different point of view, of course it is good to have different viewpoints and like this, but somehow, the respect was lacking, or the fact that she was acting in a different way took away the respect, and the children probably liked it, I think, at least some of them - -.

5.4 The emerging third space

In this subchapter I will analyse the concept community's artist through the notion "third space" (Hulme et al. 2009, Adams & Owens 2015). Even though the processes of individual and collective reflection are significant in relation to the learning of a work community and individual workers, and enable me to understand the working mechanisms of the concept from different angles, I regard the theory of a third space to be the most meaningful with respect to the research subject. As the community's artists blend into the institutions of social and health care, a platform of mutual sharing is created. Not only does the work community have an opportunity to learn from the "newcomer", or "infiltrator" (a term used by a work community in a humoristic manner), but also the artist is able to develop themselves vocationally. Moreover, with the help of the project Tukeva porras, both parties participate in creating a new job description in social and health care, and engage in constructing knowledge about co-working. Thus, I will examine how the attributes of the

theory, new structures of authority, open sharing, being ‘in-between’ different knowledge and appreciating dissenting points of view, among others, are demonstrated in the concept community’s artist. Accordingly, I will tie the findings to the question of organizational learning and change in chapter 6.

The concept can be regarded as an example of a third space: two groups of professionals with different backgrounds meet in order to learn from one another. When the concept is considered as a reflective practice, the artist is understood as a “catalyst”, activating the learning processes of the community. Then, when looking at the concept as a third space, the interchange between the two parties is highlighted, and learning is regarded as a mutual process. Like Hulme et al. (2009, 541) note, all participants are encouraged to acknowledge the opportunities of the meeting and to put their attention onto the different, the new and the yet unrecognizable that starts to emerge at the intersection between the two competing cultures. This potential is recognized by a worker in the interview, when she described having an “aha moment” when working alongside the artist: first she couldn’t think about the benefits of such working, but was later surprised by the opportunities of co-working. The other extract from a field diary demonstrates the learning process of an artist, revealing how they “experienced the working rewarding”, and “are happy about the knowledge [they] have attained in relation to the field”.

P3: And especially that, when we are always thinking that there is nothing in common but when you start to think that what do we have in common, I think it’s like, it’s those aha moments, - - , in here, for the first time, I felt stupid, that artists and child welfare, that how can you combine them, you get surprised, - - .

- -

Riitta’s experience from working was also positive. Even though in the beginning she felt a bit uncomfortable related to working with a new job description in a challenging work environment, she experienced the working rewarding. Later there she had negative feelings only if some experience reminded her about her own life challenges. Even though Riitta got to see a lot the everyday life of a child welfare institution, also challenging situations, she told about worrying more about the parents of the children than the children themselves – how could one help the parents, too? Riitta says that she regarded child welfare as really good caretaking, supporting people, and told that she is happy about the knowledge she has attained in relation to the field. She said that she felt welcome to the work community, even though she didn’t always know what to do.

By definition, a third space is a space “with new structures of authority, radical openness and hybridity” (Hulme et al. 2009, 540). In other words, the intent is to cease to rely on work roles and organizational structures, and to explore a space of free sharing. The notion of hybridity relates to the interdisciplinary nature of working. In one institution such space was created when all actors of

the community, the community's artist, the workers of social and health care, children of the institution and their parents, participated to common sessions where they drew and painted together. The aim was to replace some of the conventional meetings related to going through the issues of families with convenient ways of being together. Like a worker describes the situation in the excerpt below, "that it was blending that we were everyone"; trying to verbalize the feeling of being together without the need of acting in one's roles and telling "- - it was really nice", how they have enjoyed the moment as a work community.

P3: Then there was a very funny thing, and we all laughed, that doing together, that it was blending that we were everyone, there were, children, moms - -.

P2: I think it was really nice - -.

P3: And then the mom almost cried, that she would love to offer her child this kind of doing together and else, but it is not possible.

However, as Hulme et al. (2009, 541) emphasize, this openness requires a safe and supportive environment: people need to feel safe in order to let go of the old roles and to trust each other enough to being able to share their authentic thoughts and feelings. This support is assured by a sense of mutual respect and interest in both parties towards common working, as demonstrated in previous extracts from the interviews. In addition, the project Tukeva porras supports co-working through the meetings they organize three times during a working period of an artist in the institutions, as well as through the work supervision sessions held for the artist. The coordinators assure that there is a flow of information between all parties, and that people stay updated about the current state of events. The most crucial part of the support, according to my observations, is in their words that "uncertainty and a sense of incompleteness are necessary parts of the process" and accepting this helps the people to understand, appreciate and overcome such feelings. Even, the main coordinator underlined that if ever someone gets too anxious or confused due to the project, they can always call her personal mobile.

Third space is not created "automatically" when people from different cultures or professional backgrounds meet and interact for a shared goal. Without the existence of ready-made organizational structures and norms, there has to be willingness to work in a simple state of mind of openness to the situation; this is the key element when aiming to find new perspectives to one's work (Hulme et al. 2009, 541–542). This was demonstrated by a worker in the interview when she admitted to "looking at the mirror of [herself]" when she realized how she treats the customers

compared to the artist, not having enough focus on being present to them, and then started making changes. Since customer contact is a fundamental part of the work in social and health care, being able to question one's way of managing it requires truly an open attitude and willingness to develop one's work.

P2: Well yes, you look at the mirror of yourself, at how you treat the customers, and that's like, for me personally it draws attention, like I said, to be present, close, to listen and to discuss, well, it stayed within me, that, I did stop to be present and to listen - -.

An open attitude towards the situation is a requirement when having the intention to learn from the meeting of two competing cultures. Not only does the open attitude enable two-way learning and the redefining of one's work methods; it also enables the participants to investigate the space of being 'in-between' different sources of knowledge, and to try to integrate the competing discourses; to find new opportunities (Hulme et al. 2009, 541). The next extracts demonstrate how the workers of social and health care noticed how some dimension is left undone in their work; how the artist has been able to give the clients something they cannot. Instead of "taking it to [their] professional pride" and being discouraged by seeing the limitations of their work, they found new opportunities to integrate their different working methods. The workers of social and health care agreed on letting the artist to 'fill in the gaps', to be with the client in a more personal way, whether it is to reflect on "some big things in life" or to "experience artistic freedom". As the care work provided for the clients was enriched, both parties were able to experience new kinds of forms of working in collaboration.

P2: - - Irma is very approachable and reliable, that it is really some big things in life that they have reflected on, and I felt that they have gotten a good counterbalance, and we don't think it's a bad thing, it is the main thing that the young have an adult, it doesn't matter who it is, we don't take it to our professional pride that they might get a better connection to the young than we do - -.

- -

P2: - - maybe it's the feeling, an experience, that they have been a part of, that they have had the possibility, to experience artistic freedom, which is what has touched me, - - they were so excited about this working, it was something we couldn't offer to them - -.

- -

P4: - - even though they are loud, it was somehow calm and calm discussion, of course, it is different to talk with Riitta than to start to argue with us, that they don't necessarily, it must have been good, I cannot say on the mother's behalf, but surely they have talked about different things that we talk with mom.

Integrating the competing discourses also means encountering disagreements between people. Following many studies of artistic interventions (e.g. Pässilä, Oikarinen & Harmaakorpi 2013, Taylor & Ladkin 2009), a common working mechanism of arts-based initiatives often relates to generating small conflicts and collisions of different opinions. Hulme et al. (2009, 541) also stress how there is no intent of producing ‘unproblematic’ or ‘harmonious’ knowledge that would solve each participant’s problems – like stated, the key is really to be open to the situation as the different cultures meet and interact. The working of the artist produced conflicts in some institutions, mainly relating to different working manners of both parties. Some saw the artist’s working as too liberal: lacking proper terms of reference for the children. In practice, for example, the workers of social and health care would have wished there to be more stable working plans that the artist would have followed; many times the artist changed their plans and schedules according to the situation, sometimes forgetting to inform all parties about the changes. However, as the following extracts from the interview demonstrate, the collisions made people reflect on the issue on a deep level, contributing to learning about themselves and the nature of their work. In addition, people had had meetings in relation to the disagreements, enabling them to process the situation as a group.

P5: I have thought, that what is this about, why do we have collisions.

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P1: I was thinking, why am I so irritated by this - - , does it touch a sore spot in me, does she step on my toes, am I somehow, well it did bring some kind of self-reflection to it.

The arguments of Hulme et al. (2009, 547–548) are based on the observation of how practitioners are required to overcome an increasing amount of professional boundaries in their work, forcing them to establish reasonable ways of relating to their colleagues from different backgrounds. They stretch the importance of the co-construction of knowledge – to share knowledge between all parties in a way that benefits all. In the next extract it is demonstrated how the artist shared the information they received from the clients with the workers of social and health care, contributing to co-constructing knowledge relating to the work done in the institutions and finding a meaningful way to relate to each other in the professional context. As the workers of social and health care received new information regarding their clients, the artists were meanwhile able to process what they had experienced during the day and to get more involved with the care work.

P4: And Sisko came always to say if there had been someone who awoke thoughts in her, or if the children said something meaningful, or if there was a parent visiting and it didn’t go that well, or something, she came to tell it and

we reflected on that together, so she didn't need to stay alone with her thoughts, she brought them up and it was good information, so we knew all the time where she was going.

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The workers of social and health care told that the working of Riitta made questions about locating oneself and getting into a rut visible – through Riitta it was easy to acknowledge one's tendency to get stuck in routines. On the other hand, they emphasized that the personnel of the work community is very accustomed to changes, because there is a high turnover of the children. This turnover and unexpectedness of work were experienced as a positive characteristic of the work, even though in many places people could regard it as a burden. Many had said, then, that they don't want to work in a regular child welfare institute; the hectic nature of the work is more tempting. They think it is nice to get a visitor to the house, someone who gets used to their culture for a longer period of time, and to get to know what they see in the work community and how they experience the routines of the house. Riitta has participated to the meetings of the institution, and she has shared her information about working in the house. People have respected her point of view, and Riitta thinks the workers of the institution have openly committed themselves to this new kind of working.

At best, the emerging of a third space leads to concrete changes. Like Hulme et al. (2009, 541) note, third space is primarily a platform for practitioners to think and to develop processes of change in relation to the challenging issues of one's work. Individual and collective reflection are the corner stones and initiators of learning and development in organizations – concrete changes reveal how useful or valuable the processes of reflection have been. There were some projects that were initiated due to the working process of the community's artist in the institutions of social and health care. Many workers of child welfare institutions were worried about the financial issues: they cannot provide much for the children, especially as the town is cutting costs from the field of social and health care. As the community's artists mainly used recycled material, the workers were happy to find connections to teaching the children sustainable development at the same time. In the extract below, a worker describes "how wonderful it is to teach sustainable development"; in the interview she told in a detailed way how they have had long conversations with the children about recycling and how they are now paying more attention on not throwing away things that can be reused. Thus the working enabled the workers to deepen the way they are teaching the children about important issues.

P4: And when you think about these children, they are not coming from an abundance of money, that how wonderful it is to teach sustainable development, that you can use objects more than once, that you don't have to throw them away immediately.

In another excerpt from an interview, a worker envisions how their work community can use their camera in a new way, as inspired by the artist and their work with photographing. Formerly the

community used the camera only for medical purposes; now they discovered that it can be utilized for other purposes, too. In the last extract a worker of child welfare institution describes that a few of their young has started developing a card game. The idea sprang from the working of the artist as they inspired people for creative working and showed the benefits of such working. Like Hulme et al. (2009, 541) stress, interaction in third space enables the work community to reflect on challenging issues at work – as the workdays are mostly characterized by taking care of daily routines, the integration of creativity in everyday life seemed to be challenging. However, with their working, the artists showed how creativity and imagination can be infused into everyday doing without too much “fuss” or excessive financial demands.

P3: On the other hand, one could refine the idea to let the clients take photographs, - -, of their friends, or anything, it would be, these digital cameras are so convenient, one can choose the photographs and then have them printed.

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P5: One of the young got inspired, that they started developing a card game, which has, where one battles with the cards, - -, there are heroes with different talents and characteristics, which is a foreign culture to myself, but then I encouraged this young, he got excited and then we got his friend along, - -, now it has proceeded to a phase, where they have a framework in the game, - -, then the graphic side, it will be very visual, and it is an important thing for this young that it is visually a nice game, and this other young is very talented in drawing, so it's a good mix in my opinion, the boys are very excited about it, I haven't interfered that much with it, let's say once a week I have asked something, and it has been a conscious choice, when they have the excitement, then you can stay outside of it, and the boys had a lot of knowledge in relation to it, so, I think, all I did was give the idea for them and they grasped it, so I think that is what this motivating is about, that how you motivate, - -, if the young have the motivation, then the adult does not have to do it but to throw a little idea in the air and then it starts to roll like a snow ball, and when it rolls to the right direction, all the artist does is guide a bit, help, to acquire material.

Despite all the initiatives for developing the work done in the institutions, bringing an artistic process into a work community is not an easy task. As shown in the extracts below, not all workers felt the project had real influence on their community. Some regarded the artist's working still stayed quite distant from their own work, or alternatively, that they didn't have enough time to concentrate on the collaboration. On the other hand, many felt that it was hard to verbalize their experiences on the project, leaving the possible effects “hanging in the air”. From the interviews:

P5: And somehow she understood that we really couldn't participate in her doing, - -, summer was really hectic, but that, she kind of calmed down the atmosphere when us workers didn't have time to sit outside with our residents - -, she was present and she was sitting there and she was with them - -.

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P3: But I believe that if we had time, if it would be calm, then, there would be a place, and you could get more out of it.

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P3: I try to say something, but I cannot get it out.

Not only do the practical changes indicate that the artist's working has had a considerable effect on the work community; as Hulme et al. (2009, 542) remark, one characteristic of a third space is to concentrate on "what people care about and want to create together"; to formulate a shared will between the professionals of different fields. The key is to find out how the collaboration could be strengthened in a way that benefits all and contributes to learning. In particular, in one institution the workers and the artist got very inspired by the co-working and started developing their common work further. The community's artist had noted how the parents of the children are easily "left outside" with a stigma of being guilty of the state of their children, and brought forward her concerns. The workers of social and health care agreed, and together they started planning common 'action moments' that would primarily involve the parents, and where the artist would be present for the parents without the role of a social worker. The artist became excited about broadening her field of expertise – being able to engage more in the social and health care work and to deepen her understanding about the nature of the work, whereas the workers of the institutions were inspired to develop their services further. The shared will is clearly demonstrated in the last excerpt from the field diary where the coordinators and the management of one elderly home discuss about the future of their working in a meeting. There was a clear vision about infusing the arts more tangibly into social and health care, and motivation to work for it despite the outer hindrances.

P4: As a matter of fact today we were talking with Riitta that it would be nice to do an action moment to the parents, that Riitta would be with them, that she could, yesterday there was a lot, that there would be a space, while the children are eating, that they would be in the play room or something, or they could come here, if it's possible, to be here for a while.

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P3: And one thing is that you could take both parents and children to draw, just like this, big cards, that they could draw by themselves, --, it could be a communal thing, like in some camps they have.

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In the institution people acknowledged the importance of continuing arts-based working. The action supports the work for the elderly in many ways, and the workers have noticed that arts-based working can even replace medical treatments for people suffering from memory disorders. Even though the advantages of arts-based working are significant, they are difficult to communicate to the policy-makers who decide about the financing in the last resort. That's why new models for evaluation effects are necessary. In the discussion the participants regarded excellent the model where an artists would work for the city, and would concentrate only on working in social and health care.

(From the field diary)

6. Conclusions

In this chapter I will describe the main results of the study, answering my research questions: (1)

How is the concept *community's artist* constructed in the social and health care organizations involved in the project *Tukeva porras*?

(2) Has the working of the community's artist enhanced individual and collective reflection in the work communities, and further, led to organizational learning?

I will also discuss the role of art in the society, the benefits of arts-based working in developing working life, and the importance of an intermediary coordinating such working.

In this study I have presented the case *Tukeva porras*, a project initiating a new working method for matching the needs in the field of the arts and in social and health care, and developing collaboration between cultural actors and people working in public health. The project has initiated the concept *community's artist*; professional visual artists who work in social and health care institutions pursuing their own artistic work while being in close relation with the work community. The foundation of the concept is to build a new kind of interaction model between people working in social and health care and professional artists. The aim is to promote wellbeing of the clients and learning of the workers and the artists. In this study such learning is regarded as an example of socio-constructionist learning view, in which people meet each other as equals and engage in learning from one another (Korhonen 2014, 19). A significant characteristic of the concept is its contribution to developing working possibilities of professional artists; at the same time as they get employed in a new field, they develop themselves as artists.

There are multiple actors who participate in constructing the concept *community's artist* in their daily actions. The actors include the artists, the coordinators of the project, the workers of social and health care, the clients of the institutions, the managers of social and health care, and other actors in the field of social and health care in the Lahti area. The project and its coordinators play a significant role as they bring the actors together, take care of finances, organize practical matters, facilitate the interaction between the parties, share information, and support all actors during the whole process. They have a clear vision for the working, promoting the arts as a meaningful platform for rich interaction and participation, and communicating it for all stakeholders. The key message of the project is to see art as essential for human nature, thus enabling the work communities to deal with issues that are difficult to work through amongst their daily routines.

Since I wanted to see how the work communities perceive working life development, I started the analysis by examining the current situation in the institutions of social and health care. All the interviewees described how their work is characterized by feelings of rush, constant changes, and increased demands coming from the higher quarters. The work situation resembled that of *messy* (Schön 1987, 3–4): unpredictable and uncertain. Many admitted to feeling there is not enough time for processing new information and updating one’s working methods. There was a clear need for changing people’s attitudes and mindsets regarding development work, which made room for a project such as Tukeva porras.

Even though many communities had employed creative methods in their work to some extent, there was still little knowledge on how to implement those methods on a daily basis, and how to understand creativity as an integral part of one’s work. The community’s artist awoke and enhanced people’s interest towards the arts, and helped people to see the value of an outsider for a work community. Many became aware of the challenging reality of the work in social and health care, and took note on how the artist works with open-mindedness, optimism and flexibility, demonstrating characteristics of *professional artistry* (Schön 1987, 13). This “forced” all workers to reflect the nature of their work by themselves, and helped the community to become more receptive for new initiatives relating to developing working life. In some cases the artist affected some workers profoundly, encouraging them to seek concrete ways of employing creative methods in everyday work; to renew their repertoires of skills (Schön 1987, 15) with the arts.

When the concept community’s artist is regarded as a *reflective practice* (Vince 2002), one can see how the artist acted as a platform for generating communal reflection and learning. The workers of social and health care talked about the way they share “different topics than usual” with the artist, and the way the discussions had helped them to become aware of their taken-for-granted work realities, and to question some assumptions that guide their way of working. While some assumptions were questioned, like the “right” way to relate to the client, few workers dared to question the strong power structure underpinning the work of social and health care. However, organizational democracy was ameliorated at a grass-root level since people were able to voice their thoughts and concerns relating to their work to the artist and to their colleagues. The practice emphasized collective reflection over individual, helping people to become aware of how they can ameliorate their work by putting minor changes into practice as a community.

Looking at the concept via the notion of *polyphonic understanding* (Pässilä 2012, Pässilä, Owens & Pulkki 2016, forthcoming), one can see how important it is to make transparent, to accept, and to learn from the opposing points of view of the work community. People reacted differently to the working of the community's artist, expressing their divergent opinions and worldviews. Instead of trying to find consensus – an impossible task when it comes to working with art – people were forced to take a look at the variety of voices, and to integrate them as a part of shared knowledge of the work community. Many became aware of how hard it is to accept dissenting points of view, and to let go of the effort to find a “right” way of doing things. Thus the artist provided a possibility for the work community to get to know themselves better, to grow from that knowledge, and to develop tolerance towards each other.

As the concept is interpreted as a *third space* (Hulme et al. 2009), the attention is shifted to what can emerge at the intersection of two competing cultures, the arts and the field of social and health care. Instead of comprehending the artist as a “catalyst” for the work community to learn from itself, learning is regarded as a mutual process that involves both parties. In some communities people came up with new ways of conducting their work in collaboration. For example in a child welfare institution, the artist spent time alone with the parents of the children, establishing and maintaining relationships that are not based on custody or authority, but on open sharing. The job description of the artist enabled them to form such open space with the clients; meanwhile the work community of social care benefited from the situations as the work was considered a part of their care work. This allowed the parents to process their experiences through the arts and with the artist. As the workers of social and health care learned how to “deepen” their care work and how to use creative methods as a part of it, the artist learned how to integrate their knowledge on arts in the field of social and health care. At the same time both parties engaged in constructing what it means to be a community's artist; to construct the job description by actualizing it in practice.

The following table (Table 2) illustrates the main results in relation to the theoretical framework.

Theoretical framework	Realization in practice during the project
<p>Professional artistry (Schön 1987) To employ <i>professional artistry</i> in one's work is to know how to act in unique, uncertain and conflicted situations. The practitioner employs <i>knowing-in-action</i> (know-how revealed in the midst of action) and <i>reflection-in-action</i> (engaging with reflection in the midst of action without interrupting it), demonstrating skilful implementation of the task. Compared to technical and rational knowledge.</p>	<p>Dealing with uncertainty, experimenting new things and using one's imagination (characteristics of professional artistry) are integral parts of the work of social and health care. The working of the artist, however, fortified people's positive attitudes towards creative methods and having an open mindset at work, and helped them to notice the limits of their knowledge tied in rationality. Some workers started employing creativity in their work more than others.</p>
<p>Reflective practice (Vince 2002) <i>A reflective practice</i> helps organizational actors to question the assumptions behind organizational behaviour, and to make power relations visible. The aim is to stimulate reflection among all employees instead of promoting individual reflection. As the practice becomes an integral part of the work routines, it contributes to developing organizational democracy and learning.</p>	<p>The work process of the community's artist engaged people in collective reflection, whereby they questioned the assumptions behind their work (e.g., the nature of care work), and became aware of some characteristics of the work in social and health care in general (e.g., hurry, heaviness, and the prevalence of rigid power structures). As the realization of the concept is based on mutual respect and voluntariness, it supports organizational democracy, and can be considered as a reflective practice.</p>
<p>Polyphony (Pässilä 2012, Pässilä, Owens & Pulkki 2016, forthcoming) <i>Polyphony</i> means that various perspectives, voices and points of view can exist simultaneously. Learning is not understood as</p>	<p>The community's artist revealed different voices of a work community through their artworks and during the discussions in which they participated, helping people to understand their significance in the context of learning. Not everybody liked the</p>

<p>finding “the right answer”; the aim is to create transparency of the multiple interpretations of the participants, and to acknowledge their contribution to the learning of the community as a whole. People are encouraged to let go of the effort of finding consensus, and to appreciate all experiences as sources for learning.</p>	<p>artist and their way of working, which was an important characteristic of learning through diversity and “unpleasant” experiences. The confusion and “unpleasantness” was dealt with in the interviews, which helped people to integrate it as a part of their learning process.</p>
<p>Third space (Hulme et al. 2009, Adams & Owens 2015) <i>Third space</i> is formed at the intersection between different groups of professionals; it is characterized by new structures of authority, radical openness and ‘hybridity’. It is primarily a platform to think and to develop processes of change; people are encouraged to examine the condition of being ‘in-between’ several different sources of knowledge, and to try to integrate the competing discourses of the group.</p>	<p>The job description of the community’s artist was new to all participants and thus lacked ready-made organizational structures: a third space for mutual and open sharing was formed. Both parties learned from the process and grew as professionals. Moreover, people developed new working methods in collaboration that responded to the challenges of social and health care work (e.g., to the stigmatization of clients). Conflicting viewpoints came up; these enabled people to deepen their self-reflection and learning as a community.</p>

Table 2. The main results of the study.

Although the working of the community’s artist inspired the workers of social and health care to employ more creativity in their work and to question normative ways of conducting their work, there were also trade-offs. Coming from such a different field of expertise, in some cases the community’s artist only highlighted the differences between the two metiers through their work, leaving the workers of social and health care confused about the exchange and generating feelings of lack of respect towards their “unglamorous” everyday work. Also, even though the work environment became “stirred”, and people became more aware of the reality of their work, the ignited reflection did not necessarily lead to concrete changes. Thus, there was a need for a platform

on which to reflect more on the collaboration and its potentials. The interviews I conducted helped the workers to process the situation more, and to realize what had happened during the artist's working and what can be done after it.

Moreover, the concept of community's artist can be misinterpreted in many ways. First, there is a danger of understanding the artist's role as an "extra pair of hands". Many work communities brought up their difficulties relating to the scarce resources of personnel. For this reason it is easy to see the artist's contribution as a quick relief for the feelings of rush and insufficiency experienced at the workplace. Developing the concept and contributing to promoting the role of arts in developing working life, it is important to acknowledge and to explore the value of arts independently, without the need to medicate or cover acute problems of the workplace, such as the excessive workload. Secondly, observing the artist's work, many people started talking about themselves as "not-artistic", and were unwilling to co-work with the artist. Doing this, they divided people according to some idea about what it means to be creative, and only distanced themselves from the aim of the concept which is understanding the artistic process, communicating through arts and finding ways to be creative on one's own way at work.

It is important to note that the artist needs to have courage in order to work in the community. Without an autonomous attitude and having a need to be approved by the work community, they might only concentrate on bringing forward "the good" of the community, disregarding any possible problems that would need addressing. As important as it is to reinforce the self-esteem of the community and to have the overall focus on the positive, each community has its problems that are easier to notice for an outsider. Development work often means recognizing dysfunctional mindsets and behaviours at the workplace – dealing with them requires determination and maturity from all parties.

I have analyzed the data with the help of a theoretical framework, elaborating different processes of reflection that emerged in the work communities of social and health care in relation to the working of the community's artist. The framework has enabled me to discover how reflection can be understood as an individual process or a collective activity – both approaches lead to enhanced awareness of oneself and one's work, to the questioning of work realities, and to some concrete changes at the workplace. Whereas the approach of individual reflection points out the importance of a subjective and personal learning experience, collective perspectives stress the significance of equality, communality and tolerance when it comes to the learning of a work community. Both

aspects are important, and in this study I aim to bring forward that learning at work should be considered as a gradual process not tied to efforts of “finding the right answers”, or becoming “a better or a more intelligent worker”. The aim is rather, to engaging in a learning journey whose outcome cannot be predetermined and that is valuable in its own right.

An important characteristic of the concept seems to be the way in which reflective processes and their following development initiatives are born at the grass-root level. Working in a working environment as highly regulated as social and health care and constantly answering demands coming from “the higher quarter”, people seemed to disregard any initiatives that would add up to their workload and that convey a feeling of “imposing”. As all communication with the artist was voluntary and emergent in its nature, learning was a natural outcome of common working and arose from the needs of the community in a specific situation. Following the socio-constructionist learning view (Korhonen 2014, 19), learning was based on equality, opening a door to learning from one another. Consequently, the concept addresses to a major challenge of today’s organizational life, engaging in working based on equality instead of following the rigid manuscript of work roles (Lauri 2005), and promoting learning as a communal activity and an integral part of one’s work – not as a burden for an individual worker.

In addition to promoting learning based on equal interchange between professionals of different fields, the concept reminds about the subtle and growing nature of learning. Living in a culture that admires efficiency, action, and immediate solutions, it is easy to forget that learning never happens overnight. In the case of Tukeyva porras, all work communities were puzzled in the beginning, asking questions about the sensible ways of collaborating, and trying to find ways to understand one another. The co-working ameliorated as the project proceeded, constantly opening up new possibilities for learning and change. Many artists said the working “had just begun” when the work period was finished, and the workers of social and health care would not have wanted the artist to leave. Following the study of Holtham, Ward and Owens (2010, 5) reflection and knowledge need time: one cannot accept or reject information in an instant, but there has to be “a process of translation” and commitment to learning. Thus artistic methods can be perceived as a counter force for today’s discourse of efficiency in the context of developing working life.

However, engaging in learning, which is treated as an open question and which is growing in its nature, the work community has to stay attentive in order to draw full benefits from the working. Even though the outcomes of artistic methods cannot be predicted, the working should contain a

preliminary goal or vision, and a means to measure the results. Otherwise there is a danger of falling into obscurity, and regarding the arts as mere entertainment or inspiration. Although these are important dimensions of arts-based initiatives, the full potential of such working lies in the ability of connecting the working to the actual issues of the work community (Schiuma 2011, 2050/6533, 2881/6533). Accordingly, there is a lot of talk about the difficulty of measuring the effects of arts-based working in the field of applied arts. As Jansson (2014, 15–16) explicates, most studies still rely on the quantitative methods when evaluating the work processes, and as a result, only strengthen the discourse of using arts instrumentally for the benefits of working life – an approach highly neglected by the art community. Therefore, as Jansson (ibid.) suggests, the researchers of the field should take the opportunity to create new kinds of qualitative research methods which convey a deeper understanding about the nature of artistic processes.

In the case Tukeva porras, the goal of the working was to create the job description community's artist in the midst of action in a way that it serves all participants, and to embed the working to the routines of the institutions. The results were measured by feedback forms and in formal and informal discussions between the artists, the coordinators of the project and the work communities. People's unique experiences about the working were considered meaningful and insightful, and there was awareness about the futility of measuring everything in numbers. Also, following the study of Antal and Strauß (2013, 3), in most cases the work communities understood their own responsibility in deriving the benefits of the working and sustaining its effects. This was demonstrated in their speech, for example as they wondered "how *we* react to the artist" (referring to learning from oneself when encountering a new actor in the community), and talked about "how *we* can maintain the new ways of working" (referring to the situation when the artist leaves).

Since the approach of applied arts can be seen as a counter force for today's indefensible structures in working life, for example the compulsion of intensification of work processes and short-term planning, there is danger of falling into a discourse of "art saving working life". Even if the possibilities of artistic methods are only bound by one's imagination, and there is numerous evidence about their working mechanisms, one should not take it for granted that artistic methods are beneficial for all people and suitable for all circumstances. Again, the working should be accompanied with a plan of following the progress of co-working, and honesty about the obtained results. In the case Tukeva porras, the project coordinators were in regular interaction with the institutions of social and health care, and actively encouraged them to also give the project critical

feedback. Moreover, the coordinators wished to learn the targets of development of their working from this study.

It should also be noted that not everybody participates to the working with the same intensity, and people who already have an interest towards the arts are likely the ones who gain the most from the working. Likewise, the project coordinator emphasized continuously that instead of urging everyone to take part, the community should find ways to allow people to engage in their own way; to support the enthusiastic ones and to allow the passive ones to stand by. The real challenge is to find a way for the working to benefit the whole community, and to accept that not everybody participates in the same manner. Moreover, since arts-based working might reveal even painful issues about a work community, as demonstrated also in the case of Tukeva porras, people should be willing and “mature” enough for such working. Hence an essential part of conducting artistic methods is to know when and how to employ such techniques.

Turning to the question of what kind of initiatives of working life development are useful at this time, artistic methods have their advantages. As many workers of social and health care described, they do not gladly subscribe to “top-down” development initiatives, and brought forward their concerns of not being sufficiently heard in relation to their work. Even though they admitted the value of the conventional training they are receiving on a regular basis consisting mostly of lectures, many wished for participative methods. Furthermore, there is an abundance of information available for everyone these days, and people already have an extensive understanding in the context of developing their work, too. Thus, people do not benefit from a lecture whose contents they could read online; nor are they easily motivated to engage in such working. Similarly, Luoma-Kuikka (2005, 102) explicates how the rapidly changing work environment of social work has questioned the adequate training and know-how of the workers. As one of the principal working mechanisms of arts-based working is to help the work community to grow awareness about itself and to learn to use its talents in a broader way, it is a welcome approach among the different ways of developing working life.

In the case Tukeva porras, a simple example about the importance of growing awareness about the reality of one’s work is how the prevalence of hurry emerged in the discussions between the artist and the workers, and in the interviews conducted for the study. All workers talked about pervasiveness of rush in their work: how they do not have enough time for their clients, not to mention about the time preserved for reflecting and developing one’s work. However, as I observed

the communities and talked with the artists, the issue did not seem to be as straightforward as they explicated it to be. Without diminishing the challenges of the work in social and health care, there appeared to be a strong discourse of rush to which many workers tend to refer to. Following Vince (2002, 67), the discourse of a “busy organization” is deeply held in the institutions, maintaining the focus on individual reflection and further, in old power structures. The working of the artist made such speech visible, helping the workers to challenge the tendency to act according to it.

In addition to promoting learning through making visible and questioning “the inevitable” in one’s work, artistic methods are based on learning from experience, compared to traditional training sessions of one-sided teaching. One cannot engage with art only in theory; there has to be willingness to expose oneself to the working. As Rusanen (2014, 146) points out, learning through arts is a complete experience that includes the person’s bodily, social and cognitive aspects, and leads to long-lasting results. Also, referring to the theories of experiential learning (Ord 2012, 55), learning is regarded to be the most influential when people are personally involved in the learning experience, and when knowledge can be discovered by the individual themselves. Moreover, a person’s commitment to learning is seen highest when they have the freedom to set their own learning objectives. Likewise, all the learning within the concept of community’s artist was a result of learning from experience: the artist and the workers of social and health care started trying different things together and modified the methods as the working proceeded. Since the working methods grew along the way and people got to interpret the situation in their own way, the results were enduring. People realized the benefits of creative methods and wanted to engage in learning to use them as a part of their work.

An influential characteristic of the concept is the sense of mutual benefit it entails. The point is not to “bring the arts to the workplace in order to tell people how to perform better”; rather, the project seeks ways to enable all the parties to benefit from the collaboration. Hence, the artists are liberated from the effort of “saving a workplace”, while the workers do not need to take any information as given – like Hulme et al. (2009) and Adams & Owens (2015) emphasize, the main thing is to look for new opportunities found in the mutual sharing and interaction. This type of approach requires maturity from the project, to be able to think in such a broad manner, as well as knowledge to tie the working to the different contexts and challenges of today’s working life. The approach has a strong resonance to Niemi’s (2015) viewpoint: to construct a working life that is characterized by mutual sharing and the collaboration over many fields.

Elaborating the thought of constructing a working life of advanced collaboration, the project carries a clear thesis within: to integrate the arts more fully into the society. The project coordinator stressed many times how she does not regard the arts as “a tool for enhancing wellbeing at workplace”. Instead, she aims to promote a message according to which “art should be where people are”. She disregarded the common discourse of “it is not possible” when it comes to realizing significant changes at work, and wanted to show through her working that “yes we can”. Despite the reality of scarce resources in social and health care, not to mention about the limited possibilities of receiving grants as professional artists, she succeeded in building a project that is funded by different recourses of the city of Lahti and grants aimed at cultural actors. Thus, the whole project can be seen as a comment to enlarge the role of art in the society, having connections to recent trends in emphasizing the social nature of the arts and the possibilities it can open up when brought in a new environment, as discussed earlier in the chapter 2 of this study. Moreover, Gielen (2013) points out that art is never disconnected from the society and presents the concept of a hybrid artist who combines art, politics, and economics in their working. Similarly, these aspects are visible in the work of the community’s artist as they pursue their artworks while influencing the work community, and in the field of social and health care in general. Not only do they “beautify” and “freshen up” the work communities, but also communicate a message of bringing more humanity into care work.

Nevertheless, when enlarging the role of art into the sphere of working life, supportive structures are needed. Even though the project coordinators allowed the artists to participate to constructing their job descriptions, the project as an intermediary had a major role in the establishment of co-working. Like Grezlec (2013, 86) underlines, the producer is a link between the artists and the organizations in order to enable the sensible collaboration and development of both parties. In the case of Tukeva porras, the coordinators put a great emphasis on supporting and developing the professional identities of the artists. As there have been many initiatives that bring the arts into the institutions of social and health care with a flavour of “organizing art workshops”, the project wanted to offer the artists meaningful job descriptions without a risk of “losing their artistic credibility”. They actively encouraged artists to reflect on their work, to tie the working to their personal artistic style, and to make future plans in line with what they had learned as community’s artists. Instead of imposing control over their work, the coordinators offered support based on mutual sharing and informal interaction. Moreover, their aim was not to “advertise” the project as such, but to strengthen the unique professional know-how of each artist, and to find new ways to co-construct and “re-co-construct” the concept community’s artist with all the participants involved.

To conclude, reflection generated through the concept community's artist occurred on multiple levels in the work communities, starting from individual reflection and personal investigation to one's experiences and leading to open spaces for collective reflection and the questioning of work realities in a work group. The reflection processes helped all participants to learn from the collaboration and ignited changes in their working methods and mindsets. Even though some people stated not to have enough time and space for reflecting the new situation of working alongside the artist, people agreed that "something had changed when the artist started working". Yet, some work communities were more accustomed to the co-working, demonstrating different ways of collaboration, whereas others were about to discover the potentials of the working together. In all cases reflection played a major part; informal discussions with the artist as well as organized situations were fundamental for developing the working further.

Returning to the starting point of the study, the approach of social constructionism, the results presented in this study are not unambiguous in their nature. Rather, they demonstrate the variety of different and opposing points of view. The same people who talked about not fully understanding the meaning of bringing the arts into social and health care also spoke about the importance of creativity and opening oneself to new perspectives. Instead of treating the contradictory results problematic, I regard them as an essential part of the research process, demonstrating how different viewpoints participate to constructing a deeper comprehension about the phenomenon. Like Gergen (Burr 2002, 136) points out, it is specifically through social constructionism that we are able to preserve even contradictory viewpoints and to embrace the fact that one cannot find a right answer or a right way of doing things. In the context of learning about art-based initiatives, it is as crucial to understand the targets of development as it is to recognise the strengths of such working.

I was personally touched when working in the project. I sensed the artists' genuine will to make themselves available for the work communities and to give their unique contributions to the working. The project was initiated by two artists that had no previous experience from such working – their primary motivation was to help both the artists and the communities of social and health care, and they were willing to learn on the way. The workers of social and health care said many times that they were inspired by the artists, and I can personally confirm the statement. I did not only learn many things about the field of fine arts and of social and health care but I also learned from each artist, and was inspired by their aliveness and curiosity towards life. The coordinators supported me during the process without interfering my thinking, but helping me to work in an artistic way: to get inspired by little things, to throw myself into writing, to trust the

process and to be willing to face the feelings of uncertainty and confusion. The coordinators always talked about how people follow smiles; in learning based on artistic interventions, quoting Pässilä (2012, 86), there is hidden learning potential that exist within the process of joy and enthusiasm.

For future research in the field of arts-based initiatives, there is a clear need for studies investigating the ways in which artistic working could be embedded into work communities, and the different ways of measuring the effects of the working (Jansson 2014, 15–16). According to a recent article (Etelä-Suomen Sanomat 26.2.2015), the main problem in conducting arts-based working mainly through single projects, is how the working and its results tend to stay transitory. Then, this study aims to bring light on these two problems: how the measuring of arts-based working cannot be seen as a straight-forward question but rather a willingness to look at the topic from a holistic point of view; and how the question of embedding the working should be tied to the ways in which the working is organized and communicated to all stakeholders.

Anton Chekhov, a well-known Russian writer, has stated: “The role of the artist is to ask questions, not answer them.” In my opinion, the phrase summarizes the most influential aspect of arts-based working in the context of developing working life: artistic methods do not offer any ready-made solutions, but invite people to think for themselves. Since there are no right answers, there are only possibilities to broaden one’s understanding, and to grow in tolerance towards each other. Both are among the most essential capabilities one can have in today’s working life.

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Attachment 1. Questions of the focus group interviews divided by themes

A) Community's artist working as a method of developing working life

1. How much do you reflect on issues related to developing work at your workplace? Is there enough such reflection?
2. In your opinion, what is included in a good way of developing working life?
3. What caught your attention in the working of the community's artist at your workplace?
4. How did your work community receive the community's artist?
5. Did you reflect your experiences and thoughts about the working of the artist as a community? How did these situations emerge and what topics did you talk about?
6. Did the project Tukeva porras help you to see your work community from a new perspective? What was this perspective?
7. Did the working of the artist cause tensions or feelings of discomfort in your work community? How did this happen? Were these issues talked through?
8. Did the project Tukeva porras enhance the flow of information in your work community?
9. Were there concrete changes in your work community due to the working of the artist?
10. Would you have wanted the community's artist to do something else?

B) Community's artist and the role of emotions and imagination at work

1. According to your opinion, how do feelings relate to working?
2. How are you inspired in your work?
3. How do creativity and imagination relate to your work?
4. Did you have a memorable or significant experience with the artist? Could you share this?
5. What did you talk about with the artist? How did it differ from the talk with your colleagues?
6. Were the workdays different when the artist was present?
7. Did the working of the artist affect you as a work community (e.g. the atmosphere)?

C) Community's artist working as an example of multiprofessional working

1. How does your work community tolerate differing viewpoints?
2. What do you think the artist can teach you as a work community? And on the other hand, how can the artist learn from you?
3. In the beginning, was it difficult to find 'a common language' with the artist?
4. What inspired you the most in the working of the artist?
5. Compared to conventional models of developing work, according to your opinion, what can one achieve with multiprofessional working?
6. Was it sometimes difficult to work together with the artist as the work roles were different from each other?
7. Would you like to adopt some working methods of the artist to your own work role?

Attachment 2. Photographs from the working of the community's artists.



Photo 1. Community's artist Jyri Ala-Ruona at work.



Photo 2. Jyri Ala-Ruona's painting.



Photo 3. Community's artist Lasse Ursin with his painting robot.



Photo 4. Lasse Ursin's artwork.