

**HYVINVOINNIN  
VÄLITYSTOIMISTO**

# WORKBOOK FOR ARTSIE AND WELBIE.

TIPS FOR ARTISTS, THEIR CUSTOMERS AND  
FOR PRODUCERS IN THE PRODUCTION OF  
PARTICIPATING ART.



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# PARTICIPATE!



The term participating art can be defined in many ways. The concept can refer to art that is being brought into different environments for people who have not had a great deal to do with art. Participating can also be seen as the target group taking part in creating a work of art, or it can describe the participating nature of a work of art. Everyone should have an equal right to art and its possibilities. The aim of participating is often to bring art more easily accessible and approachable for everyone.

In this guide participating means acting and doing together as equals. Another term that is used frequently in this guide is applied use of art. In the beginning chapter of this guide there is a short definition for applied use of art and what can be accomplished with it.

The guide is aimed at artists, their customers, and for producers. Information for this guide was gathered by interviewing professional producers or people working as producers, and artists. In addition, a questionnaire was aimed at and answered by producers, people working in social work and healthcare, and artists.

## Interviewees:

Benny Majabacka, Producer and Senior Lecturer (Humak)

Elli Ikonen, Visual Artist and Project Manager for Tukeva porras-project

Jenni Räsänen, Cultural Planner for the City of Helsinki

Jussi Lehtonen, Artistic Designer of the tour stage of The Finnish National Theatre

Krista Petäjäjärvi, Drama Instructor and Performance Artist

Riikka Campomanes, Producer for the Regional Dance Centre of Western Finland

Sanni Sihvola, Project Coordinator for MIMI-project

The guide has been put together and written by Miia Heikkilä as part of her university of applied sciences cultural manager studies.

# APPLIED USE OF ART

The term refers to art being deliberately applied to different environments for people who cannot take art and its accessibility for granted. Applied use of art is a wide field and it consists of many different approaches, such as participating or community art. However not all art created outside the art field for new target groups is necessarily applied art.

Applied use of art is often connected with well-being, innovations, or with promotion of know-how. The possibilities of applied art are vast and that is why no one point-of-view is enough to define it comprehensively.

Applied use of art can also be observed from the starting points of the possibilities of the art field. Applying art employs willing and co-operative artists offering them the possibility of getting visibility for their art outside the traditional art institutions.



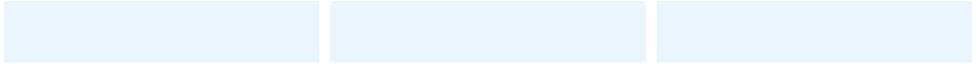
## ***EXAMPLES OF ART FORMS THAT CAN BE APPLIED:***

Visual arts, circus, music, word art, drama, literature, dance, handcrafts, photography, film, street art.



## ***EXAMPLES OF TARGET GROUPS:***

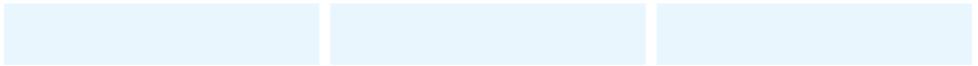
Students, immigrants, people suffering from dementia and other memory related syndromes, handicapped people, drug abusers and mental health patients, work communities, different professional- and interest-groups, the physically impaired, the blind, the deaf, politicians, youth, children, adults, seniors, families



The instructors as well as families and other interest groups must also be taken into account when target groups are being considered. Art touches them as well and therefore they must be accounted for in planning and communication.

## ***EXAMPLES OF THE DIMENSIONS OF APPLIED ART:***

Tourism, immigration, business, entertainment, enterprises, workplace communities, hospitals, municipalities, senior homes, nursing homes, sheltered accommodations, prisons, day-care, church.



↑  
**WHAT ELSE?  
ADD MORE ALTERNATIVES INTO  
THE BOXES.**

## EXAMPLES ON THE EFFECTS OF USING APPLIED ART:

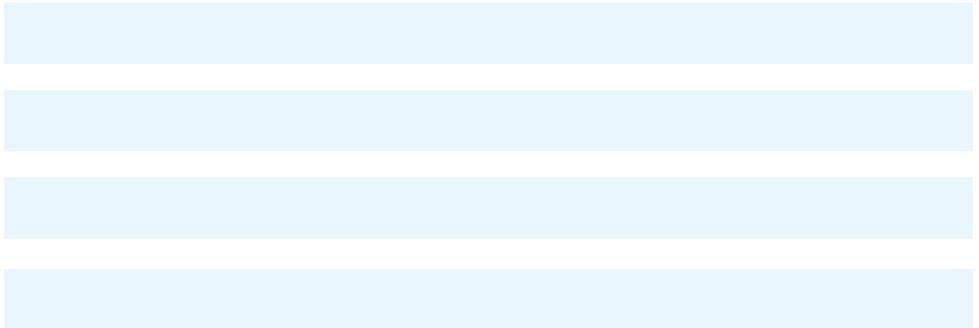
- difficult issues/feelings/memories/dreams become visible
- mind locks are opened
- coping becomes easier
- relaxation
- answers in difficult situations are found
- thoughts are activated
- you stop thinking about unpleasant things
- you feel freed from everyday life
- experiences and enjoyment
- art is brought into your life and content of life is created
- joy
- you are encouraged to experience new things
- communality is improved
- team spirit is improved
- identity and self-esteem are improved
- marginalization is prevented
- participation
- innovations and new ideas are generated
- understanding of information is deepened

### **OBSERVE!**

Art can also have negative effects causing frightening or unpleasant feelings. You can never be absolutely sure of the effects of art because the experience is always personal.

It is good to remember that you cannot achieve miracles through art. Because we are not able to forecast the impact of art for certain, we cannot set unrealistic expectations on it either.

Furthermore, it is possible that the effects of art can be postponed: the more powerful the effects are the later on they may appear.



## TIPS FOR FUNDING:

- Several projects are unrealized because of the lack of funds. That is why financial questions must be tackled first.
- The producer is often left with the responsibility of getting the project going and steering it forward. Without funding this is not possible. When looking for funding one should have an open mind and go through every possible sponsor.
- The application periods for funding are often very strict. That is why the dates should be checked in time.
- When applying for funding it might be worthwhile to copy well tried models. You can find good, working structures and models for applications to use, but remember not to copy the contents.
- In addition to traditional funding channels such as ESF and cultural foundations/funds there are also private sponsors and organizations. The power of imagination should not be underestimated in relation to, for example, different fundraisers.
- If there is not enough money for longer projects, even shorter projects can act as excellent stepping stones possibly offering the target group insights, joy, feelings of success and relevance. Too short projects however are not always worthwhile because they can remain superficial, in which case the art may be of poor quality and disconnected.
- There are many financial models and finding the one suitable for you is worth sacrificing time and effort for! For example cooperative, entrepreneurship, employment.



# TIPS FOR THE ARTIST

Naturally, the artist has an important role in the projects. Without the artist there simply would not be art to apply or with which to participate.

If an artist has poor motivation, the quality of his work seldom answers the quality expected and thus his art does not reach its full potential. Mere pay or willingness to experiment are not usually adequate motives for action. If an artist sees his work inspiring and artistically interesting, the possibility of his art being genuinely affecting and interesting is increased.

A creator of participating or applied art may have to take criticism from supporters of independent art. Therefore the artist should be sure of his willingness to participate and thus stand behind his own work when needed.

## BEFORE STARTING A PROJECT

- The artist should find out who he is dealing with, to whom is the art being brought, and what is the target group
- Boldly asking questions and actively researching the backgrounds help the artist in his work
- The artist should be conscious of the answers to the following questions:  
**Why am I here? What is my task here? What is my motive in being here? Are there limitations to where I allow my art to be used, where are my limits?**
- The artist should be ready to do his part. One must be prepared to be flexible when it comes to the freedom of artistic expression according to target group and customer.
- The artist should be able to be motivated by the preconditions and find content for his work from them. In order to maintain motivation it is important both for the artist and the customer that the meaning of the artist's own work can be seen in the activity.
- The artist should remember the value of his own work. There is no need to work for free.

## ***DURING THE PROJECT***

- A strong artist identity and being aware of and maintaining one's own limits are important in an unfamiliar environment. An artist should not start building his identity in a new environment.
- An artist should be allowed to be an artist and other duties should not be included in his work. Also an artist should not take too much responsibility but he should concentrate on his own work.
- An artist must be able to announce freely if he feels that he is expected to do duties he is not capable of doing or that are not in his field of know-how.

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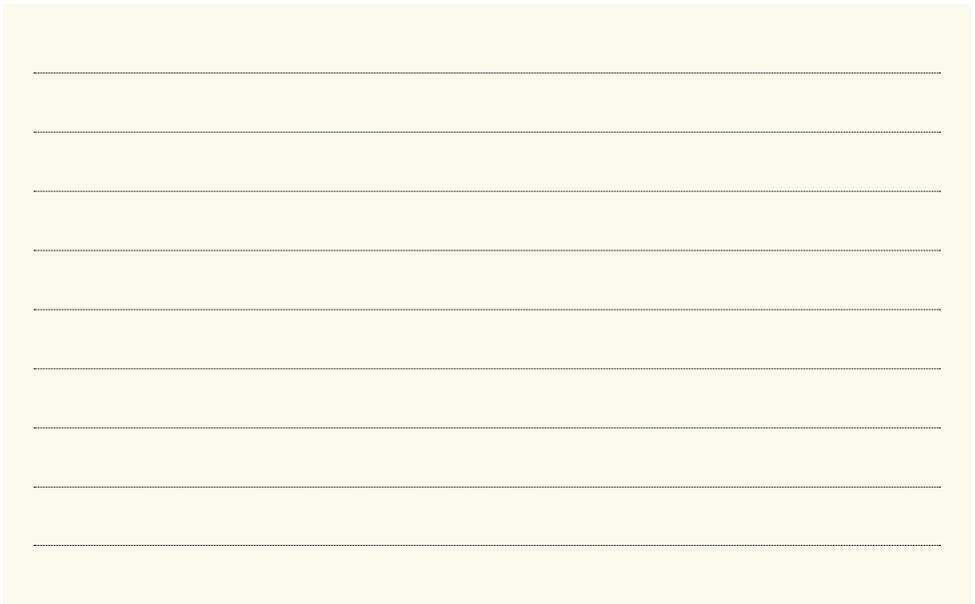
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**REMEMBER THIS!**

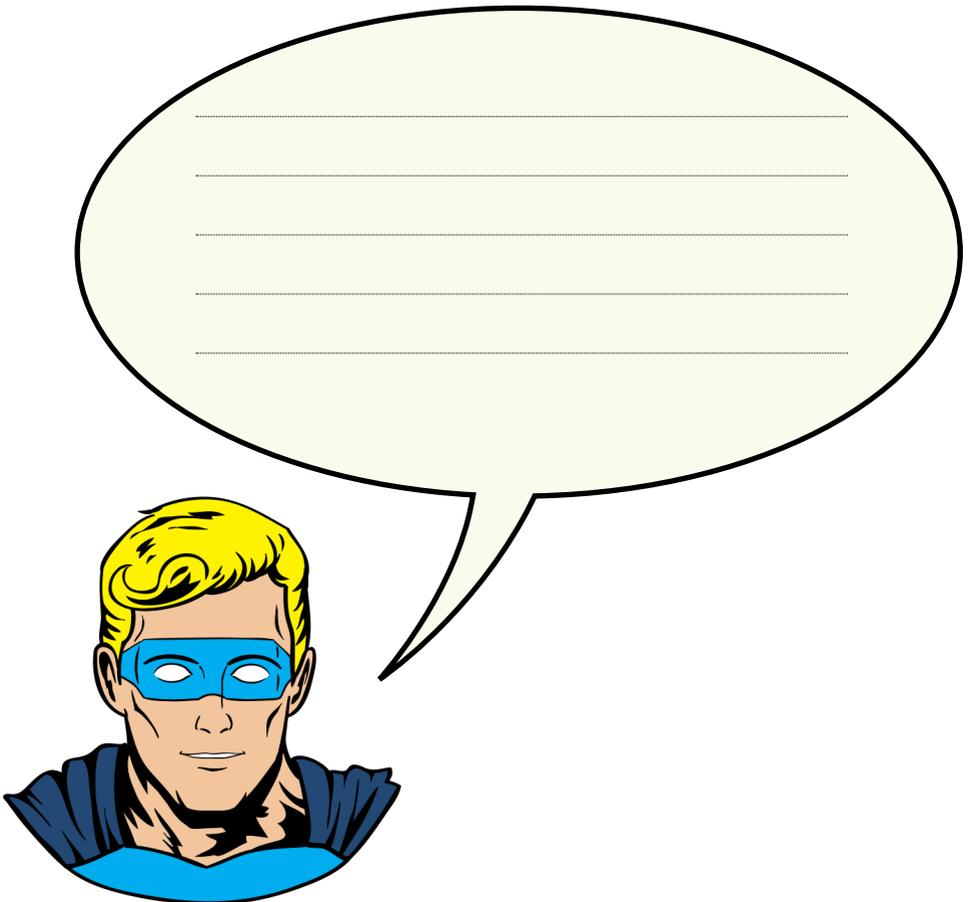
## TARGET GROUPS

- Meeting with the target group is material that the artist starts to work on. What the project might develop into and what the artist's role might be are things that should start taking shape when meeting the target group.
- Working with the target group demands social skills, strength, sensitivity, and skills in assessing situations. These skills are needed in order for the artist to notice the points where flexibility is essential and where the work of art should be made more customer-oriented. The artist should also be empathetic and socially skillful in order for him to be able to understand the need for change and adjustment according to the target group.
- Through creating a safe environment and atmosphere it is possible to gain the trust of the target group.
- Also pedagogical skills are important when carrying out for example workshops. The artist should understand how to form a good learning process.
- The artist should also understand that feedback can sometimes be very negative or the target group might not necessarily have skills or resources for giving positive feedback. The artist should not lose his self-confidence because of this.



## PROJECT MANAGEMENT

- The artist should also be able to understand something of the production side of the project in order for him to understand things from the producer's and the customer's point of view.
- The artist should be believable. He should for ex. be in the know on bidding and billing.
- Taking care of things should not be left to the last minute. Instead, things should be taken care of at the given time. It is important to understand that the artist is not working alone in a project. It is also good to remember that things might not necessarily proceed as quickly as they would when working alone.



# TIPS FOR THE CUSTOMER

The customer has authority on where and to whom art is presented.

A person responsible for operations should be named by the customer organization. This person should have enough power and have the trust of the community. It is essential that the whole of the customer organization embraces art with open arms. Prejudices and expectations towards art should be discussed through.

The whole of the customer organization should be included in the project and everyone should have an opportunity and freedom to influence and participate. Though no-one can be forced to participate.

The participation of the customer organization should be made possible in a way that the participants get to implement their own creativity. Thus the audience can better understand the meaning of the art for the target group.

## BEFORE THE PROJECT

- The customer should have information on what they are ordering and what they are getting involved in. They should familiarize themselves with the art form beforehand.
- The customer should have some kind of picture of what it is they are trying to accomplish with art, but at the same time they should realize that art might not produce an expected outcome. The customer should be realistic and understand that art cannot accomplish miracles.
- The customer should also consider if the activity is to be continued in the community after the activities. Will the workshops be photographed? Will the target group attain something from the activity that they could apply into their everyday routines? The impacts of art usually last longer if art somehow starts to find roots in the community.

## THE ARTIST IN A COMMUNITY

- Before starting any activity meetings between the artist, the customer organization, and the target group should be arranged. In these meetings the artist receives material to work on and the customer gets an understanding of what they are getting involved in.
- It is important to give the artist information on to whom art is being aimed at. For ex. background information of the target group is essential for an artist.
- The artist should be allowed to be an artist when working. He should not be targeted with unnecessary expectations or duties that he cannot fulfill or that can disturb his artistic work.
- The customer should stand by the artist and his artistic work. If the customer is not able to do this, can the premises for a good co-operation crumble.
- In co-operation one should remember that, despite his different role, the artist is one of the workers in the community. The artist's contribution is important and therefore he should receive a fair pay for his work.

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REMEMBER THIS!

# TIPS FOR THE PRODUCER

## ROLE OF THE PRODUCER

- A professional producer's role in connection with participating art was born from a need. The producer facilitates the activities of both the artist and the customer allowing these two to better concentrate on their own respective jobs.
- The producer works between two fields as a coordinator, mediator, and interpreter. He should be able to create networks, lead projects, market, co-ordinate communication, and keep a record of contact details.
- The producer ensures through his work that the activity is a process that can be perceived as an entity by the different parties.
- The artists cannot or will not necessarily market their art to potential customers and the customers in their turn cannot necessarily search for artists in the right places. The producer can help the artist and the customer to find each other.
- Because the producer works between two fields he must remember to enable activities between the artist and the customer and not by accident alienate these two from each other.
- The producer is also a sparring partner who tells the artist what works in a plan, what should be changed, and what should be forwarded. Offering support and training both for the artist and the customer should be made possible when needed.
- Often art brought to for ex. the field of well-being becomes quite serious. Then it is the producer's job to maintain an enthusiastic, refreshing, and positive atmosphere.
- A producer should be co-operative by nature. In addition to having good social skills he should be courageous, creative and he should be able to react quickly in problem situations (Kauppinen 2014).

## PREPARATION

- A producer must actively listen, ask, and follow the trends at work in the society. Problems might arise for example from the artists' everyday life that the producer can influence.
- The producer should acknowledge that he must master comprehensive packages. Good background research before starting the project is advisable.
- Enough time should be made for taking care of practical things, but also for managing timetables. Time reserved for the project will be used for example in reading background material. Time should also be reserved for listening to others and for outlining entities.
- Before starting a project it is advisable to arrange a "space for possibilities" for the artist and the customer where expectations are unraveled and an open attitude towards art and its possibilities is enabled. After this the aims of art and what is to be gained together in this project can be considered.

## PRICING

The pricing of a work of art or activity is often left to the producer. As different pricing methods can be used for example:

- Workload
- Hours
- Set fee



## **ART AND THE ARTIST**

- The producer should always have a comprehensive understanding of art and its contents in order for him to market and book the artist to appropriate targets and customers.
- A producer should be able to recognize the artist's personal know-how and individual need to implement art, and he should also recognize the customer's need for acquiring certain kind of art. The producer or the agency should remember that he/they always manage things two ways.
- Recognizing is made easier if the producer has an idea on which artist would be useful in which project on the other hand and in what kind of a project an artist can hold on to his own artist's identity on the other hand. The suitability of an artist can be also tested in practice, but recognition eases and speeds up the work.
- Learning how to recognize is eased by working inside a certain framework. Therefore it would be profitable for the producer to focus on one art form or certain artists at a time. Thus the producer can ensure that he has the know-how needed on said art form or artist.
- If there are not enough resources for acquiring new understanding and developing one's own competence, the expanding of operations is not sensible even if by expanding one might employ more artists. Expansion should be forwarded little by little and proper limitations should be done already in the beginning in order to control the projects.
- A producer needs sensitivity, empathy, and a psychological eye in order to evaluate when a meeting between the target group and the artist is not necessary before the start of a project.
- It is the job of the producer to ensure that not too much responsibility and expectations are targeted towards the artist. The producer ensures that the artist can work as an artist and that the artist is not blamed even if the project does not bring forth expected results.



# SHARED TIPS FOR SUCCESS

## **UNDERSTANDING WHAT WE ARE DOING AND THE WILLINGNESS TO WORK TOGETHER ARE THE MOST IMPORTANT FACTORS!**

It is integral that the customer is interested in and is willing to order art, and understands the meaning, possibilities and limitations of art. Also the artist should have genuine interest in doing participating art and sees a possibility there to develop his own artistic content and/or working methods. Also the producer should be interested in co-operation. Genuine motivation is realized as successful activity.

- Working within applied art one must often be flexible. Therefore the different parties should have an open mind and they should understand the meaning and worth of flexibility. No one person will make decisions and the opinions of the target group should be considered.
- The personnel, participants, and the stakeholders should be informed in good time before the artist arrives in order to avoid confusion.
- A meeting right at the beginning of the project, regular meetings during the project, and a proper closure and feedback ensure that all the parties will be heard. It is recommended that the meetings be held in varied surroundings equally on the customer's and artist's turfs. This ensures that both parties get a better idea of each other's turf.
- It pays to first dismantle any presuppositions that there might be concerning the use of art. Thus an open atmosphere of possibilities is created and only then can the purpose of using art be considered together.
- The purpose of the activity should be defined together. Is the activity pre-emptive, nurturing, or innovative? Is the purpose to produce quality art or refreshing activity?
- Common aims should be agreed upon. Also a common vision should be formed on why the artist is involved in the project.
- Keep the goal in mind at all times. Do not let the activity surpass the goal. Hold meetings where you evaluate if you still are moving towards the goal. Consider whether the operations model of the activity should be changed or should the goal be redefined?

- Do not make promises to the project, each other, or the target group that are impossible to keep.
- If the project has a proper structure and a clear goal it is easier to choose the right actors to realize the project. The right kinds of actors will support the content of the project.
- Agree on clear roles and areas of responsibility right from the start.
- Agree on functional communication channels and keep the communication open, active, and clear also with the participants. Keep the project transparent enough for the participants to follow the activity.
- Create clear timetables and deadlines.
- It might prove difficult to measure results. Therefore it pays to agree on how results will be measured, or will there be any measuring the results at all.
- The general terminology of the field and the terminology used in the project in question should be explained to all the parties as clearly as possible. If some of the terminology of one's own field is not clear to all the other parties, can these terms and their explanations be written down.
- Have the courage to take risks. You can never be sure of the outcome. The parties should be prepared for surprises, and they should also be ready to take the results as they come.
- Gathering and giving feedback creates an open atmosphere.
- A proper closure and reporting improve community spirit.
- Remember to take care of the networks even after the project has ended.



# CHANGING CONCEPTS

There is a lot of changing and developing terminology in the field of applied art. This gives rise to different opinions. The concepts have been born from willingness to understand phenomena, and when defined well the concepts won't cause problems. Problems will arise if people have very strong preconceptions or there isn't enough time for discussion.

The artist and the customer often use different concepts. Sometimes the artist and the customer use common terminology but have different definitions for them. Generally speaking the artist has an artistic approach, whereas the customer most often has the effects and goals of art as his starting point. A very art-oriented dialogue might disturb the customer, whereas a very goal-oriented dialogue might cause the artist to take a defensive position. The producer can apply both approaches and act as a mediator between artist and customer.

The customers, for ex. the health and social services, do not necessarily use, or are interested in using, art-oriented terminology. In the field of social and health services they might use terms such as "the rights of seniors" or "presence in nursing". The customer does not necessarily care about terms related to art, or their meanings, but instead wants a very concrete and target-oriented term for what is being done or what the goal is. This should be kept in mind when marketing art services to customers. A package that interests the customer and speaks to the customer in his own language should be created. However, one should not forget the significance of art and the situation of the artist.

In order for us to understand each other it is important to spend time together and define the ABC's of communication: the terminology and vocabulary should be defined right from the start. Even the term "art" for example can have a completely different meaning for different people. What about "participating art" then? This is why it is important to agree on, for example, if the term "participating art" or "art-based methods" is used of art in the project. The meaning of the term used should also be introduced. What do we mean when we speak about the participating quality of art in **this** project?

In the following text there is a list of common terms or terms on the rise. The explanations of these terms are just examples and outlines, but they give you some idea in which context to use which term.

## EXAMPLES ON COMMON CONCEPTS

Art terms with prefixes, such as well-being art, participating art, community art, generally refer to art being target-oriented.

**Nursing art:** A relatively new term. "Nursing" refers to a gentle approach. The aim of this kind of art is generally not to shake the on-looker's views, but instead support his sense of security. Nursing art might also be considered as being art that only occurs in nursing institutions. In that case, art might be negatively received because of its openly instrumental function. Nursing art can also cause conflicts in the art field: when exactly does a person need nursing art instead of just art? Here one must always consider the target group and its needs: a blind person will need different kinds of approaches than for example a cancer patient.

**Well-being art:** A term frequently featured in the Finnish media. The rise of well-being art can be seen in the increasing amount of new grants being given out in this field. Well-being art can be understood as art in welfare institutions. The word "well-being" can refer to the objective of art as producing and promoting well-being. Although well-being art is believed to open new financing possibilities, the term is also responded to with mixed feelings. Is the term well-being art too restrictive and does it shut out other meanings art has?

Well-being art might convey a message that the intrinsic value of art is diminishing. The intrinsic value of art contains the idea of art being surprising, unpredictable, and critical. Well-being art, with which foreseeable results are strived for, might contradict the intrinsic value of art. Another problem is the concept of well-being. What do we mean with well-being? What kinds of subjects are allowed for well-being art? Art can produce well-being also when one dares to feel bad through it. Tough subjects experienced through art can also clean the air and thus eventually produce well-being.

**Public art:** The word "public" describes the accessibility of art. The word "public" can also mean that the art is situated in such a way that anyone can experience and/or make art.



GIVE A THUMBS-UP  
OR THUMBS-DOWN  
FOR THE TERM.

**Encountering art:** In encountering art the customer or the artist tries to avoid knowing or controlling the end result of art too much. The activity is goal-oriented, but the goal is in the end entrusted to the participants. (Ahos & Pusa 2014)



**Cultural rights:** Cultural rights enable self-expression through art and culture. Cultural rights also emphasize equal rights to enjoy culture and art.



**Participating art:** The word “participating” can be understood as synonym for “low threshold”. Participating art is a common term which has been used in, for example, theatres for decades. It can be seen as an art form where the piece of art always changes according to the contribution of the participants in the creation process. When using participating art one should be especially particular with making the experience as genuine as possible. The participating should feel real and meaningful to the participant.



**Art in social surroundings:** This is art created in social surroundings with the environment’s own terms. The social effectiveness and participatory character of art become visible. This may also refer to the artist’s manner of creating art or to the place where the artist creates his art.



**Art-based methods:** This can refer to ways of working with art, or to different methods, whereby a change in thinking or activity is strived for. These methods can also be procedures where issues or different groups of people are approached through the art. Art-based methods can be seen as components of applied art. However, when using art-based methods, the instructor does not necessarily have to be a professional artist. There might be a negative sound to art-based methods when they are seen as surpassing actual art and leaving only methods.



**Applied use of art:** This refers to art purposefully being applied to different environments for people who cannot take art and the accessibility of art for granted. Applied use of art is a wide field and it consists of many approaches such as participating art and community art. However, not all art created outside the art field for new target-groups is necessarily applied use of art.



**Empowering art activity:** "Empowering" as a term promises a great deal. It can be understood as a term for giving energy, strength and willingness to cope. Empowering art activity can even give a mystic impression as it describes art as an instant remedy for people, circumstances, or issues. Because of this, empowering art activity can be an exaggerating term, but on the other hand art is always personal. It is up to each person if he experiences art as empowering, whatever the meaning of empowering to him might be.



**Community art:** Might be understood more clearly as a part of the traditional art field than for example applied art. Can be seen as goal-oriented art that is created either with a community or for a certain community. Community art is created with a community and it is integrated into the everyday life and activities of the community. Community artist is the person steering this process. The artist may have a larger or smaller role in the outcome.



## ***OTHER POSSIBLE CONCEPTS - MAKE UP BETTER ONES!***

**Diverse art:** Can function as a synonym for example for the applied use of art. Art reaches many fields and meets many needs.



**Integrated art practice:** The term is applied when performing arts are used according to the percentage principle (vs. fixed percentage art carried out at the construction or renovation stage). Established art activity, for example, in hospitals. Not one-off activity.



**Utilization of art:** Can be a synonym for example for applied use of art.



**Applications of art:** An alternative term for applied use of art.



**Art in health:** The effects of art on health are discussed when medical reports show indications of art having healing or rehabilitative effects.



**Social art:** An alternative term for applied art or participating art. Has a strong social perspective.



**Cross sectoral arts:** Art itself crosses borders. Art is not brought somewhere or applied.







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REMEMBER THIS!

## SOURCES

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## INTERVIEWS

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Lehtonen, Jussi 2015. Artistic Designer of the tour stage of The Finnish National Theatre, 5.8.2015. Turku. Miia Heikkilä.

Majabacka, Benny 2015. Producer and Senior Lecturer (Humak), 21.4.2015. Turku. Miia Heikkilä.

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The Agency for Cultural Well-being is an EFS funded project run by Humak University of Applied Sciences. Partners in the project are Turku University of Applied Sciences, Saimaa University of Applied Sciences, and University of Jyväskylä. Included in the project are also Arts Promotion Centre Finland, City of Turku, City of Jyväskylä, and the Centre for Economic Development, Transport and the Environment



Euroopan unioni  
Euroopan sosiaalirahasto

Vipuvoimaa  
EU:lta  
2014–2020



HUMANISTINEN  
AMMATTIKORKEAKOULU



Saimaan  
ammattikorkeakoulu



Elinkeino-, liikenne- ja  
ympäristökeskus



Taiteen edistämiskeskus  
Centret för konstfrämjande  
Arts Promotion Centre Finland



TURUN AMMATTIKORKEAKOULU  
TURKU UNIVERSITY OF APPLIED SCIENCES



JYVÄSKYLÄN YLIOPISTO



TURKU  
FINLAND

JYVÄSKYLÄ

