

NETWORKING IN-BETWEEN

An analysis of ‘the Helsinki Model’ of Artists at Risk

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ABSTRACT

Thesis

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Abstract <p>The study is an analysis of ‘the Helsinki Model’, which is a local organizational model of Artists at Risk. Artists at Risk is dedicated to supporting professional artists experiencing threat offering them relocation in artist-in-residences. In addition to the residency, ‘the Helsinki Model’ consists of versatile forms of support, possibilities for networking and career opportunities. The model is formed around each hosted artist individually. The network of AR-Residencies is growing globally, and the study wishes to contribute to the implementation of good practices found in ‘the Helsinki Model’ in the future.</p> <p>‘The Helsinki Model’ is analysed with two research questions: 1) What is ‘the Helsinki Model’? 2) How does it function? The first research question aims to map the dimensions of the model, and the latter aims to understand the way it functions.</p> <p>The study is a qualitative case study. The primary data is four semi-structured interviews with artists that have been hosted in AR-Safe Haven Helsinki, where ‘the Helsinki Model’ has been pioneered in. The theory framework is in organizational studies and strategic management. Organizational studies offer understanding of organizational models and tools for their analysis, and strategic management connects organizational models in arts management.</p> <p>In the study, ‘the Helsinki Model’ is discovered as an organic networking structure, that is characterized by simultaneous locality and globality, in addition to temporarility and flatness with some aspects of hierarchy. The strategy of Artists at Risk has a considerable role in the model’s dimensions and function.</p>	
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1 INTRODUCTION

This introductory part gives an overall view of the study. Section 1.1 explains the background of the study and the reasons for choosing the topic. In section 1.2, the aim and the research questions of the study are introduced. Section 1.3 takes a look at the research approach explaining the theory background and methodology that were utilized in the study. In section 1.4, the structure of the thesis is outlined. In addition to describing what follows in the study, this chapter considers the relevance of the study and its contribution to the field of arts management.

1.1 Background of the study

The topic of the study was suggested by Artists at Risk. The organization was contacted in December 2020 to ask if there was a particular research topic that would benefit their work. The contact was followed by a meeting with one of the co-founders of Artists at Risk. In the meeting, research on their local residency model, ‘the Helsinki Model’, was suggested. Artists at Risk works at the intersection of arts and human rights and one of its core activities is to offer artist-in-residences to professional artists that are experiencing threat in their home country for example due to political reasons. The research would focus on a local residency model developed by Artists at Risk and pioneered in one its residency locations in Helsinki, Finland. The international network of AR-Residencies is going through notable growth, and an analysis of the model would benefit the organization to better implement its good practices in other residency locations.

After further discussion, it was decided to choose the hosted artists’ point of view in the focus of the study. According to Artists at Risk, ‘the Helsinki Model’ is formed around each artist’s personal and artistic needs, and thus the approach would be most appropriate. After agreeing on the topic and the approach, the research was planned to be done during year the 2021 with interviews of artists that have been hosted in the residency location called AR-Safe Haven Helsinki in Finland, where ‘the Helsinki Model’ was pioneered. The aim was to find out how the artists had experienced their stay, what ‘the Helsinki Model’ meant for them and what kind of generalizations could be made about the model based on these individual

experiences. The research developed into a cooperation that would be beneficial both for Artists at Risk and the author of the study, who has a personal interest in the type of work that Artists at Risk does and was deeply impressed by their expertise and passion for doing it when discovering them.

More generally, the study would explore new kinds of practices in the field of arts management. The need for the support and services that Artists at Risk offers for artists has arisen from the circumstances and demands of the modern world. The work that Artists at Risk does is often both challenging and significant, since relocating an artist in an AR-Residency can sometimes mean saving lives let alone allowing these art professionals to continue their unique work. During the planning process, it became likely that the study would be beneficial also from a theoretical point of view. In arts management, not much academic research had previously been done on organizational models of art organizations. The research would thus have a practical use for Artists at Risk, and a theoretical interest. The research would offer a bridge between arts management and the study of organizational models rooted originally in business administration. In addition, it contributes to the research of artist-in-residences which have not been researched previously greatly. The research would also shed light on the unique dual quality of Artists at Risk's work connecting both artistic and humanitarian aspects.

1.2 Aim of the study

The aim of the study is to analyse 'the Helsinki Model', which is a local organizational model of Artists at Risk. 'The Helsinki Model' is a structure that is formed around each artist who is hosted by Artists at Risk in its residency location in Helsinki, Finland. The main research questions are:

- What is 'the Helsinki Model'?
- How does it function?

The first question focuses on the model in practise: what 'the Helsinki Model' consists of aiming to map its dimensions. This question aims to find out the concrete parts and elements that belong to the model. The second question aims to understand 'the Helsinki Model' through its function: how it is formed and how it works. From a theoretical perspective, the study attempts to understand the

dimensions and function of ‘the Helsinki Model’ next to the knowledge available on organizational models. Therefore, the study considers what theory can further reveal about the model to grasp it more deeply. Within the theory framework, the organizational structure of ‘the Helsinki Model’ will be assessed in comparison with the strategic aims of Artists at Risk and the environment where it operates in.

Through these research questions, the study wishes to assess for example the importance of networks in ‘the Helsinki Model’, the significance of peer-based support, the way the model responds to the artist’s professional field, how it meets their individual aspirations, and how the model balances between the needs of a professional artist and a person who is coming from a challenging situation. The study aims to offer a view on how ‘the Helsinki Model’ has been adapted to the demanding and many-sided field where Artists at Risk operates in asking what it consists of and how it works. The study also wishes to offer considerations on how the model could be adapted to new locations.

1.3 Research approach

The study is a qualitative case study. The main data is gathered by interviewing artists that have been hosted in AR-Safe Haven Helsinki and have thus experienced ‘the Helsinki Model’. Secondary sources of data include internal documents provided by Artists at Risk for the research, articles, media, and websites. The data is analysed using thematic content analysis for the transcribed interviews, and the secondary sources of data are used mostly for back up and contextualizing purposes. Not much data about ‘the Helsinki Model’ is available beforehand, so the study relies strongly on the information gathered through the interviews focusing on the artists’ experiences on the model. This fits well with the aim of the research, which is to map ‘the Helsinki Model’ from the artists’ point of view.

The theoretic framework is in organizational studies and strategic management. Organizational studies originate from business administration. Organizational studies offer a profound understanding on organizational models, their function and purpose. Strategic management gives a perspective from the field of arts management on what kinds of impacts strategic objectives and operational environments have on art organizations. There’s not much theory available on organizational models of art organizations, so therefore cross-disciplinary approach

was chosen as a best fit for the study. Combining insights from both disciplines offers tools for the analysis of ‘the Helsinki Model’, leading to a deeper understanding of its organizational model.

Since organizational models have not been widely researched in arts management, the study gives one example of a study on an organizational model in the arts field. For organizational research, the study offers insights on how the logic of business organizations can be applied in an arts organization. Also, analysing ‘the Helsinki Model’ from the artists’ perspective as an emerging organizational structure proves to be suitable later on in the study, when the current development and future of organizational models are considered. In addition, the research offers a study on artist-in-residences, that haven’t been researched previously greatly from an academic perspective.

1.4 Structure of the thesis

The introductory part will be followed by a review of the theoretical framework and previous research on the topic in chapter 2. Theory is discussed in two sections in accordance with the two-fold theoretical foundations of the study. In section 2.1 organizational models are considered from the perspective of organizational research. First, an overview on the meaning and relevance of organizations is offered followed by a closer look on organizational models and their current development. In section 2.2 the meaning of strategic objectives and environment is discussed from the point of view of strategic management. Available research on artist-in-residences and data of the current strategic environment of arts organizations is also discussed. After focusing on the theory framework, the methodological approach of the study, data collection and data analysis are explained in chapter 3. The chapter continues with critical considerations on the research process and ends with an introduction to Artists at Risk and ‘the Helsinki Model’ in section 3.5.

After setting the theoretical framework and research method for the research, the study moves on to analysing the gathered data. The analysis part is divided under three sections, in which the results are discussed from the perspective of the dimensions of ‘the Helsinki Model’ (section 4.1), function of the model (4.2), and the results and effectivity of the model (4.3). The first section aims to address the first research question (‘What is ‘the Helsinki Model?’) and the second section focuses

on the second research question ('How does it function?'). The last section considers the effectiveness and relevance of the model and discusses its possible future development.

After the analysis, chapter 5 outlines the main findings of the study. In the chapter the analysis is brought in dialogue with the theoretical framework that was presented in chapter 2, and a definition of 'the Helsinki Model' as an organizational structure is suggested. After discussing the model's characteristics and answering the research questions in section 5.1, suggestions for future research are offered in section 5.2. The chapter is followed by considering the findings in relation to a broader context in chapter 6. Managerial implications are also offered.

Lastly, the references used in the study are presented alphabetically in two groups. The first lists the written documents and the second presents the online media sources. The reference list is followed by appendixes. Appendix A offers visualizations on organizational models in organizational charts and gives an example of an organigraph. In Appendix B, an interview outline is given. The interview questions sample is found in Appendix C. Appendix D goes roughly through the organization of Artists at Risk and gives a list of current AR-Residencies.

2 THEORETICAL FRAMEWORK

The theoretical framework of the study is in organizational research and strategic management. ‘The Helsinki Model’ is approached as an organizational structure through the concepts available in organizational research. It offers a framework for analysing organizational models and gives tools for understanding the design of ‘the Helsinki Model’ and its functions. For this purpose, the first section (2.1) explores organizational studies focusing especially on the most recent development concerning organizational models. The section takes a look at the fundamentals of organizational design, introduces different organizational structures and considers what will happen in the future of organizational models.

Recent research reveals that organizations and their structures are closely linked to strategy. The second section on strategic management (2.2) gives a basic understanding of this link considering the effect of strategic objectives and external environment on organizations and their design. For the study, strategic management also helps to connect organizational research originating from business administration into the arts field, in which organizational models haven’t been studied previously greatly. The chapter also discusses previous research available on artist-in-residences and gives data about the current strategic environment of arts organizations.

2.1 Organizational research

Organizational research has mainly been developed in social science and business administration. This section discusses the fundamentals behind organizational models to lay foundations for understanding the recent development behind new, currently emerging organizational structures. The first subsection (2.1.1) takes a look at the concept of organizations in general – why and how do we have organizations? What purpose do they serve? The following subsection (2.1.2) focuses on different organizational models and introduces concepts and tools for their analysis. Subsection 2.1.3 imagines the future of organizational models.

2.1.1 Organizations: social and goal-oriented arrangements

The most popular definitions of organizations emphasize their social aspect. For example, an organization can be described as “a social arrangement for achieving controlled performance in pursuit of collective goals” (Huczynski & Buchanan, 2001, p. 5) or “a systematic arrangement of people to accomplish some specific purpose” (Robbins & De Cenzo, 1995, p. 3). Similarly, W. Richard Scott and Gerald F. Davis (2016) describe organizations as “social structures created by individuals to support the collaborative pursuit of specific goals” (p. 11), where also the structural aspect of organizations is brought into the definition.

In addition, all the definitions above recognize organization’s collective and goal-orientated nature. Mary Jo Hatch (2018) puts even more emphasis on collectivity by stating, that an “organization occurs when people learn what can be accomplished by pooling their efforts, resources, power, knowledge and identities” (p. 106). Organizations indeed offer a way to exceed individual capabilities for achieving complex or challenging goals. Organizations make our lives effective. Organizations are especially a phenomenon of the modern world, and the number of organizations has been recognized especially high in modern industrialized societies (Scott & Davis, 2016).

Even though organizations have this empowering aspect, they can also have negative impacts. Scott and Davis (2016) go even so far that they use the word “infect” to describe the way organizations have started to spread into all aspects of our lives. Hatch (2018) also notes that organizations are nowadays everywhere, and they have considerable power. Organizations have also played a part in building hierarchies and power structures in societies (Scott & Davis, 2016). Thus, organizations can be useful tools, but their effects should also be viewed critically. It’s equally important to recognize the power they have and the power they can assign to some. Their tendency to build hierarchies and power structures is also reflected in their design, which is worth noticing when discussing organizational models.

In relation to organizations, it’s important to understand the distinction between organizations and institutions. It’s not rare that in everyday speech these two are frequently treated as synonyms (Kangas & Vestheim, 2010). Organizations and institutions have a close connection and within time, organizations may develop into

institutions. Moreover, organizations are in the context of institutions. According to Scott (2014), institutions “comprise regulative, normative, and cultural-cognitive elements that, together with associated activities and resources, provide stability and meaning to social life” (p. 56). For example, church and museum are institutions. Organizations are partly built on institutions and they reflect and actualize the fabric of institutions. It has been noted that institutions are presently going through a crisis to some extent. Typically, they have represented tradition, stability, and certainty, which don’t anymore match unambiguously with the modern times (Gielen, 2013). The challenges institutions are experiencing shake also the foundations of organizations and are reflected on them.

When defining an organization, it is necessary to consider the boundaries of a single organization. If the modern society is filled with organizations, where does one end and another begin? Hatch (2018) explains how many things interact and pass through an organization, such as people, ideas, and time. Especially recently, organizations have been relying on networking with each other heavily, and organizational boundaries are beginning to blur. In fact, Hatch (ibid.) recognizes boundarylessness as a particular feature of post-industrial organizations. These organizations are partly based on a paradox since the very phenomena of boundarylessness is at the core of their identity.

Another concept connected to the body of an organization is its structure. According to Henry Mintzberg (1979), “[t]he structure of an organization can be defined -- as the sum of the ways -- in which it divides its labour into tasks” (p. 2). Charles B. Handy (1985) describes it as “the skeleton of the organization (p. 297). According to Robbins and De Cenzo (1995) “all organizations develop a systematic structure that defines and limits the behaviour of its members” (p. 3). Hatch (2018) points out that structure is one of the oldest ways to define an organization. Gareth Morgan (1989) states slightly laconically, that “people -- wish to cling to hierarchical models” (p. 64). The concept of structure has led to the idea of organizational design, which results in different distinguished organizational models.

2.1.2 Organizational models and tools for their analysis

Organizational models are ways of defining the structure of an organization: an

interpretation of the structure. The study of organizational models began in the 20th century. After industrialization, the number and complexity of organizations began to increase and there was a need to study them to make organizations more effective (Robbins & De Cenzo, 1995). Organizational models are usually represented in organizational charts, which are two-dimensional simple graphs. Another more recent way of visualizing an organization is an organigraph, that is usually three-dimensional and focuses more on processes and relationships instead of structure (Huczynski & Buchanan, 2001, p. 468-9).

In organizational research, it is common to describe organizational models from the simplest to more complex ones. There is a rather strong consensus among theorists about the first most common or traditional organizational models: the simple structure, the functional structure, the divisional structure (also known as the multidivisional form) and the matrix structure (Robbins & De Cenzo, 1995; Scott & Davis, 2016; Hatch, 2018). These four models rely heavily on a structure that is based on hierarchical relations – that of management and subordinates, which are grouped differently under the management based on the needs of the organization. Even though the four models don't represent the reality of the organization models spectrum anymore, they give a basis for understanding the concept of organizational models, their evolution and the reasons that have led to their change recently.

The simple structure is the most traditional organizational model, and it still appears in small organizations. It consists of a small management under which there's a small number of subordinates. Its strength is clarity, and it minimizes complexity. In the functional structure subordinates are grouped under the management by function such as production or human resources. The divisional structure is not defined by function but usually by service, customer type or geography. Usually, the divisions are rather autonomous units in which all necessary functions are represented. The matrix structure combines the functional and divisional structures. It consists of separate projects that are run by assigned teams. The model makes it easier to manage complex projects. (Robbins & De Cenzo, 1995; Scott & Davis, 2016; Hatch, 2018) Organizational charts of the four traditional organizational models are given in Appendix A with an example of an organigraph.

After the four most traditional models, the evolution of organizational structures is more difficult to trace. The number of different models has started to increase, the

distinction between different models isn't anymore so easy. Also, different scholars seem to emphasize different models and sometimes name similar models differently. Despite the lack of consensus amongst scholars, one of the most frequently mentioned newer structures is the network model. It's "an open-end system of ideas and activities, rather than an entity with a clear structure and definable boundary" (Morgan, 1989, p. 67) or "a collection of essentially equal agents which are in informal relationship with each other" with the expectancy of "a long-term relationship, openness on information, mutual dependency and long-term gains" (Huczynski & Buchanan, 2001, p. 543).

In the network structure, the processes aren't handled inside the organization, but they are dealt to a network that is comprised of organizations. Even though the openness and flexibility of network organizations sounds appealing, Hatch (2018) points out that its logic can be connected to capitalism criticizing it for exploitation and non-sustainability. Robbins and De Cenzo (1995) identify the emergence of a horizontal structure, which has some resemblance to the network model. Where the traditional models used to pile up vertical relations, the horizontal structure spreads horizontally representing the departure from hierarchical models. The model consists of teams that have a high level of autonomy organized around a core process. The model is best used in "large organizations facing complex and dynamic environments, when tasks require expertise that crosses functional lines and when ability to deal with rapid change is paramount" (p. 164). Where the network structure outsources its functions to other organizations, the horizontal structure builds a similar structure internally.

Interestingly enough, Robbins and De Cenzo (1995) point out that in a way the horizontal structure represents a return to the most traditional organizational model, the simple model. This notion is especially intriguing when comparing it to a concept called isomorphism, that has been originally discovered in institutional research. Based on isomorphism, "if the environment is simple, the organization takes a simple form; complex environments favour complex organizations" (Hatch, 2018, p. 78). This has been recognized as a phenomenon characteristic to postmodern organizations. Then, if the horizontal model is beneficial for organizations operating in complex environments and it still represents partly the renaissance of the simple structure, this return to simplicity might suggest a new era

in organizational models. It challenges the concept of isomorphism by offering a new kind of variation of the simple structure.

Another less traditional group of organizational structures are organizations that are in some way defined by temporality. They are set up for a certain project or task. Robbins and De Cenzo (1995) separate two different models belonging to this group: task force and committee structure. The former is designed to perform certain specific tasks and the latter is used to focus on the development of a certain function appearing inside an organization. The temporal aspect of organizational structures can be generalised to all organizations through the concept of organizational life cycle. In organizational life cycle theory, organizations are entities that evolve through time, since they must adapt to different phases, environments or respond to various internal crises (Hatch, 2018). Thus, according to the situation they can make different structural choices in different parts of their lifecycle.

Organizational research offers a variety of analytic tools for grouping organizational structures and identifying their models. One popular approach is to consider organizations either as mechanistic or organic. Mechanistic organizations are hierarchical, and they rely on their structure. They are ideals for simple work tasks, they are characterized by impersonality and have a considerable number of rules and regulations. The four most traditional organizational models mentioned earlier are usually labelled as mechanistic structures (Scott & Davis, 2016). An organic organization is the opposite, and this means that the organization is highly adaptive and reacts quickly to changes. Tasks are not standardized, and the subordinates are versatile professionals that aren't supervised strictly (Robbins & De Cenzo, 1995). Hatch (2018) adds the attribute of innovation into the benefits of an organic organization.

Robbins and De Cenzo (1995) take three features as a starting point when analysing organizational structures: complexity, formalization, and centralization. Complexity refers to horizontal (departmentalization), vertical (hierarchical relations) or spatial (geography) dimensions in an organizational structure. Formalization means how regulated the functions of an organization are and how strictly they are related to rules and orders. Centralization deals with the role of the management: if an organization is heavily centralized all its decisions are made by only a few people. In a decentralized organization decision-making is more spread

among the personnel. These three elements that Robbins and De Cenzo offer can be compared to the concepts of mechanistic and organic organizations. For example, in an organic organization complexity can be high, formalization low and centralization high or low depending on the way the organization is managed.

Richard M. Burton, Børge Obel and Gerardine DeSanctis (2011) use four differently themed fourfold tables with two crossing axes for labelling organizations. The first one deals with the functionality and product/service/customer -orientation of the organization, the second considers the vertical and horizontal differentiations of organization's structure, the third one analyses the internationality of the organization and the fourth the significance of information technology to the organization. By determining organization's functions by these fourfold tables, it is possible to identify which model it corresponds to best. Especially internationality and the significance of information technology for an organization seem interesting aspects when considering newer organizational structures such as a network structure, which can spread internationally leading to some reliance on information technology for communication purposes.

In turn, Hatch (2018) identifies three key dimensions in the organization fabric: centralization/decentralization, differentiation/integration (referring to vertical and horizontal dimension) and its size. Handy (1985) suggests that the aspects affecting structure are uniformity and diversity, meaning how standardized the processes are and how diverse issues the organization's processes entail. Henry Mintzberg's (1979) famous definition of five basic parts of organizations looks at the organization through the work tasks it entails dividing them into the strategic apex, operating core, middle line, technostructure and support staff.

However, the structural thinking when analysing organizations has also gotten critique. Nowadays structure alone isn't anymore able to represent the complex reality that organizations can embody. Instead, according to Scott and Davis (2016) it might be more beneficial to replace the concept of structure by process. They distinguish three optional ways for analyzing organizations. The first one is rational, which refers to organization's structure and formalization. The two other perspectives are natural and open, which consider organizations rather as a resource for its members (natural) or in relation to its environment (open). Since it seems that the recent development of organizations is distancing them from traditional

structures, all these three aspects may prove to be useful when approaching the future of organizational models and their structure, or even possible structurelessness.

2.1.3 The future of organizational models

According to Hatch (2018), “organizations will soon change profoundly, although these changes are only beginning to take shape” (p. 78). Gareth Morgan (1989) points out that the change, that he recognizes as a movement from hierarchical structures towards more organic models, “is more than structural – it is cultural and political as well” (p. 67). He describes this process as difficult, and that it requires time. Burton et al. (2011) on the other hand see the “fundamental basic principles” indispensable and suggest that precisely because the world is changing rapidly, and new organizational models are emerging, these fundamentals won’t lose their place. To what extent the change organizational structures are experiencing is renewing the organizational thinking, and to which extent the basic principles of organizational models are irreplaceable?

One of the biggest current trends connected to organizations is the tendency to deconstruct or abandon hierarchies (Hatch, 2018). Typically, organizations have been built on hierarchic arrangements as seen previously. In organizations, hierarchy has been closely connected to the concept of structure – the hierarchy of an organization is the result of its structure and often these structures are built on hierarchies. Through the abandonment of hierarchies, organizational structures are presently going through notable change. Since structure has been considered as one of the basic elements of an organization, accordingly this shift can have major effects on the way organizations function, operate and affect their environment.

Connected to the abandonment of hierarchies, one of the most popular features in the discussion of future organizational models is the flatness of structure. The phenomenon is also referred to as “decentralization” (Handy, 1985; Robbins & De Cenzo 1995) or “delaying” (Hatch, 2018; Huczynski & Buchanan, 2001). Decentralization emphasizes the reduction of centralized decision making from only a few in the top management to many inside the organization. Delaying puts focus on the way vertical (or hierarchical) relations are being reduced in the overall

structure. This development has been traced to the 1980's, when organizations first started to take distance from strict hierarchies (Robbins & De Cenzo, 1995). Hatch (2018) also sees the development as a postmodern tendency to challenge power structures and give voice to the marginal.

What's interesting about this development is to see what level of vertical relations will remain in future organizational models. Huczynski and Buchanan (2001) for example point out that some level of hierarchy will always remain in organizations as a given feature, because it enables them to function. Handy (1985) sees decentralization as "a response to the pressure of diversity" (p. 307) and considers that it can lead to ineffectiveness. Since vertical hierarchies in organizational structures have been traditionally seen as one of the fundamental features of organizational models, the possibility of reducing these vertical relations could lead to the disappearance of structure completely, or at least to its remarkable renewal.

Hatch (2018) refers to this possibility as "a postmodern deconstruction of organizational structures" (p. 142), which strategically aims to challenge hierarchy, authority, and structural thinking as we know it. She points out that it might be hard to theorize the new structures, since postmodernism precisely declines to specify alternatives to old models. This is because defining would similarly limit and create fixed models of the new organization structures. Huczynski and Buchanan (2001) also see that the recent development affects and is reflected in the language that is used to describe organizations. It has become more abstract and less accurate, leading to the non-existence of a fixed vocabulary.

This development is also connected to environmental changes organizations are facing. Here two major trends are usually discussed together: globalization and the advancements of new technology. The emergence of new organizational models has been seen as a response to global competition and technological achievements (Robbins & De Cenzo, 1995) and the way globalization diminishes distance assisted by new technologies (Huczynski & Buchanan, 2001). Also, Burton et al. (2011) consider that internationality and organization's tendency to use and rely on information technology are amongst the main indicators when classifying organizations.

Following these major trends, the discussion of the organizational environment puts focus on the overall "turbulence" of the environment, which Morgan (1989)

describes as “nothing we’ve seen before” (p. 75). What’s interesting here is that organizational structure is usually used “to reduce uncertainty, and to deal with complexity” (Scott & Davis, 2016, p. 127). Why does a turbulent environment then lead to loosen structures? Morgan (1989) even describes that when dealing with extremely turbulent environments the structuring of organizations may become useless and sees that the organizations possibly arising from these environments will emerge organically. Here we return to the concept of isomorphism, where complex environments are seen to result in complex organizations as described previously. It seems that the “complexity” of an organization might need to be redefined, since structural complexity is vanishing in some cases, whereas environmental complexity is increasing.

Hatch (2018) also suggests that the concepts of time and space are beginning to appear in organizational research. They are both better defined by being dynamic than static, and they are characterized by processualism and being all the time in motion. This kind of fluidity would further distance organizational models from static structures or at least lessen their importance. This also leads to the concepts of formal and informal organization. Scott and Davis (2016) connect formal organizations to the overall structure of an organization. Belonging to the informal organization are aspects such as organization’s culture, social networks and politics. These informal aspects interplay and affect the official structure. If the importance of a static structure is diminishing, informal factors might be gaining more power and dominance in the function of an organization.

Based on complex environmental changes and even obscurity, few emerging organizational trends and models have been suggested. Hatch (2018) mentions a concept called de-differentiation, referring to the way “organizations integrate activities not through hierarchical or structural elaboration, but by allowing people to self-manage and coordinate their own activities” (p. 143). She also discusses the emergence of anti-administration theory, that criticizes hierarchical rationality and focuses on what is absent from the administrative politics and procedures. Here as an example she uses the Black Lives Matter -movement, where activists point out injustices in the criminal justice system. She also mentions feminist bureaucracy, that challenges the traditional ways to govern and lead organizations focusing rather on participatory decision-making, cooperation, and communality. Hatch concludes

with the notion of hacktivism, which is an approach introduced by a fashion designer Otto Von Busch. Here existing organizations are approached by interfering and “hacking” them not from the outside, but by becoming involved in their processes and changing the structures from inside.

It might not come as a surprise that the creative field is mentioned as one of the forerunners in new organizational design. When discussing the future of organizations, Scott and Davis (2016) mention cultural production alongside high-technology industries as common representatives of new, boundaryless organizations. Morgan (1989) mentions an organization belonging to the fashion industry as an example of a loosely-coupled organic network, which he considers as the final phase of new organizational forms. When organization’s daily functions aren’t dealing only with monetary values but are accompanied with the much more complex value creation processes of art and focus on creativity, these dimensions seem to have additional effects on organizational design.

2.2 Strategic management

This section considers organizations from the point of view of strategic management. The first subsection (2.2.1) introduces how organization’s strategic objectives are defined according to strategic management theories. It also takes in consideration how strategic objectives are connected to organizational structure, and why strategic objectives affect organizational design. The second subsection (2.2.2) discusses the effects external environment can have on organizations and considers different ways of defining organizational environments. The subsection also offers a contextual perspective for the study discussing aspects of the current environment affecting art organizations and introducing the topic of artist-in-residences.

2.2.1 Strategic objectives

Many scholars in organizational research have identified a crucial connection between strategy and structure. Robbins and De Cenzo (1995) state that “[a]n organization’s structure is a means to help management achieve its objectives. Since objectives are derived from the organization’s overall strategy, it is only logical that

strategy and structure should be closely linked' (p. 142). Huczynski and Buchanan (2001) also consider that organization's strategy and structure are closely linked, and point out that nevertheless they are relatively rarely considered together. According to them, the significance of strategy for organizational design is currently actually increasing. Morgan (1989) connects this development to the emerging of turbulent environments, since strongly committing to strategy is something that helps organizations to cope with challenging circumstances. Scott and Davis (2016) also recognize strategy and goals of an organization as one of the constituting elements of its structure.

What, then, is strategy? Henry Mintzberg's (1987) well-known definition of 'five Ps' sees strategy as a plan, a pattern, a position, a perspective and a ploy. He adds that it's a common mistake to consider strategy only connected to planning, and that strategy entails more aspects. He also emphasizes its processual nature (Mintzberg, 2000). Similarly, Paroutis, Heracleous and Angwin (2013) see strategy foremost as something that is done in practise and name their approach to strategy as "the strategy-as-practise perspective" (p. 3). According to Lidia Varbanova (2013) strategy is "the most effective chosen set of actions in a specific situation for achieving the organization's long-term objectives" (p. 38).

What makes defining strategy explicitly challenging, is that in the field of strategic management there are different schools, and they take different approaches on strategy. Mintzberg, Ahlstrand and Lampel (1998) identify and go through one by one ten different schools. Strategy can be approached for example by direct planning (planning school), as a mental process (cognitive school) or as a process of negotiation connected to power and politics (the power school). Paroutis et al. (2013) consider planning and emergent schools most influential. Planning school emphasizes rational analysis, development, and implementation. They place Henry Mintzberg in the emergent school, where strategy is considered as something "that emerges over time based on experimentation and discussion" (p. 4).

When art is added into this equation, the situation gets even more many-sided. After defining strategy Varbanova (2013) goes on defining what it means for art organizations. She considers that in strategic thinking arts organizations need to consider, in addition to resources, capabilities and external and internal environments, "its innovative, entrepreneurial and creative potential" (p. 121).

Accordingly, Derrick Chong (2010) recognizes that arts management is a special field since it deals with creativity, innovation, and cultural production in addition to mere consumption. Art and aesthetics open perspectives that demand interdisciplinary approaches. William J. Byrnes (2015) considers that at the very core of arts organizations is creation, which connects art organizations to society with multiple effects. Poisson-de Haro and Menot (2013) consider that art managers face a “particularly unique set of challenges” for three reasons: the “product’s” uniqueness, their creators’ uniqueness and the meaning that these products have for the society” (p. ix).

When discussing the uniqueness of organizations dealing with art, it’s important to acknowledge how the way of defining value differentiates them from business organizations. Business organizations are traditionally strategically focused on monetary values, but the way art creates value is a bit different. John Holden (2004) divides the value of art into three domains: intrinsic value, instrumental value, and institutional value. The intrinsic value refers to subjective experience that also deals with social, historical, and symbolic aspects. It’s qualitative and not very easy to measure. The instrumental value is connected to ancillary effects. In this aspect also the economic side is considered, but in addition art can generate social value and participate for example in educational work. This domain is closely linked to the term societal, that deals for example with health, climate action and social inclusiveness. It has been recently noted in arts management research as a result of art-related work (Anttonen et al., 2016). Institutional value refers to the way art organizations can create public value. This way organizations can affect back to institutions that are in the background of organizations as discussed in the previous section.

In comparison, Arjo Klamer (2017) formulates something he calls value-based economy. Value is seen through four categories: social, societal, transcendental, and personal. According to him, art is not a product seeing it more as communication. Acknowledging the multiple dimensions art has in terms of value is worth noticing when applying the concepts introduced previously from organizational research, that were originally developed for the needs of business administration. The business world has a different aspect to value creation focusing more on financial surplus (Poisson-de Haro & Menot, 2013). This difference in value creation affects

the overall strategy of organizations and hence, should have an effect in their structure as well.

At the heart of organization's strategy are its mission, vision, and values. According to Byrnes (2015), mission "is the purpose the organization exists", vision "is what the organization sees will be the outcome of pursuing this mission" and values "articulate what the organization holds most important" (p. 154). After articulating mission, vision and values of an organization, the strategic planning process can proceed to defining more concrete organizational goals and objectives. Varbanova (2013) connects mission to purpose and considers that it reflects organizational values. Vision targets the future and can give guidance, motivation, and direction for the organization.

According to Varbanova (2013), strategic objectives are "well-formulated, desirable and concrete goals that an organization seeks to reach. Objectives are challenging but achievable. They are also measurable so that the organization can monitor its progress and make corrections when needed" (p. 38). Objectives can be measured by quantitative or qualitative means, and they are "tightly connected with the organization's mission and vision" (p. 67). Objectives participate in the organization's internal coordination and they are connected to the basic activities of an organization. Also, Byrnes (2015) connects objectives to day-to-day operations and considers that they should be derived from organizations vision, mission and values. He considers that well-defined objectives help the organization to apply its resources effectively. O'Connell (1997) considers that defining objectives should be in the very beginning of strategic planning. He emphasizes their specific nature and sees them important "on making the right things happen" (p. 77).

The way strategic objectives are connected to concrete actions and organization's day-to-day functions makes them especially worth noticing when considering organizational models. When mapping the elements of a model, their position, importance, and existence can be considered connected to organization's objectives. When the objectives are analysed deriving from mission, vision and value statements of an organization, their meaning for the overall existence of the organization can be recognized and understood. These day-to-day activities are the reason why an organization has certain components in its structure, and they are also a reason for maintaining or renewing certain aspects in an organizational

structure.

One of the most popular tools used when defining or revising organizational strategies is the SWOT analysis. It combines organization's internal and external environments guiding to analyse the organization through its strengths, weaknesses, opportunities, and threats. The SWOT analysis can help to formulate organization's mission and objectives (Varbanova, 2013). Also, Mintzberg (2000) identifies the SWOT analysis as "a basic approach" and considers that it can be used to locate organization's distinctive competencies and key success factors for the creation of strategy (p. 36-37). Paroutis et al. (2013) see the SWOT model especially useful when deciding the timing of strategic actions, since it focuses attention on the present situation.

When considering how vision, mission and strategic objectives affect the structure of an organization in addition to defining its members' day-to-day actions within the organization, according to Mintzberg et al. (1998) the way strategy is formed can affect the organizational design. Through the concept of a learning organization which is "the antithesis of the old bureaucratic organization: it is decentralized, encourages open communications and encourages individuals to work in teams" (p. 215) they consider strategy as something that emerges through the organization rather than being as a fixed plan or a set of objectives. The benefit of such an approach for strategy formation is the ability to react to changes and different situations quickly. This definition reminds the definitions of flat and horizontal structures in organic organizational models introduced in the previous section, where the structure isn't fixed but is left open to react to change.

In comparison, Paroutis et al. (2013) locate the practise of organizational strategy in different levels of organization's management. They also do recognize the possibility to develop and maintain strategy in collaboration, but the collaboration happens nevertheless inside of an organization. Following Mintzberg's thought of strategy emerging from organizations functions, it is interesting to consider how newer organizational models that rely on decentralization and collaboration practise strategy. Mintzberg et al. (1998) warn that decentralized strategy in an organization could also lead to no strategy, lost strategy, or wrong strategy (p. 223). It is interesting to consider what level of centralized or planned strategy is thus needed for an organization to reach its objectives if its structure is highly organic.

Poisson-de Haro and Menot (2013) point out the importance of organizational flexibility for art organizations given their special nature dealing with art and creativity. They also discuss the concept of value network, which means that art organizations typically rely on interorganizational links and relationships for achieving their objectives. Also, Chong (2010) suggests that sometimes in arts management you must go beyond the formal structure to perform at best. Louise Scott (1997) considers networks in general as innovative assets for art organizations and sees them vital for the field.

When considering artist-in-residences, they have typically relied heavily on networks and networking in their core functions (Kokko-Viika, 2008). There has also been recognised “the importance of setting clear objectives and understanding what each partner wishes to achieve through residency” connected to these networks, which is mentioned as the first one of key success factors in *Policy Handbook on Artists’ Residencies* (European Union, 2014, p. 40). Art organizations’ tendency to network brings forward the concept of organizational environment.

2.2.2 Contextualizing strategy

According to Mintzberg et al. (1998), the environmental school of strategic management considers environment as a key element for organizations that spend their whole existence reacting to it. Regardless of perspective, in strategic management environment has been recognized as an important factor which plays a considerable role when defining, adjusting, or analysing organizational strategies. As already seen with the SWOT-model, both internal and external analysis of the organization have a fundamental role when considering strategy. In his basic planning model Mintzberg (2000, p. 37) places the internal and external domains side by side in the beginning of the planning process with equal importance. Varbanova (2013, p. 29) illustrates the external environment in the background of a strategic management process in her “the road map” for strategy creation. Poisson-de Haro and Menot (2013) place the environmental analysis in a primary position in their suggestion for a strategic process.

In her definition of external environment, Varbanova (2013) separates macro-external and micro-external environments. Macro-external environment “includes

the global, digital, natural and ecological ones” whereas the micro-external environment is connected to organization’s own field and it includes “factors and groups that directly influence the organization” (p. 38). The micro-environmental analysis is helpful for identifying the competitive environment of an organization. Byrnes (2015) considers that the ability to react and adapt to environmental changes is one of the core challenges of arts management.

To tackle the macro-external environment, the PESTLE-analysis is amongst the most popular strategic tools. It consists of analysis of political, economic, social, technological, legal, and environmental factors (Paroutis et al., 2013), and is sometimes referred as the PEST-model, focusing only on the four first mentioned (Varbanova, 2013; Poisson-de Haro & Menot, 2013). The model helps to position an organization in its context and understand future trends to anticipate occurring changes. Mintzberg (2000) points out that this orientation to the future should be done in a reasonable scale, since often theorists are “preoccupied [with] forecasting” (p. 54). He also points out that this kind of forecasting is especially popular when dealing with challenging (turbulent) environments. However, often in these cases planning beforehand actually proves to be useless.

When looking at art organizations, it seems that there is a particular emphasis on the tendency to orient towards the environment. Byrnes (2015) considers that art organizations are open systems, given their connectivity with the society due to societal influence. He also stresses the importance of being able to “adjust to changing circumstances” (p. 523) that results from this orientation. For Varbanova (2013) art organizations are also open systems, and she states that “strategic management in the arts is about organization’s adaptation to its external environment” (p. 42). According to Elfring, Kokko and Gielen (2019) this feature is particularly characteristic to artist residencies. They consider that “[t]he practices and models of residencies are more and more turning outwards -- Their focus is on cultural and societal development” (p. 19).

The concept of openness leads to the concept of micro-external environment and the tendency to network that concluded the previous subsection. After analysing the macro factors through PESTLE, strategic management often recommends proceeding to the micro-environment. For Poisson-de Haro and Menot (2013), this means analysing the arts sector in question followed by an analysis of stakeholders

connected to the organization. External stakeholders include diverse groups including “audience, donors, artists, suppliers, funding agencies, unions and reviewers” (p. 31). For Varbanova (2013), stakeholders consist of any groups that might influence or be influenced by the organization’s “actions, resources or outcomes” (p. 100). Mapping the micro-environment can be useful to identify unused resources and possibilities for collaboration.

Varbanova (2013) recognizes a new dimension in the analysis of macro-environment: the global factors. The need to analyze global factors arises from processes stimulated by globalization that offer new opportunities for art organizations. Globalization is connected also to challenges, such as problems linked to ecological issues, human rights and armed conflicts. In *The Global Risks Report 2020* (World Economic Forum, 2020) turbulence and unpredictability are recognized as the new normal in the global environment. In the report geopolitical and geo-economic turbulence, weakening of economic and social stability, domestic political polarisation alongside with populist and nationalist agendas are recognized as increased global risks. Involuntary migration, social instability, global governance failure and interstate conflicts are also considered to be more likely than average. These findings align with the idea of turbulence that organizations are nowadays facing in their environments more and more as discussed in the previous section.

When looking at this process from arts’ perspective, these risks have also affected artists. UNESCO’s *Global Report* (2017) recognizes a significant rise in the number of attacks on artistic freedom that include for example censoring, imprisonment and prosecution. In 2014 the number was 90 attacks, in 2015 340 attacks and in 2016 430 attacks (p. 210). It is likely that many of these attacks never make it to the statistics and the actual numbers can be higher. The report summarises, that “[t]here has been a rise in reported attacks against artists and audiences perpetrated by both State and non-State actors” and that studies have also shown that “[l]aws dealing with terrorism and state security, criminal defamation, religion and ‘traditional values’ have been used to curb artistic and other forms of free expression” (p. 26 & 209). According to the report, artistic freedom has been jeopardized globally.

Even though the situation is alerting, artists shouldn’t only be seen as targets or

victims. Art has a diverse value and societal potential as discussed in the previous subsection. Consequently, culture and art can have a role in commenting, criticizing and changing these conditions as is recognized in a report by Goethe-Institut and British Council called *Culture in an age of uncertainty* (2018). When examining the relations of art and culture in unstable environments, the report identifies that they can take part in creating dialogue, building networks, and bringing issues arising from difficult situations in public discussion. Culture and art can help to build bridges when other means fail. The report refers as an example to the Egyptian uprisings in 2011, when artists temporarily invaded the urban space bringing together different social classes in dialogue. Varbanova (2013) also describes that art and artistic concepts could be used to solve “problems of communities at risk, people living in isolated areas or unprivileged groups” (p. 92).

According to Chong (2010) “[t]he art world is based on a core-periphery orientation with social networks that bind key players” (p. 189). He continues that traditionally the core art world is focused in advanced areas such as the West, Australia and Japan. Globalization is interrupting this focus and new areas are starting to rise. Nevertheless, according to Rasheed Araeen (2002) the art world is still burdened with Eurocentrism and this corrupts the diversity of the scene. Chong (2010) recognizes the danger for arts organizations getting stuck in tradition when guarding old legacies and sees that activists and marginalized groups bring pressure for the scene to change. For example, artist-in-residences can offer artists opportunities to alter the traditional scene. Contrary to having their work integrated in institutions that guard legacy, residencies can offer artists ways to escape structures and find new ways for creativity (Elfving et al., 2019).

When looking at artist-in-residences, there is an interesting tension between globality and locality. Artist-in-residences’ history is tied to the trends of internalization and globalization that have enabled the growth of modern artist residency networks (Elfving et al., 2019; Kokko-Viika, 2008). In current definitions of artist-in-residences this tendency is present. TransArtists, a database listing worldwide residency programs defines an artist-in-residence as a place, where

[a]rtists and other creative professionals can stay and work elsewhere temporarily by participating in artist-in-residence programs and other residency opportunities. These opportunities offer conditions that are

conducive to creativity and provide their guests with context, such as working facilities, connections, audience, etc. (Trans Artists, 2021)

They state their own mission to be “a platform stimulating and strengthening artists' mobility internationally” (ibid.). Res Artis, a worldwide network of artist-in-residences, states in its definition that residencies are “[c]atalysts for global mobility” and “[e]ngaged with context by connecting the local to the global” (Res Artis, 2021).

In addition to offering international views and possibilities for artists, residencies are tied to the local. They offer a physical place in a new environment, and usually as well as offering a place to work for artists, they engage the residents to the local art scene and networks (Elfving et al., 2019; Kokko-Viika, 2008). Artist residencies have also a beneficial effect on the local area and community. They attract new, creative opportunities for the local economy, enrich creativity and create intercultural understanding and offer new possibilities for the local art scene (European Union, 2014).

Nevertheless, this approach can be criticized by at least two angles. Firstly, the process of globalization isn't equal. According to Stodolsky and Muukkonen (2019) “non-Western art practitioners are far from privileged ‘global citizens’ who can travel the world at will” (p. 188). Indeed, “[t]he critical reflection on the mobility of modern-day nomads as a privilege of well-off individuals turns out to be decisive” when comparing leisure or work travel to refugee-flows. Travelling is not always based on a free choice (Schneemann, 2018, p. 285). For some artists, it can be impossible to work in their home country (Elfving et al. 2019). Travel and global exploration can be an enjoyment and enrichment for some, whereas in some cases free mobility is either impossible or forced.

In addition, considering how globalization can lead to homogenization in many sectors, Elfving et al. (2019) raise an important question concerning “the process of cultural homogenization: are residencies reinforcing this, or are they supporting cultural diversity?” (p. 19). Global residency networks invite artists to become part of the global art scene, but the process may also cause local cultures to be absorbed in dominant cultures. By offering artists cosmopolitan places that are often accessible to only a selected group, the global network may not treat equally all residing or hoping to reside. Nomadism and mobility are partly romanticized

concepts that require critical consideration (Stodolsky & Muukkonen, 2019).

As a response to the situation, many organizations are offering residencies to artists who have limited possibilities to use traditional residency programs. For artists who are at risk in their home country or who artistic freedom is otherwise jeopardized, there are more than 100 organizations worldwide offering emergency funds, legal resources and housing opportunities. There are few international networks dedicated to the protection of artistic freedom such as PEN International¹, a worldwide association for writers, and Freemuse², focused originally on music and censorship. (UNESCO, 2017)

From a strategic perspective, these types of organizations offer interesting views. Usually the trendy term “turbulence” is connected to environment (Mintzberg, 2000; Paroutis et al., 2013). Turbulence can be caused for example by global economy’s unpredictability, or it can occur on a more local level from a collapse of political systems, interethnic conflicts, or ecological crises (Dragičević-Šešić & Dragojević, 2005). Furthermore, Mintzberg (2000) points out that these kinds of turbulent environments rarely take place in Western conditions. Turbulence imposes extraordinary challenges to organizations that must use their strategic abilities and resilience to adapt innovatively. Choice of strategy can be crucial here. For example, Mintzberg et al. (1998) discuss the integration of chaos theory as a possible approach to strategic management, which contradicts the traditional way of looking at organization through order, control, and predictability. Chaos theory guides to approach organization as dynamic systems that rather adapt to change and disorder.

What about when an organization is dedicated to content that is in itself “turbulent”? Artists fleeing their countries forced or suffering from limited possibilities to use their artistic freedom are in a way embodiments of the turbulence of external macro-environments, and furthermore carry this turbulence with them to the global stage. On an organizational level, this binds together organization’s internal domain of vision, mission and objectives and the external environment. Varbanova (2013) suggests that for each individual organization it is beneficial to build the strategy from a set of different approaches, that can be for example functional, aggressive,

¹ <http://pen-international.org/>

² <https://freemuse.org/>

protective, or perceptive strategies aiming to different outcomes. Extraordinary objectives call for innovative strategic approaches that have an overall impact on the design of organizations.

3 RESEARCH METHOD

This chapter presents the research method. Section 3.1. describes the methodical approach chosen for the study. The research data used and the way it was collected are explained in section 3.2. This is followed by a description of how it was analysed within the methodological framework in section 3.3. Section 3.4 offers critical reflections on the research process and considers the validity, reliability, and generalizability of the study. The chapter ends with section 3.5, which is an introduction to Artists at Risk. Even though the point of view of this study is that of the artists, the scope that Artists at Risk has in its work has influenced the study when choosing a suitable methodological approach and especially in the design of the data collection phase. Overall, in this chapter it'll be explained how a suitable method was chosen for analysis of 'the Helsinki Model'.

3.1 Methodological approach of the study

When considering the choice of research methods, David Silverman (2013) puts a lot of emphasis on choosing the right methodology for the aim of the research and the research questions. He points out that there are no right or wrong methods, but the research process should be designed to be appropriate for the research topic chosen. The design of the research process depends entirely on the dimensions of the study, and each research process is unique. According to Zina O'Leary (2004), the abundance of possible approaches and methods can be overwhelming, but they should always be in line with the research question. Methods chosen should be in service of the research, not define or restrict it.

For this study, a qualitative case study was chosen as the methodological approach. Qualitative research is linked to a post-positivist paradigm. It's in contrast with the positivist paradigm, which relies on scientific, quantitative methods and sees the world as knowable, predictable, and objective attempting to discover a singular truth. The post-positivist approach was developed as a response to the positivist views. In the post-positivist approach the world is seen as complex and it is open to interpretation. It also highlights the subjectivity of experiences. (O'Leary, 2004.) The post-positivist paradigm is appropriate for this study, since it guides to put

emphasis on individual experiences. The post-positivist paradigm sees the world as reflecting multiple realities, and this aligns with the way ‘the Helsinki Model’ is approached in the study as an emerging structure through artists’ individual experiences.

The post-positivist paradigm is often the basis of qualitative studies. Qualitative research has gained more popularity recently. Its utility can be traced for example to individualisation and the attempt to offer critical views on social inequalities. Qualitative research often explores the diversity of cultures, perspectives, and ways of life. Postmodernism has led to the abandonment of big narratives, and rapid changes emerging in the world and the diversification of the society have further highlighted the need for qualitative methods. Consequently, qualitative approaches are often used when studying social phenomena (Flick, 2006). As discussed in chapter 2, also organizations can be seen as social arrangements, and thus the qualitative approach is suitable for a study of ‘the Helsinki Model’.

Further within qualitative studies, case studies are often utilized when doing research on social phenomena. Robert K. Yin (2018) describes that the “need for case studies arises out of the desire to understand complex social phenomena” (p. 5). Richards and Morse (2013) also explain that case studies are studies of social systems or units, and they aim to explain social phenomena. Jean Harley (2004) sees case studies beneficial for organizational studies, since they can help to focus on how the organizational and environmental contexts affect on organization’s processes, which are foremost social. Case studies are also useful when studying contemporary phenomena (Yin, 2018). All these notions align well with the attempt to understand ‘the Helsinki Model’ as a current, emerging organizational structure.

Often case studies investigate a general phenomenon through several cases. If only one organization is chosen as a case, it’s important to consider what’s unique about the single organization compared to others (Hartley, 2004). For the study, choosing one case is connected to the research question that is the study of a local organizational model within one institution, Artists at Risk. The study can be thus seen as an intrinsic case study focusing on a single case (Silverman, 2013). However, since the organizational structure that the study aims to understand is considered as a structure that is formed uniquely around each artist, the study actually entails plural realities, many unique structures within a concept of a structure. This further

aligns with the post-positivist paradigm of plural realities. Consequently, the study can be also seen entailing a number of cases where each artist's experience of the model is tied to a unique, individual experience and particular situation. Therefore, it is necessary to recognize and acknowledge the plurality of cases within the case study throughout the research process.

The issue to be taken in consideration with intrinsic case studies is the problem of generalization, since they usually cannot be generalized beyond the single case (Silverman, 2013). For the aim of the study, generalization beyond the organizational structure of 'the Helsinki Model' is not relevant, since the aim is to map the uniqueness of the model. Since the main data will be collected by interviewing artists, it can be said that the generalization will be made within the model from the plural experiences that are expressed. Further generalization of the dimensions and function of the model can be done within the chosen theory framework, when the findings of the intrinsic case are discussed next to organizational studies and strategic management.

In case studies, three different levels can be identified: micro, meso and macro levels. Micro refers to a case connected to individuals and their relations, meso to organizations or institutions, and macro to bigger entities such as societies (Schwandt & Gates, 2018). The meso level was developed for the use of organizational research when a new level was needed between micro and macro. Consequently, the term refers to in-betweenness. However, there is notable ambiguity between all three levels that reflects the difficulty to define them unequivocally. (Smith, Schneider & Dickson, 2006). Interestingly enough, Yin (2018) points out that in case studies, it is actually often difficult to determine the boundaries of a single case.

The ambiguity of these levels is present in this study as well. Firstly, as discussed in relation to the intrinsic nature of the case, the study deals with both meso level (that of an organization) and the micro level (that of an individual's experience). The study also interplays with the idea of one case in relation to many cases. In addition, when discussing new organizational models, boundarylessness has been recognized as characteristic for them as seen in the previous chapter. This ambiguity of the structure is approached as possibly even characteristic of 'the Helsinki Model', not as a problematic issue.

Despite this ambiguity, “the aim of case studies is the precise description or reconstruction of a case” (Flick 2006, p. 141) and this is what this study aims at on a practical level. Case studies can be used to understand organizational processes keeping “a holistic and real-world perspective” (Yin, 2018, p. 5), which is considered possible for the study as well. Both Cassell and Symon (2004) and Clegg et al. (2006) recognize the need to raise the profile of qualitative research in organizational studies since organizational studies have a long history relying on studies thriving more from the positivist paradigm. This study aims to offer a relevant implementation of qualitative research on organizations and give a contemporary example of how qualitative methods can be used especially when approaching new organizational models within the arts.

3.2 Data collection

This study uses a mixed method of data collection. Interviews with artists hosted in AR-Safe Haven Helsinki are the primary source of data. Internal documents of Artists at Risk, articles and online media are used as a secondary source of data. According to Silverman (2013) in case studies often different methods of data collection are used to supplement each other. This is beneficial for qualitative research. Yin (2018) sees the usage of multiple methods as a unique strength of case studies. In fact, relying on multiple methods can be seen as one of the principles of case studies. When a study utilizes a variety of data collection methods, the methods complement each other and offer richer data of the chosen topic. This was also noticed in this study since through the secondary sources of data, it was possible to verify and contextualize topics and themes arising from the interviews in the analysis phase.

Using interviews as the main source of data is common for case studies. The benefit of interviews is their social aspect (Yin, 2018). This aligns well with a case study that deals with an organizational model which can be considered as a social arrangement. This study uses semi-structured interviews, that is one of the main forms of qualitative interviews. For semi-structured interviews the researcher prepares questions in advance, but the interview situation is open for follow-up questions (Rubin & Rubin, 2012). Interviews are rather “guided conversations” on given topics compared to structured queries (Yin, 2018, p. 118). This way the

interviewee is left with free space to discuss experiences that the researcher, also partly tied to subjectivity, may not be able to formulate direct questions of.

Documents and other textual sources of data, that were used as a secondary source of data for the study, provide stable and specific information on a given subject. The issue with documents might be limited accessibility. It is also worth noticing that they don't always offer unbiased information (Yin, 2018). For the study, Artists at Risk provided some internal documents. Yet one of the reasons for doing this research is the lack of existing documentation about 'the Helsinki Model'. Because of this, it wasn't possible to rely too much on documentation. Websites and other online media as a secondary source of data was used mostly as a contextualizing aid for the research.

The interviews for the study were held in March and April 2021 with four artists that have been hosted in AR-Safe Haven Helsinki. The interviewed artists were suggested by Artists at Risk. Due to restrictions caused by the COVID-19 pandemic that was active during the research, all the interviews were held online using Zoom software. The interviews were partly held online also because two of the interviewees weren't anymore in Finland during the time of the research. The length of the interviews varied from over 30 minutes to almost one and half hours (see Appendix B for interview outline) and they were semi-structured based on a set of 28 questions (see Appendix C for interview questions sample).

For the aim of the research, it is not relevant to publish the names of the interviewees. This is also done to ensure the integrity of the interviewees. Thus, they remain anonymous in the research. Other private and recognizable information is also left out of the written report. Anonymity can be ensured through various techniques. The main categories are altering, deleting and categorization (Ranta & Kuula-Luumi, 2017). This research uses altering and categorization as the main techniques. The names of the interviewees are altered into 'Artist 1' 'Artist 2' et cetera. Categorization is done through generalization. For example, their country of origin is changed into a name of a continent or area, and instead of mentioning a specific form of art a wider art field is mentioned in relation to the artists. Also, the precise time when they were hosted in AR-Safe Haven Helsinki is not mentioned.

The interviewees were:

- Artist 1, performing arts, the Middle East.

- Artist 2, literature, Africa.
- Artist 3, visual arts, the Middle East.
- Artist 4, visual arts, the Middle East.

For the research, it's also not considered relevant to publish the genders of the interviewees. Hence, instead of referring to them with the gender-specific pronouns "he" or "she", the pronoun "they" is used instead (APA Style, 2021). By this choice, the study also wishes to respect gender neutrality.

When choosing the interview questions, they should strongly relate to the research question and aim to study it in-depth (Rubin & Rubin, 2012). Is it also necessary to consider what kind of information is wished to be gathered through questions (Hyvärinen, Nikander & Ruusuvuori, 2017). The interview questions were planned in cooperation with Artists at Risk, and they are based firstly on the two main research questions, secondly on the strategy of Artists at Risk (see section 3.5) and thirdly on the insights about organizational models within the theory framework. The questions were designed to map the dimensions of the model (What is 'the Helsinki Model'?) and its function (How does it work?).

To map the dimensions of 'the Helsinki Model', the questions were firstly designed to gather practical information about its structure focusing on institutions, organizations, work opportunities and other practical, more concrete aspects of the model. Towards the end, the questions were chosen to gather more in-depth information about the function of 'the Helsinki Model', finding out for example how the residency evolved based on each individual case and how it was connected to their career. The interviewees were also asked to identify the benefits of the residency in comparison to their life and career, and to consider which aspects could be improved. Also, the internationality of the residency experience was chosen as one topic of discussion.

During the data collection phase, it was important to keep in mind the unique and perhaps challenging situation the interviewees could be in. This is because Artists at Risk works with professional artists that have often experienced threat. When interviewing individuals in vulnerable positions, it's important for the researcher to consider how not to cause harm to them through the research (Rubin & Rubin, 2012). When recognizing that interviewees could belong in such positions, aspects

such as governmental or political pressure, or experience of threat and violence should be taken in account (Luomanen & Nikander, 2017). The possibility of experiencing difficulties both in their personal and professional lives was taken into consideration, and the contacting and interviews were done in a professional manner.

The experiences caused by such a vulnerable or threatened position can lead to strong emotions, such as fear or anxiety. The interview situation may cause these feelings to emerge. In addition, building trust between the interviewer and interviewee is especially important in these cases (Aho & Paavilainen, 2017). When interviewing these aspects were taken into consideration throughout the interviews. The aim was to maintain a balance of neutrality (Hyvärinen et al., 2017) and sensitivity throughout the process. In the analysis phase, respect next to objectivity was valued. The interviewees had the right to withdraw their cooperation from the research if they felt necessary.

Beforehand, the interviewees were informed about the theme and aim of the research. They were also informed how the interview would be conducted in practise, that it would be recorded, and the duration of the storage of the raw data was expressed. They were also informed that the data is dealt with confidentiality by the interviewer, and it would be included in a research that would be published. They were offered the possibility to read and approve the transcripts made from the interviews before their analysis. It is important to clearly verbalize all these aspects when using interviews as a method in a research. This is to ensure the voluntarily of the interviewees taking part in the research and to ensure their lawful rights concerning personal data (Ranta & Kuula-Luumi, 2017).

3.3 Data analysis

The analysis of gathered data doesn't begin after it's gathered, but it's rather an ongoing process in qualitative research (Silverman, 2013). In addition to being constant, the analysis should be open and not be driven by presumptions. During the research process, it's almost inevitable that changes for the assumptions and approaches need to be made (Yin, 2018). When analysing the data, it is essential to conduct the analysis corresponding to the research questions and link the analysis into the overall aim of the research (Silverman, 2013; Yin, 2018). This openness and

sensitivity for the data that accumulated during the research was taken in consideration, and the research was considered rather as a cumulative process than a linear action.

Analysis is a process moving from raw data to meaningful concepts and entities. In qualitative research, it's common to conduct the analysis by discovering and uncovering themes from the raw data and comparing these thematic findings to the research questions. (O'Leary, 2004). This way patterns, insight and concepts can be discovered as results (Yin, 2018). To meet these aims, this study utilized thematic content analysis for the gathered data. Since the primary data of the research are interviews, the interviews were transcribed to make sure that a profound analysis could be made to recognize themes and patterns in the raw data.

An analysis of data collected through interviews means bringing together descriptions gathered from different interviewees to create a portrait of the desired aim (Rubin & Rubin, 2012). In this study, the process focused on thematic concepts that were used to categorize the information systematically. The analysis process concentrated for example in words, concepts, linguistic devices and non-verbal cues occurring. The analysis was done generating information inductively and comparing the findings deductively (O'Leary, 2004). After analysing the data, in the concluding phase the results were compared to and discussed with the theoretical framework.

Yin (2018) points out that it is important to be open to contrary evidence occurring during the analytic process. This was taken in consideration in the analysis, not only to reach a comprehensible and holistic description of 'the Helsinki Model', but also a realistic one. This principle was important because the model was approached as an emerging structure from the artists' points of view, and hence it shouldn't be restricted by strong presumptions. It was also important to understand that for each artist the residency experience was unique, and the differences between the four experiences could reveal more about 'the Helsinki Model' than the similarities. As seen in chapter 2, in some contemporary organizational models a return to more mechanist, traditional organizational models has been recognized. Accordingly, evidence pointing to this direction wasn't neglected. The open approach is also beneficial for the nature of the study reflecting the paradigms of post-positivist, qualitative research.

3.4 Critical reflections on the research process

A research process can be evaluated through the concepts of validity, reliability, and generalizability of the study. Validity can be identified through the construct of the research, by internal or external estimation of the research. The validity of construct focuses on choosing the correct ways of collecting data and the right informants. Internal validity is connected to the causality and logical data analysis, whereas external validity considers if the study is relevant beyond the study itself. Reliability focuses on the correct actions in the research process, such as procedures in data collection. When a study is reliable, it could be repeated leading to the same results (Yin, 2018). O’Leary (2004) connects validity to the study’s ability to discover truth and accuracy from the collected data, and reliability to the correct use of methods. Generalizability in turn reveals if the study has meaning outside itself.

The validity and the reliability of the research was ensured by following good research practices. The research method was chosen responding to the aim of the research in dialogue with relevant literature on qualitative research and with the support of experts and peers in the field of arts management. The interviewees were chosen in cooperation with Artists at Risk, and it was ensured that they were aware of the research practises. During the analysis, objectivity and openness were valued, and the gathered data was aimed to be represented truthfully and unbiased yet acknowledging the limitations and challenges of a qualitative case study.

Yin (2013) considers that when dealing with intrinsic cases it is important to conduct the analysis through the theoretic framework to be able to ensure its external validity. The theory background influenced the research process in the planning of the analysis phase, and the findings of the analysis were then compared to the theoretical concepts afterwards to see the correspondence. Generalizability was already briefly discussed in section 3.1, and accordingly it was understood that even though the analysis aims to discover general attributes of ‘the Helsinki Model’, a case study is nevertheless to some extent unique and particular. In addition, a qualitative study can never reach complete objectivity, since the subjectivity of the researcher affects it.

The main issue connected to the data collection that influenced the analysis phase, was the necessity to conduct the interviews via remote connections due to the

ongoing COVID-19 epidemic and geographical distances. Therefore, non-verbal communication couldn't be taken into consideration at full extent, and some insights may have gone unnoticed. Also, for none of the participants of the interviews, the interviewees and the interviewer itself, English was a native language. This may have caused some misunderstanding when wording the questions or answering them. However, when noticing a possibility of misunderstanding the interviewees were asked to explain how they understood the question, or they were asked additional questions. Also connected to language, for the artists it was easier to remember names of art organizations or other actors that are in English. Therefore, some aspects and networks of their stay may not have been recognized. Also, temporal distance to the residence period may affect remembering. In the analysis phase, there was also some uncertainty when identifying the different art organizations or other actors that the artists had mentioned. When the actor couldn't be fully identified, this is mentioned in the analysis.

As Yin (2013) suggests, a case study can be considered as a laboratory. This was one of the main inspirations behind the study from a methodological perspective. Explorative, curious attitude towards the study ensured openness during the whole process. This was beneficial for the analysis, but also for the chosen theory framework. Since 'the Helsinki Model' was approached as a structure emerging from the artists' individual experiences, it was important to remain open. Since it was considered that the organizational structure of the model might entail new kinds of characteristics, it was important to remain explorative towards the theory foundations as well. This is also suitable for Artists at Risk's work in general, since their processes and strategies are evolving in dialogue with the contemporary world, and a deeply fixed model perhaps couldn't be found.

3.5 Artists at Risk

Artists at Risk defines itself as "a network institution at the intersection of human rights and the arts" (Artists at Risk, 2021c; see also Artists at Risk, 2021a & 2020a). In practise, the organization serves professional artists from all over the world, that are currently under threat often due to political situations or the topics they address in their work. Artists at Risk organizes their relocation to a safe place resulting in a

short or long-term residency period. The organization was founded in 2013 by Marita Muukkonen and Ivor Stodolsky and the first residency location, AR-Safe Haven Helsinki, was established in the capital of Finland. Since then with its partners, the network of the AR-Residencies has grown in Europe and Africa, consisting of more than 20 residencies in 17 different countries. As an organization, Artists at Risk consists of the AR-Team including the co-founding directors and the AR-Secretariat, and the International Advisory Board. The AR-Team handles the practical work and the International Advisory Board is consulted when needed in selection processes and planning (Artists at Risk, 2021a; Artists at Risk, 2021c; Artists at Risk, 2020a). Organization of Artists at Risk and a list of the existing AR-Residencies during the time of the research are found in Appendix D.

‘The Helsinki Model’ refers to the so-called Local Advisory Council that is built around a local AR-Residency unit. The model was pioneered in the first residency location in Helsinki, Finland, and it consists of local organizations and partners. Artists at Risk describes ‘the Helsinki Model’ as “a horizontal, modular and scalable model” which is

an artist-focussed ecosystem of art, human rights and residency-hosting actors on the local level, and an open and flexible network of peer-residencies coordinated as a fast-reaction platform by the AR-Secretariat on the global level. (Artists at Risk, 2020b)

The aim of the model is to provide “a dense web of support, local knowledge and opportunities” consisting for example of different art organizations, unions, municipal representatives, schools, lawyers, and medical professionals. For the AR-Resident, it offers “life-related, logistic, artistic and career-related solutions and opportunities” (ibid.) Presently, the network of AR-Residencies is growing rapidly and ‘the Helsinki Model’ offers a basic structure for any upcoming residency unit. The work that Artists at Risk does doesn’t only limit to the AR-Residencies. It has curated related projects, conferences, and other events. Artists at Risk has also launched and managed in collaboration different campaigns, and the Artists at Risk Pavilion is being curated in different locations (Artists at Risk, 2021a; Artists at Risk, 2021c).

Globally, Artists at Risk relies on its partners and the AR-Residencies are often developed in cooperation with other organizations or actors in the field. Artists at

Risk is a non-profit organization, and its funding comes from municipalities, national bodies, cross-regional funds, international organizations, foundations, and private donations. The European Union has supported their work with Creative Europe and other funds. In Finland Artists at Risk has been supported for example by the Ministry of Education, the City of Helsinki and Kone Foundation. Local partners include the Finnish Artists' Union, Anna Lindh Foundation, PEN Finland among many others, and it has also close cooperation with HIAP (Helsinki International Artist Programme), Saastamoinen Foundation and the Saari Residence. Other AR-Residency locations in Finland are in Porvoo and near Turku. (Artists at Risk, 2021a; Artists at Risk, 2021c; Artists at Risk, 2020a.)

An internal document called "Standard AR-Residency Practices and Procedures (SARPP)" (Artists at Risk, 2021b) describes the criteria and selection process for potential AR-Residents. The document mentions four criteria in the following order: emergency of risk, artistic significance, societal significance, and the artist's applicant profile's match with an AR-Residency. These criteria further emphasize the strategic objectives of Artists at Risk's work concentrating on both professional artists and artists who are under threat, in addition to having a societal influence. Artists at Risk's response to these criteria are mentioned, such as the ability to react fast when urgent decision-making is needed, and the significance of peer-networks in the assessment of the quality of the potential resident's artistic work. Artists at Risk aims to work with the artists not only during but also before and after the residency, to ensure their safety and continuation of their artistic work.

This type of work requires specialization in demanding situations, such as visa policies and procedures in different countries, which often prove to be complicated and time-consuming (Stodolsky & Muukkonen, 2019). The motivation to endure these types of challenges comes from both humanitarian and artistic perspectives. The artists can have a notable role in post-conflict reconstruction in their home countries in the future. Artists at Risk wishes to contribute to the empowerment of intellectuals and art practitioners, so they can use their expertise to confront and bring into discussion polemic topics. Supporting artistic dissent can change the lives of many people contributing to local and global topics, in addition to enriching artistic diversity globally (Stodolsky & Muukkonen, 2019).

According to the SARPP guidelines, the residency period begins with in-depth

meetings with the new AR-Resident. The resident's immediate needs are mapped, psycho-social needs are evaluated, and also artistic projects are discussed and plans for their realization are made (Artists at Risk, 2021b). This is what happens from the organization's point of view when an artist enters the residency. What does the situation look like for an artist arriving in a completely new country from a challenging situation? How does this beginning for the formation of 'the Helsinki Model' in their case feel and look like, is it effective and fitting? What else happens during the residency period from their point of view? That is what this study aims to answer next – to see 'the Helsinki Model' through the eyes of AR-Residents.

4 ANALYSIS AND RESULTS

This chapter presents the analysis and results of the study. The data gathered in the interviews is discussed under three sections. In section 4.1 the dimensions of ‘the Helsinki Model’ are being mapped on a practical level, 4.2 considers how the model functions, and 4.3 focuses on the results of the residency period for the artists. The analysis aims to find out what ‘the Helsinki Model’ looked like in practise in each artists’ case, how the model functions based on their observations and what kind of effects the stay in Helsinki had on their life and career. In the analysis it’s considered what kind of generalizations could be made about ‘the Helsinki Model’ based on the individual experiences and also to distinguish what is particular or unique in each case. The structure of the chapter follows roughly that of the interview questions, which were grouped under corresponding themes for the data collection.

4.1 Dimensions of the model

In this section, the dimensions of ‘the Helsinki Model’ will be analysed from three perspectives. The first subsection (4.1.1) focuses on the practical support provided by Artists at Risk for the artist. This means assistance related to life and living in Finland, legal and medical support, and financial aid. Subsection 4.1.2 considers the support provided for the artist’s own artistic work for performing in events, exhibiting artwork or in terms of offering spaces, and other resources. The third subsection (4.1.3) takes a look at the art-related contacts and professional networks provided by Artists at Risk for the artists. This section aims to answer the question what ‘the Helsinki Model’ consisted of in each artist’s case discussing the similarities and differences.

4.1.1 Practical support

When arriving in Finland, one of the first practical steps to be taken for the artists is to relocate them in a place to stay. Based on the interviews, this fundamental need was solved differently in each artist’s case. For artists 2 and 3, the residency lasted in total 3 months which was spent in one location. Artist 2 stayed in Hakaniemi, Villa Eläintarha, which is an artist-in-residence coordinated by HIAP (Helsinki

International Artists Programme, 2021). Artist 3 was also hosted in cooperation with HIAP in Suomenlinna. Artists 1 and 4 had more diverse experiences in terms of housing, partly due to the longer length of their stay. Artist 1 was first hosted not directly by Artists at Risk, but by the Finnish National Theatre for a period of 5 months. This is because the artist had a work contract with the National Theatre when they arrived. After this, Artist 1 stayed in two different locations in apartments from the private market, the rents being covered by Artists at Risk.

Artist 4 began their residency in Saari Residence which is an artist-in-residence centre near Turku, Western Finland. The residency is funded by Kone Foundation (Artists at Risk, 2021d). After that, the artist was hosted in both Suomenlinna and Hakaniemi with HIAP. Then the artist stayed in Helsinki with Saastamoinen Foundation. After these locations and almost ten months, the artist moved to a rented apartment for half a year. After this, the artist was relocated in AR-Porvoo Residency, which is a partnership with The Art Factory Artist-In-Residence in a town not far from Helsinki (Artists at Risk, 2021e). Artist 4 considered that the reason for staying in various locations was practical: one residency location couldn't host them for a longer period which forced them to move a lot.

All in all, it seems that the housing was solved differently in each artists' case, and the whole network of AR-Residencies in Finland was used. The residencies were done in cooperation with the partners of Artists at Risk. In addition, other forms of cooperation were used in the case of Artist 1, who was not hosted by an AR-Residency at all in the beginning, but another Finnish art organization. In addition, apartments from the private market were rented when needed, and in these cases Artists at Risk covered the rental costs. For Artists 2 and 3 the stay was short and in one location, but for the two other artists the residency period was longer and resulted in staying in several locations.

Another vital form of support for the artists during the residency was financial support for running costs. In addition to covering their rent when needed, all of the artists said that they received financial support for practicalities during their stay. The money was used for food, travel, and other necessities. The artists received practical support also for medical needs. Artists 2 and 3 mentioned having medical insurance during their stay. Artist 1 said they were able to use the public health care of Finland, and were also paid for a corona test in a private clinic when this was

needed. Artist 4 said they were given help to reach the health care and medical personnel in Finland when it was necessary.

When asked, none of the artists mentioned any particular legal assistance that they had received during their stay in Finland. Elsewhere in the interview, Artist 1 however did point out that often the artists that are hosted by Artists at Risk are rather unique cases from a legal perspective. The artist explained that often these cases present new, previously unseen scenarios for the lawyers who may not know right away how to counsel these clients. Here the artist considered it'd be important to share information amongst peer networks about the lessons learnt: "So, now when we start to share that this kind of things that happened to me, so please pay attention – you shouldn't do the same mistake."

What Artist 1 especially brought up when discussing the practical help received, is that Artists at Risk made sure to explain "how things work in Finland". This included for example explaining the health insurance and the taxation system. According to the artist, these may seem extremely complicated when not native to Finland. The artist felt it was important to be told how things worked in Finland, and this way it'd be possible to start building a life in Finland independently. Artist 3 also felt that it was important that the Finnish culture, weather, and social relations were explained to them by the AR-Team. This helped the artist to integrate better into the local society and to meet people building contacts with less effort or confusion.

Artist 1 also pointed out that during the COVID-19 epidemic it was very helpful that the AR-Team kept the artists informed about the current restrictions and guidelines related to the situation, since otherwise it was almost impossible to keep up with every new turn. Artist 4 concluded regarding the practical support: "Yeah, they help [with] everything, residencies, health insurance, taxes, everything. They don't leave anything, they avoid any problems." It seems that the artists were mostly satisfied with the support they were given to life and living in Finland. However, Artist 4 did mention many times how moving a lot has caused them stress and difficulties to focus on their work.

Connected to practical issues, the artists felt that they could contact the AR-Team with any kind of question or problem at any time which was reassuring. Artists 1, 3 and 4 described the relationship with Artists at Risk as a friendship, like being part of a family. Artist 1 explained:

I feel more that they are really good friends. In the first step. That I can call them anytime and ask them about anything. And then, we have the feeling whenever they are here we are taking food together, time together, going to some art exhibitions, or concerts, or just hanging out. So, I don't feel like they are in the position that they are like my boss or people who I... You know, there is not that kind of, it's a family. [...] And sometimes it was, I went [...] just to have a drink, and talk about our lives without work. So, uhm, so for me it was so safe. I came here, I don't know anybody, to have people who support me no matter what happens.

The artists seemed to appreciate a lot of this kind of caring atmosphere that allowed them not to feel alone in the new environment. Artist 3 emphasized that this was especially valuable when coming from the stressful situation they were in before to their arrival to Finland. All in all, it seems that the practical support offered by Artists at Risk was sufficient based on the artists' opinion, and they felt that they would be given help also with occurring practical needs.

One practical form of support all artists mentioned was the support given for arriving in Finland. Especially artists 1, 3 and 4 brought up how difficult the process to get a visa to Finland was, and Artists at Risk supported them financially when they needed to travel for the visa arrangements or needed other support for their arrival. In Artist 1's case, before their arrival Artists at Risk was also frequently in contact with relevant embassies to explain the artist's need to travel and to make sure things were going forward. Artists at Risk played a key role here, since the National Theatre that was to employ the artist in Finland didn't have capabilities to ensure the artist's arrival to Finland, and the AR-Team was asked for assistance. Even though the travel arrangements and time before the residency period weren't initially in the interest of this research, the artists felt that this period was an important part of their residency process and proved to be essential for their stay. Help before arrival was also appreciated because they all were in a difficult situation prior to their arrival, and all practical help connected to getting out of these circumstances were welcomed.

Especially Artist 1 discussed at length about issues connected to Migri, the Finnish Immigration Service (2021). The artist had noticed that because of the Finnish law, the situation of the artists gets complicated when the stay prolongs more than a few

months. It seems that the artists aren't in a prospective position to apply for an asylum from Finland, which was also mentioned by Artist 4. This means that even though they get support during the residency period from Artists at Risk, after this they need to take responsibility for their life in Finland if they wish to stay. This seems to leave them in a strange situation where they cannot ask support from the Finnish state, but are still in a puzzling situation for organizing their life in practise. Artist 3 also mentioned that the Finnish government seems to struggle to recognize being an artist as a real profession, and emphasized how more cooperation with the Finnish state should be done to solve these issues.

4.1.2 Artistic work

When entering the residency, the artists are free to choose if they want to focus on their artistic work during their stay, or if they want to use the time to rest and recover, or for example to network (M. Muukkonen, personal communication, December 16, 2020). Based on the interviews, for Artists 1 and 2 it was clear that they wanted to start working right away. In Artist 1's case this was due to the contract the artist had with the Finnish National Theatre that would be followed by a contract with a contemporary dance company Zodiak (2021). Artist 2 was writing a book at the time and wanted a space to "to continue with my work without looking over my shoulders without those threats or without being trailed". For Artist 4 finding a safe place was number one priority since they were exhausted after spending almost 10 years in exile from their home country in challenging conditions. The difficult situation had led to the impossibility to work at all. After being relocated and having rested, the artist considered they would be able to start working again. When arriving, Artist 3 was most interested in making connections and establishing new networks with local artists, curators and cultural venues.

Regardless of their slightly different goals for the residency, all four artists managed to do their own artistic work during their stay. According to Marita Muukkonen (personal communication, December 16, 2020), this is very common. In addition to the book that was to be finished, during the 3-month stay Artist 2 was able to complete a poetry collection, an anthology of their own work. The artist also did several poetry readings and performances that were organized through Artists at Risk using its networks. Artist 3 had an exhibition in Suomenlinna with HIAP and

had another exhibition as a post-production after leaving for Germany in Galleria Rankka (2021), which is a contemporary art gallery run by artists in the city centre of Helsinki. Artist 4 had two exhibitions in Galleria Rankka, one with other Artists at Risk artists and one curated by the art gallery. In addition, there was an exhibition held in Kuopio, in a gallery called Ars Libera (2021).

Artist 1 explained how the COVID-19 epidemic had an influence on their work opportunities during the residency. Most of the work with the National Theatre was luckily done before the pandemic started, and 7 performances had to be cancelled after 15 had already been delivered. There were plans to travel for many festivals during summer 2020, but these were all cancelled. The contract with Zodiak needed also to be rethought, and the cooperation took new forms. The artist had a moving performance in different parts in Helsinki, where the artists made their way forward in the urban surroundings. There were also performances organized for elderly people, who could watch them from their balconies. In addition, there was a performance in Kokkola, an opening performance for Artists at Risk in one of their events in the beginning of the year 2021, and one performance in Galleria Rankka.

All artists said they were offered practical support for their own artistic work. The form of the support seems to depend on their own art field, in addition to the needs and goals for the residency. Artist 1 was offered a studio as a rehearsal space in the premises of Artists at Risk in Lapinlahti, but there was no need for it since Zodiak had already offered a space for rehearsal. Artist 2 said they were happy to have three different options for a place where to work and write: the spacious apartment in which the artist was staying, a space offered by Artists at Risk and a third one available through HIAP. Having several options was good for creativity, and also the space offered by Artists at Risk allowed the artist to communicate with the AR-Team when editing or in the need for support with practical things. For Artist 4, there was always a studio available when moving to a new location and materials provided, for example for the exhibition in Kuopio, which material costs were covered by the Saastamoinen Foundation. Artist 3 worked in the premises where they were staying in Suomenlinna. The artist also spent a lot of time outside in the city streets getting to know Helsinki. The artist felt inspired by the local surroundings, whilst at the same time putting effort in networking and getting to know the local art scene.

4.1.3 Art-related contacts and networks

The answers were diverse when asked to name art-related institutions and organizations the artists were introduced to during their stay in AR-Safe Haven Helsinki. For most part, the artists mentioned different organizations depending mainly on their own artistic field and personal goals for the residency. However, there were few names that were mentioned by more than one artist. Artists 2, 3 and 4 all mentioned HIAP which must be due to its close cooperation with Artists at Risk. Artists 1, 3 and 4 mentioned Kone Foundation (2021), which is an independent non-profit organization in Finland that awards grants for artists. Kone Foundation is also connected to Artists at Risk through the funding of the AR-Saari Residence located near Turku (Artists at Risk, 2021a). Galleria Rankka was mentioned by Artists 1, 3 and 4, mostly connected to their own artistic work during the residency as discussed previously.

When looking at the answers individually, Artist 1 replied to the question mentioning mostly organizations connected to grants. In addition to Kone Foundation, the artist mentioned Arts Promotion Centre Finland (2021). Arts Promotion Centre Finland (or Taike in Finnish) is a national funding, expert and service agency working for arts and culture. The artist had experience applying for grants from both organizations, Kone Foundation and Taike. Other institutions and organizations that were mentioned in the interview were the Finnish National Theatre, Zodiak and Helsinki City Theatre due to the work contracts the artists had with them. Theatre Academy of the University of Arts Helsinki (2021) was mentioned as a cooperation partner after the residency period. The organizations and institutions mentioned were thus connected mostly to grants or performing arts, aligning with the artist's own field.

In addition to HIAP, Artist 2 remembered working with people from AR-Saari Residence. The artist also mentioned Finnish PEN (2021) which is a local unit under PEN International. The association hosted a poetry event where the artist took part. The artist pointed out that they participated in "quite a number of events" and platforms, but it's hard to recall the Finnish names – names that are in English were easier to remember in the interview. When asked about connections to universities or schools, the artist mentioned the University of Helsinki, where they were invited to participate in a lecture.

Elsewhere in the interview Artist 2 mentioned organizations or other actors connected to advocacy and politics. They mentioned giving a talk at Fingo (2021), Finnish Development NGOs. Fingo is “a NGO platform and an expert on global development” representing “300 Finnish civil society organisations” with global fairness as one of its central values (ibid.). The artist was also interviewed by GW Africa, which apparently refers to a German logistics and transport company, which has had projects in the African continent (GW World, 2021a; 2021b). The artist also took part in a Finnish Africa summit that was organized by SDP - Social Democratic Party of Finland. Other organizations or institutions mentioned in terms of work or networking were the European Union, the Finnish parliament in general and Finnish diplomats. This dimension of the artist’s stay aligns with a field they positioned themselves in: activism, which is a combination of art and activism.

In addition to HIAP, Galleria Rankka and Kone Foundation, Artist 3 mentioned Kiasma (2021), which is a museum of contemporary art in Helsinki. The museum was visited more than once, for example to have a meeting with a representative of Kone Foundation. The artist also mentioned visiting both the discipline of theatre research of the University of Helsinki (2021) and Theatre Academy of the University of Arts Helsinki (2021). During the visits to these universities, the artist participated in lectures and met academics, teachers and artists. In addition, the artist took part in the Finnish Social Forum (2021) that he recalled having a close connection with the University of Helsinki. The forum consisted of “presentations, workshops and discussions of various combinations” and it aimed to “highlight global and local problems” (ibid.). The artist also went to gallery openings every Wednesday “with HIAP people” using these visits as an opportunity to network, not only to see the openings.

During the interview, Artist 3 also mentioned visits to Finland’s neighbouring countries Estonia and Sweden, where the artist made connections with their local art organizations. In Tallinn, the capital of Estonia, the artist remembered visiting a photography center, most likely Fotografiska (2021), and seeing three exhibitions. In Stockholm, the capital of Sweden, the artist probably visited KONSTART (2021), which is an art gallery in the center of the city. The artist was happy to get these connections elsewhere in the Nordic area in addition to the contacts established in Finland. The artist also mentioned contacts in Germany, which were connected to

their stay in AR-Safe Haven Berlin after leaving Finland. From the Finnish connections the artist mentioned also a gallery called Sinne, which is a space for contemporary art in the center of Helsinki run by Pro Artibus Foundation (2021). Artist 3 valued greatly these possibilities for networking during the stay explaining that:

-- during my stay I had contact with many, galleries and schools I told you with AR, and also with the support of friends and AR, we connect with the university--. This gave me series of opportunity. And this very good for me, these times, these 3 months, really, very important for me, I connect with these things.

Networking was the artist's primary goal for the residency, so it seems that they were able to succeed in this.

Artist 4 mentioned mostly organizations connected to the AR-Residencies in Finland: Saastamoinen Foundation, Kone Foundation and HIAP. Other art organizations the artist brought up were connected to their work, mentioning Galleria Rankka, Ars Libera in Kuopio and another gallery called Galleria Huuto (2021). The artist felt that these kinds of contacts were most important for them: "I think the best thing is to introduce for museums or galleries, or, professional galleries. How can I show there, how can I sell my artwork..." Elsewhere in the interview Artist 4 pointed out that it can be difficult to get access to a local art scene as a newcomer, and therefore contacts provided by Artists at Risk were welcomed.

In general, it seems that the art-related contacts that each artist got during the residency were connected firstly to their own field and secondly, to their motivation in the beginning. Artist 1 came to Finland to work having a contract already, and this further helped the artist to network in the field of performing arts and to apply grants for their artistic work from Finnish grant organizations. Work was also in the focus on Artist 2, who was, in addition to working with their writing, able to establish contacts in different literature events, and also to network with organizations connected to human rights and advocacy. Artist 4 recalled mostly connections connected to work, utilizing the stay for recovery in addition to these work opportunities due to the pre motivation to come to Finland to be and rest in a safe place. Artist 3 put most of their energy in networking, and the artist was supported in pursuing this goal by Artists at Risk.

After considering connections established with art organizations and other actors during the residency period, the artists were asked to talk about contacts with other artists. They were also to assess the value of these peer contacts for their residency experience and professional life. Especially Artists 2 and 3 considered they got a lot of peer connections during their stay, and they are still at use after leaving Finland. In addition to expanding their professional networks, some of the contacts have developed into friendships. Artist 2 explained this kind of meetings were more moments of exchange, where both parties were able to learn from each other. Connected to this, the artist especially brought up contacts with artists not from his own field. Even though enjoying the meetings with other writers, the meetings with for example visual artists widened the artist's own perspective. The artist said that these experiences "communicated a lot to me and to my work". For Artist 2 the peer network has resulted in professional cooperations after the residency. Similarly, Artist 3 emphasized greatly the meaning of the peer networks that were developed in meetings or visits to organizations, venues and events. The artist felt that during the three months they spent in Helsinki they were able to establish good and fertile connections, that the artist is now able to benefit from even though living elsewhere presently.

Artist 1 said that there was no real need to be introduced to colleagues in their field, since the field in question is rather small in Finland, and the artist was able to discover these contacts through work. However, what the artist especially brought up were monthly meetings organized by Artists at Risk. The artist explained what they are like:

[They] invite people who are somehow in power. -- There are some people who can, who have a voice to get a grant from someone, or this kind of things. So, we were able, they feel that this person might be helpful, so they were organizing a meeting were all the artists who belong to Artists at Risk, can go there and they were informing us that this kind of person is coming so just prepare what kind of things you want to say, what are you interested in work.

These meetings seemed to be an opportunity for the artists to network personally, present their expertise and to start developing new work opportunities. The meetings were also a way for the artists of Artists at Risk to meet each other. In the

interviews, all the artists mentioned that Artists at Risk artists are a very important peer network that still strongly continues to run after the residency. This peer network consists of both alumni of Artists at Risk and artists presently residing in any AR-Residency. The network offers both peer support and friendship, but also possibilities for professional cooperations and further contacts in the art field. For example, Artist 1 explained how they received good contacts in Germany through the network which led to new work opportunities.

4.2 Function of the model

The word used by almost all of the artists when describing the residency experience was “a family”. In addition to being easy to reach with any occurring practical problem or issue as discussed in the section 4.1, it seems that Artists at Risk was able to offer the residents a very warm welcome and remain socially and emotionally supportive during the whole stay. As Artist 1 explained:

I don't feel that they are... I feel more that they are really good friends. In the first step. That I can call them anytime and ask them about anything. And then, we have the feeling whenever they are here, we are taking food together, time together, going to some art exhibitions, or concerts, or just hanging out. So, I don't feel like they are in the position that they are like my boss or people who I... You know, there is not that kind of, it's a family. -- that you can call anytime. And sometimes it was, I went -- just to have a drink, and talk about our lives without work. So, uhm, so for me, it was so safe. I came here, I don't know anybody, to have people who support me no matter what happens.

Artist 3 felt that this kind of emotional support was very important as well, because the artist arrived in Finland from a difficult situation and the social context the residency provided made them very content. “My experience was very special and beautiful”, the artist concluded. Artist 4 said that the warmth they got from Artists at Risk “made speechless” since “they did everything for us” and recalled spending leisure time with the AR-Team going out to eat together for example. The artist described:

They were great friends. Helpful. They were like friends or brothers. Not

just foundation and or they work in the foundation. They don't work with us as numbers. They care emotionally.

Clearly offering up-to-date professional contacts and possibilities to network within the local art field in addition to mapping work opportunities for the artists was greatly appreciated, but this additional dimension of family-like atmosphere and the possibility to share things not only connected to work was almost or even equally important. Artist 2 said feeling “really like at home” and this was very good “considering someone coming out of danger”.

When looking at how ‘the Helsinki Model’ took its unique form around each resident, it seems that there is no fixed path or pattern. As we saw in the previous section, the connections and opportunities offered during the residency varied a lot according to the artist’s own field, aspirations, wishes and current situation. According to Artist 2, the very idea of the residency was very relevant. First the artist was taken away from danger, responding “accordingly entire time when you need that assistance” and offering a place to continue their artistic work, which was something “I really needed”. Artist 1 described the relationship with the AR-Team as “interactive”, “responsive” and saying that “they really listen”. The artist continued: “What kind of problems we have, what kind of wishes we have, asking from us. And we were saying, okay I feel that, maybe in this way –”.

Artist 2 said that the communication with the AR-Team was very frequent and took place almost daily. The artist also added that this immediacy wasn’t only connected to life practicalities, but the artist was also able to suggest anything concerning the professional aspects of the residency to make it even more productive and useful for the artist and their career. For example, if the artist felt that they were not in the position to approach some potential partners or organizations directly, Artists at Risk would introduce the artist to them. Artist 1 also said that “they are very good at making advertisement for the people they know – and making sure that, presents and introduces you to anybody who can help”. The artist said that Artists at Risk is still sending them information regarding this: “like, look at this workshop, or this application, or this person, or anything”. It seems that the way Artists at Risks pushes the hosted artists towards integration into the local field and work opportunities is rather determined utilizing straightforwardly occurring prospects or contacts.

When asked how Artists at Risk was able to react to any surprising issues or situations connected to the stay, all of the artists considered that they didn't really face any such occasions or problems. However, Artist 1 did speak about work-related struggles connected to COVID-19, since the residence took partly place during the time of the pandemic. The artist considered being lucky, since the artist was able to save most of the income nevertheless, and to find innovative ways to work with the collaborators. The artist felt that everyone was in the same situation and it wasn't a unique struggle for anyone. Thus, the artist didn't expect to get any particular help: "It wasn't my difficulty. It was on everybody." Artist 4 mentioned that once there was a need to visit a hospital and this was carried out in a good and smooth manner. Artist 1 concluded that perhaps the biggest shock was the new culture and environment when arriving and adjusting to the Finnish way of being social. Artist 3 mentioned that the first trip to sauna was rather surprising.

When the artists considered the timeline of their stay, based on the answers it seems clear that the AR-Residency and its effects last longer than the actually residency period stretching to both pre- and post-residential times. All the four artists talked a lot especially about the pre-residential time. For neither of them, it was simple to leave their home countries. They explained how Artists at Risk started working determined on their case already before their arrival to ensure it was possible. For Artist 1, this process took 6 months and required travelling to neighbouring countries to apply for a visa from the right embassy. Artists at Risk paid all the travel costs and other charges. The artist explained also how Artists at Risk contacted the embassies to ensure that the process would go forward. The AR-Team also helped in the application process and covered related costs for Artists 2 and 3. Artist 4 was also supported in similar ways before the arrival since getting out of their current location proved to be very complicated.

Artists 2 and 3, who are no longer in Finland, considered that the support they have been receiving from Artists at Risk after the residency period has been mostly related to work. According to Artist 2, Artists at Risk is "very supportive to my work linking me to areas, organizations which are interested in my work". The artist said also having received invitations to work-related events. Artist 3 said that there are presently going on work projects initiating from the residency period. The artist had also received support during a short but difficult period after leaving the residency

in Helsinki. For Artist 4, it was still slightly difficult to distinguish the time during and after the residency since so little time has passed, but the artist felt they can still contact Artists at Risk with any occurring issue. Artist 1 said that even though the financial support from Artists at Risk has ended, the help and the connections are still there for work and life in general. All artists agreed that they were receiving support throughout the residency, and the support wasn't focused on some part of the stay but help was available depending on the situation.

The meaning and value place connected to the residency was a topic that the artist brought up in the interviews themselves. According to Artist 3, the cultural history and the aesthetics of the place offered a lot of inspiration in Suomenlinna. The artist got to know the history of the island, a former sea fortress, and enjoyed the beautiful surroundings, which was good for both creativity and calming the mind. For Artist 4, the meaning of place proved important from another perspective. Because of having to move a lot during the stay in Finland, the artist felt that they weren't able to relax completely and start focusing on their work. Moving often created additional stress, and in the interview the artist emphasized many times the importance of a safe and peaceful environment for any artist. "An artist needs a place and focus and to be familiar with this place to start working", Artist 4 said.

Both Artists 1 and 3 talked about culture shock connected to the surroundings. Artist 1 arrived in Finland during winter time, and the darkness and cold climate felt distressing. However, the artist was also able to use this as a source of creativity creating a performance out of the experience. For Artist 3 the culture, the weather, and the way to socialize in Finland were new and caused some confusion. The artist valued meeting people and being socially active, and luckily Artists at Risk helped in this by inviting people to meet the artist. The artist was very happy about this. Artist 2 in turn was content with the spacious apartment provided for the stay, which the artist was able to use for writing. Comfortable surroundings thus helped to advance their work during the period that was their primary goal.

When asked about long-term career planning regarding their stay in Helsinki, the artists gave rather different answers. Artist 2 said the stay was linked to long-term goals even though the residency was rather short itself, since the AR-Team put a lot of focus on the aspect from the beginning with: "Because, during that stay the discussion [...] was: What are your future plans? How can this residency support the

long-term goal that you have? So, it was more a breather but long-term planning.” Artist 1 pointed out that Artists at Risk doesn’t have resources for long residencies and the Finnish law also makes long-term residencies almost impossible. Nevertheless, the artist said that Artists at Risk promised to help “from the first hour you arrive to Finland” to start building the stay from a long-term perspective if the artist wanted to remain in Finland after the residency. This would require the artist’s own activity and hard work to ensure their stay. Artist 1 saw this as a positive thing and considered it’d be better to offer short-term residencies to many, giving them also responsibility for their future, rather than offering long-term residencies to only a few.

All in all, the artists considered that the support Artists at Risk provided for career planning was good and professional. Artist 3 put emphasis on networks regarding the question, and considered that the stay in Helsinki helped to build good connections and a base for future cooperations. “And this is not, not finished for me,” the artist said, pointing out that the work that began then is still continuing and bearing fruit. Artist 1 also considered that the networks and connections made during the residency are very helpful even today and they have developed into further contacts. It seems that networks and networking play a rather constituting role in the function of the residency. As seen in the previous section where the dimensions of the residency were mapped, each artist was provided almost systematically contacts in their own field. This integration of the artist into the local scene was made through introducing organizations and institutions both to them and they for them, and providing possibilities to meet other artists in their field and also in other fields. It was then up to the artists how they wanted to utilize these provided connections and from which angle.

However, the networking function wasn’t only thanks to Artists at Risk, or solely in their control. Artists 1 explained how the connections they got in the first place were extremely important leading to new, additional contacts beyond the influence of Artists at Risk. Especially Zodiak helped the artist by sharing their CV and promotional videos to a network of professionals, and also promoted their work in social media which led to “many emails from other people”. Also having worked with the Finnish National Theatre has proved to be of great value, since it seems to serve to some organizations and professionals as a guarantee of the professionalism of the

artist. Artist 1 further explains:

So it was, all these connections lead like, it was, not the support from one person, the whole energy actually that helped, by creating. I can say that I was super lucky, all the people that I met --.

Artist 3, whose primary goal for the residency was networking, was naturally very happy for the possibilities provided. These contacts were given even if the key personnel of Artists at Risk weren't in Helsinki at the time, sharing names and introducing the artist via email, or by using other remote contacts. Artist 3 put a lot of emphasis on actually meeting people not to only talk about future work possibilities but to also build long-lasting friendships. Artist 2 saw that the connections provided "really opened a lot of more new doors", also internationally. They lead to a scholarship in Italy for example. Also, the residency opened new contacts in their home country:

The ministry of foreign affairs recommended me to the EU ambassadors in [the artist's home country]. So, when I arrived in [the artist's home country] I was welcomed by the EU ambassador. So, that residence created a lot of contacts.

When the artists were asked to consider more closely the international aspects of their stay, they all pointed out how Artists at Risk itself offers them an international platform and community. The alumni of Artists at Risk are a network that spreads globally, and each new resident is invited to join it. Artist 1, who described this network as "a big family" explained further:

[Y]ou have the same situation than me but you are in Switzerland, or somewhere that we can also exchange, and I am working in this and this and if you want to come here, they are trying also to make connections with the people, to help each other. And they were also organizing this monthly Zoom meeting. With all the artists who are with Artists at Risk, in everywhere.

These monthly Zoom meetings must greatly contribute to support and maintain the Artists at Risk community, which is spread all over the world. Artist 2 felt that through this network they have gotten "a lot of friends". Artist 4 recalled best the enjoyable off-work time spent with the AR-Team and other artists. Artists 1 and 2

both felt that these contacts with the network gave them new angles to their work and opened cross-field possibilities to cooperate, since artists from all fields were brought together in this community. Artist 1 considered that this helped them “to make bigger art” when building new innovative projects with musicians or sculptors for example. Artist 2 pointed out that even though the method might be different in different fields, the artists often share common themes that were inspirational: “Different forms of art to... resistance, which speaks to challenging the complex problems we face in this world. So also, these communicated a lot to me and to my work.”

Connected to internationality, Artist 1 explained how Artists at Risk started to use their international networks when it became unsure if the artist could stay in Finland after the residency. One option was to apply for a place in another AR-Residency located in another country. Artists at Risk also shared contacts of professionals they knew elsewhere in Europe and presented the artist to them with recommendations. There were also plans to travel together to establish these contacts face-to-face, but because of the COVID-19 epidemic the plans had to be cancelled. For Artist 4 plans to travel were cancelled for the same reason, but one trip to France managed to be done. For Artist 2, the network has even brought them back to Finland virtually, since the artist was invited to participate in an event that took place in Helsinki via remote connections.

Artist 3 explained having worked already before the residency years in the international field, and for them the new international networks meant contacts in Finland and countries nearby such as Estonia and Sweden. The artist saw Finnish connections not so much as local connections, but as a part of their international network, bringing a new Northern dimension to it. The artist considered there might be room for improvement in Finland, since based on their experience the Finnish art field seemed quite local. More efforts should be made to build stronger international networks and cooperations. Compared to Paris, Berlin, and Vienna for example, “Helsinki is very local”. Nevertheless, in art the artist saw the possibility to open up this locality outwards, even though they considered that people are sometimes afraid of change. According to the artist, Artists at Risk alongside HIAP are doing good work with mixing new cultures and perspectives to the Finnish art field, but the government could support this pursuit more. Finnish art should be

pushed more towards international arenas, and more international art should be brought to Finland.

According to Artist 3, the international artist community has the power to renew art field in general:

"[T]en years ago, really when we saw visual art, contemporary art, everything's same! In all of the world same. But after -- because new person they came, they came Berlin, Paris, Vienna, and a lot of countries. And Netherlands, Belgium. They change something --."

The artist considered that based on what they've seen elsewhere in Europe adding international dimensions benefits the whole art field and brings versatility. This kind of development can also benefit the local market and the artists.

4.3 Results of the residency

All four artists were asked to reflect on the goals and plans they had for the residency prior to arrival and consider how they were met during the time spent with Artists at Risk. Did the plans change, or did new additional benefits or opportunities occur during the residency period? For Artist 1 and 2 the goal was mainly to work, Artist 3 wished to expand their networks and Artist 4 was hoping primary for a safe place to stay for being able to start working again. As already discussed in many parts of the analysis, Artists 1 and 2 were able work almost completely in the way they had hoped, and Artist 3 successfully established new contacts starting to build a network in Finland and neighbouring countries. Artist 4 wasn't completely able to meet their aim. Many additional benefits had occurred.

Artists 1, 3 and 4 all mentioned as a clear benefit the way Artists at Risk helped to integrate them and introduce them to the local art field. Artist 4 explains:

Because you know, they give us good contacts, with foundations and artistic society, people who work with artistic field. This is not easy to get. Because if I just work alone, it's not easy to get that. --, you know this, this layer of society. It needs a time. They make the time shorter for us. They help us and introduce us for some curators and there's... museum workers, or, that's great for us.

Artist 1 agreed that "this kind of field, the art field is not easy". The artist was initially

assuming that there might be a need “to work on something else in order to live” but thanks to the support offered by Artists at Risk and opportunities occurring this wasn’t necessary. Even though networking was Artist 3’s main goals for the residency, the artist was surprised how much help they got from Artists at Risk to reach this aim. “This gave me series of opportunities,” the artist said, expressing his appreciation for the support throughout the interview.

Artist 2 also considered that new contacts were one of the most beneficial non-expected benefits arising from the residency, but not only in the art field. The artist was content with being able to meet his original goals – to continue working and being able to finish a book. The additional benefit was, that:

My stay opened another opportunities in terms of broadening my, uhm, networks, in terms of advocacy. Uhm, for the respect of human rights in my country. So, during my stay in Finland I met with the Finnish diplomats, we discussed about [artist’s home country], we discussed about human rights violations, I met with some European Union officials. I met with non-governmental organizations which were interested in human rights issues.

It seems that indeed broad networks are one of Artists at Risk’s main strengths, and they are not limited to the existing ones only. Artists at Risk seems to be able to establish new contacts as a response to the artist’s needs. Thus, it could be said that the strength is not only in the good networks available, but the ability and openness to create networks, the know-how and even the boldness to do it.

Both Artists 1 and 3 recall how complex their situation was before arriving in Finland. Artist 1 said, that “it was a bad situation, I was just thinking about that I just want to be there”. Artist 3 explained that “really, I told you, I came to Helsinki by necessity” and further considered that due to this, they weren’t “a normal residency person”. However, both artists considered that they were surprised how much good came out of the residency despite of this. For Artist 3 this was because Artists at Risk “really understand”. Artist 1 concluded that:

I didn’t expect that I would have all these kinds of things. – So, for me, the whole residency went in a more that I expected, and I got very good chances, and I’m working with very professional and good people. So, yea, I achieved more than what I was thinking about.

Artist 1 also pointed out that the name Artists at Risk in itself is of value, since “people know that just to be chosen takes a very long process” and “this is what makes sometimes people go further with you --, maybe in job offers or, in projects or anything else”. Thus, it seems that the brand of Artists at Risk is established in the art field and is known for quality and persistence, which may help the artists as residents or later as alumni to progress in their careers.

However, there is also a negative side to the brand of Artists at Risk. Artist 1 explained that next to the benefits the residency puts a label, “the classification”, on them. The artist pointed out: “So, you are always when you say, you are Safe Haven resident through Artists at Risk, so, you directly know that of this person has had a really bad life!” For Artist 1 this felt uncomfortable, since “they directly know something about your life”. The artist stressed that it was very important to be considered firstly as a professional artist, not as a person who should be given different criteria or opportunities due to their unfortunate life. Artist 1 did consider however, that the life experiences do affect their work, and the artist wanted to discuss and express them through artistic work.

When asked to assess the overall influence that the AR-Residency has had on their life and career, Artists 1 and 2 pointed out first how important the residency was for them in the first place. “I think the big advantages – that I, that I arrived, to Europe!”, said Artist 1 and went on explaining how the artist was trying to leave their home country for some time, but Europe was closing its borders which made it difficult. Artist 2 talked about threatening incidents that had happened amongst their family and closest friends. This made it dangerous and stressful to stay in their home country. “The residence played a critical role in my life, in terms of serving my life,” said the artist. It seems that the work Artists at Risk does is not only deeply appreciated by the artists, it can even prove to be vitally important for them.

For Artists 1 and 3, the residency became also a learning experience. Artist 1 explained how the residency with Artists at Risk offered new views and knowledge, and helped to “open my borders”. This was connected to getting to know the vast network of Artists at Risk artists. Through it, the artist got to know other artists’ every-day-lives and the unique struggles they have experienced all over the world. “This was very good”, said the artist, “for me as a person, as an artist”. For Artist 3, the learnings arose from Finland’s history and culture. In addition to working, the

artist spent a lot of time reading and learning about the country and the local art history. The artist found this captivating and inspiring, and it led to new ideas that were later realized in their work.

Even though Artist 4 explained how good life in Finland was, “I love the life here”, the artist found the time also stressful. Moving a lot from one place to another made it difficult to focus on work and because of this the residency experience wasn’t completely satisfactory. The artist felt that even though Finland as a country is very safe, it wasn’t possible to achieve the stability and peace that they were looking for. Artist 4 said that “[t]he artist needs to focus on art. – But if outside is chaos, you can’t focus inside your mind. But if outside is relaxing and quiet, you can focus”. What Artist 4 would have hoped, would have been to reside in one place for a longer period to find stability. Uncertainty about the possibility to stay in Finland after the residency and to have resources for work in the future felt also worrying.

The Finnish art scene and the way it functions was also confusing for Artist 4, and different from the artist’s home country. This made it difficult to find ways to work in Finland also in terms of publicity and resources. For a visual artist moving a lot imposes also another practical problem. When changing locations the artwork needs to be taken along, and for Artist 4 the instability had led to the impossibility to work with sculpture that is difficult to move around, since it can require a lot of space and can get broken. Thus, the artist felt that they had a limited artistic freedom, which wasn’t desirable for a person working in the creative field as the artist explained. Also connected to place, Artist 2 saw as “a geographical disadvantage” the way the residency took them away from their familiar working surroundings with customary working tools and habits.

When discussing how the residency experience could be improved, none of the artists mentioned much connected to the actual content of the residency. The things mentioned were rather factors that arise from the overall framework of the residency. Artist 2 estimated that the way Artists at Risk works is “really effective”, but what could be developed further is the number of residencies and the amount of resources to make their work even more effective and available. If there was more financial support for Artists at Risk, such as fundraising or other resources, “they can accommodate a lot of artists” and be able to “continue with their great work”. The artist pointed out that it’d be beneficial if the network of AR-Residencies could

grow more in the African continent, mentioning a few potential countries for this. This would make it easier for African artists to benefit from the residencies, since there would be no need to wait for a permission or a visa to travel to Europe, which is not always simple. This would also be helpful during the time of any travel restrictions, such as those that have been at place during the COVID-19 epidemic.

Based on the interviews, one of the major issues connected to Artists at Risk's work is what happens after the residency. Artists 1, 3 and 4 all discussed this issue at length as an aspect that could be improved or further developed. Artist 1 explained how they themselves were in a good position and were able to start working "from the first hour I arrived to Finland" due to the contract with the Finnish National Theatre. Thus, it was easier to see the future secured as well. However, the artist had noticed how others struggled. This is because Artists at Risk can usually provide residencies from 3 to 6 months, and after this the question remains what to do next. Staying in Finland would require proper income and work opportunities. This is partly because the option to seek asylum in Finland after the residency is not an option according to the artists. This is due to the position the artists are in after being brought to Finland by Artists at Risk, since the aim is not to bring new asylum seekers to Finland but to offer a new possibility for art professionals. The option thus didn't seem to be favourable for either Artists at Risk or the artists themselves.

Furthermore, often there is no option to go back. A return after a residency in a Western country can make life even more dangerous than before, since the countries of origin may not see this kind of cooperation with a Western state favourable. In a way the residency can result in even more problems for the artist, though the initial threat would have been successfully avoided by assisting them to a safer country. Also, as Artist 3 put it: "our risk is not finished in three months". Artists 1 even expressed that if the artist is able to return after the residency, it can be questioned "if you really are at risk". So, it seems that the residency can succeed in saving the artists, but it can leave them first as kind of strange homeless nomads and unattached hoping to find their way in the new situation.

In Finland, the issues connected to staying in the country after the AR-Residency are also connected to the procedures the Finnish government has for artists coming from abroad. It seems that there are difficulties in recognizing the status of professional artists, and this might result in suggesting they to do other work such

as cleaning. For Artist 3, the overall situation resulted in leaving Finland and starting to reside in Germany. However, the artist had also faced the same question of asylum seeking there – and had refused this possibility when it was suggested by their lawyer. Artist 1 also explained how they had also considered moving to Germany, since it would be possible to apply for a job according to their other degree not in the arts. In Germany accepting the prior degree is more simple, whereas in Finland it seems at the moment impossible, and would require additional studies.

Artist 3 strongly brought up the need to work together with the Finnish government more, to ensure that artists would have the needed possibilities to continue their work. “I don’t want anything from government”, said the artist, referring to financial support or other aid, “I just want to work”. This was also the message of Artist 1, who just wanted to be given the opportunity to try to build their life and career in Finland without pointless limitations. As an example, Artist 3 mentioned Sweden, where in cooperation with ICORN, “the Sweden government invites them”, referring to artists that were given a two-year passport in Sweden. According to the artist, this is something that could be considered in Finland as well.

It seemed that Artist 4 felt they were in an especially difficult position at the moment. The artist was staying in Finland but not any more hosted by Artists at Risk, not having a clear direction with their career, and not being able to apply for an asylum. This situation had led to repetitious wait for results from grant applications, and being over-dependant on them. “We don’t know the future,” said the artist. Getting a Finnish passport would “be great”, but seemed unlikely. The bureaucratic processes, “the paper work”, felt also complicated for the artist when applying for grants and filling other papers connected to staying. The artist explained that it happens that “I make some mistake, and I destroy everything”. However, Artist 4 was thankful for the help Artists at Risk still provided for filling the papers and applications, and explaining their requirements.

When asked to compare the AR-Residency experience to other residencies or relocation programmes, only Artist 3 had prior experience on residencies. The artist considered that the time spent in Helsinki was different from the other residency experiences due to “my situation, different, and very hard”. Luckily, regardless of these difficulties the whole stay turned out to be “very special and beautiful for me” mostly thanks to the kindness of the people met and the networks created during

the period. Artist 1 had applied for another residency after the AR-Residency had ended, and they explained how the whole process was very different. With Artists at Risk, it took almost two years due to the difficulties connected to leaving their home country. With the new residency, it was only a matter of sending a work plan and after that the artist soon received an approval. “I guess all the things that I will get now, it’s really different,” considered the artist. It seems that with their work, Artists at Risk managed to get the artist past the crucial point, after which the artist can travel and relocate themselves more freely.

In comparison to Artist 1 whose process for arriving to Finland took a long time, Artist 2 explained how they had applied “for quite a number of residencies” when in the need of relocation, but the other residencies seemed to have “a lot of bureaucracies” that took time. This resulted in no success, since at the time the artist was finally contacted for a suitable residency it was no longer needed. Artist 2 referred to ICORN (The International Cities of Refuge Network, 2021) that offers residencies and shelter to writers and other artists that are under threat. The artist mentioned being shortlisted for the organization since 2016, for 5 years. Whereas Artists at Risk “responds at the time you really need such assistance”, with ICORN the process has been different. The artist considered that this might be one of the main differences between Artists at Risk and other similar organizations. It seems that Artists at Risk’s capability to react fast and accordingly to artists’ alarming situations is exceptionally effective.

One of the fundamental elements of Artists at Risk is offering artist-in-residences to artists who are both professional and under threat. When the artists were asked to assess how these aspects were balanced during their stay, the artists gave rather different answers. Artist 2 considered that the experience was very good. The artist felt that the fact that they came from a difficult situation was taken in consideration delicately, and they were able to feel at home and start to feel motivated about their work. The artist also considered that the professional side was dealt with in a good manner, and concluded: “so, I really appreciate the type of work that Artists at Risk does for its residents”. Artist 3 also explained that they were very impressed and happy about the support given by both Artists at Risk and HIAP during their stay. This was especially due to the difficult situation the artist was in before arrival. The artist described the welcome as “sincere”. However, Artist 3 found it difficult to

consider the professional side of things, since the artist explained how they feel uncomfortable approaching artists and other art professionals from a formal perspective connected only to work. The artist wants to meet these people as friends and equals, and this is very important for them when establishing new networks and cooperations.

For Artist 1, the question brought thoughts connected to ethnicity and prejudices. The artist felt that in Finland people are not so used to working or living next to people from different cultures, and this can cause thinking or behaviour that relies on stereotypes. It's also the case with the people who are arriving in Finland: they have their own prejudices about Finnish people. The artist considered it'd be important that the dialogue would go both ways. This answer was perhaps more connected to the observations that the artist had made in Finland about the general atmosphere, but there was another aspect discussed during the interview more linked to Artists at Risk and the dual nature of their work.

Before being selected as a resident, during the application process there was an incident that the artist pointed out. Not only that the process was relatively long for Artist 1, the artist almost ended up rejecting the possibility completely. In the discussions with Artists at Risk, the artist felt that there was too much emphasis on the troubles and issues they had faced in their home country, and that their professionalism was a secondary subject. This made the artist feel that they weren't taken seriously as an art professional and considered that based on this criteria anyone from their home country would deserve the residency period. However, as discussed in the interview, this might have been because the artist had already passed the selection process for the Finnish National Theatre, which perhaps made Artists at Risk already convinced about their professionalism and this aspect didn't require further consideration. This incident nevertheless shows that when dealing with the type of clientele Artists at Risk has it's important to keep the process standardized and delicate.

In their answer, Artist 4 reflected on the hardships of being a professional artist in a challenging and threatening situation. The artist felt that it had been difficult to focus on work due to the stress caused by the overall situation and uncertainty for the future, in addition to being forced to move a lot during the almost two years spent in Finland. Here's how the artist explained how the two aspects intertwine in

their life:

Because I feel I live just for art. There is no goal in my life. And if I lost it, I lost my family, and my country, everything. If I lost the art, it will be bad for my soul. But I am focus, I need the money for, to, make art and show. I would like to be good artist. Well-known artists here in Finland and Europe. This is my goal. Because I have many things to say. Or to do. That's why I'm thinking how I get money, you know, I have to pay money for gallery, not easy --.

It seems that what's in common for all four artists interviewed, is that they all had great passion to utilize the time they had in favour of their art. Even though they came from different art fields with different goals, this was in the center of their focus. Artists 1 and 2 wanted to work, Artist 3 wanted to create new networks in order to work in the future and Artist 4 wanted to be safe in order to start working again. The length of the residency periods varied from 3 months to over a year, and this also placed the artists in different positions. Two of them are still in Finland trying to find their way in the new and extraordinary situation they have found themselves in, one has left for Germany where things seem to be easier and one managed to return to their country of origin at least temporarily.

In all four cases, Artists at Risk supported the artist during their residency period effectively from many angles helping them to meet their goals. Creating a social surrounding as a network around the artist both from a professional and a personal point of view seems to be one of the biggest benefits Artists at Risk was able to offer for the artists. The determination that Artists at Risk shows in its work had led to a lot of appreciation from the artists: "They are like heros for us," as Artist 4 summarised. As an abstraction, the structure that was formed around each artist results in the concept of 'the Helsinki Model'. It seems it takes different forms according to the artist's own field, situation, needs and aspirations. Even though its exact components couldn't be thus defined, the nature of the model and the way it takes its shape can nevertheless be discussed.

5 CONCLUSIONS

In this chapter the main findings of the study are discussed in relation to the theory framework. Insights of the analysis will be compared to the concepts found in organizational studies and strategic management to answer the main research questions. It will be considered what could be said about ‘the Helsinki Model’ and how the theory framework can deepen the understanding of its dimensions and function. Based on the comparison, ‘the Helsinki Model’ will be suggested to be an organic networking structure that has characteristics of boundarylessness especially connected to the interplay between locality and globality. Flatness with some traces of hierarchy defines its structure in addition to temporarility. Strategy has an important role in the whole design. After defining ‘the Helsinki Model’ in section 5.1, suggestions for further research are offered in section 5.2.

5.1 Defining ‘the Helsinki Model’

Based on the analysis, it seems impossible to offer a fixed definition of what ‘the Helsinki Model’ consists of. For all four artists it took a unique shape based on their prior situation before the residency, the practicalities connected to their stay, their own artistic field in addition to their individual hopes and aims for the residency period. ‘The Helsinki Model’ isn’t one, it’s many. Therefore, answering the first research question (“What is ‘the Helsinki Model?’”) seems at first problematic. Indeed, it would seem very difficult to sketch an unambiguous organizational chart of ‘the Helsinki Model’, such as presented in Appendix A of the traditional organizational models. What is ‘the Helsinki Model’ then as an organizational structure, if it escapes such standardizations?

When assessing ‘the Helsinki Model’ more in depth, some generalizations can nevertheless be made. Firstly, it is important to notice how the strategy of Artists at Risk guides the model. With AR-Residencies, the main strategic goal is to offer artist-in-residences to artists who are both professional and experiencing threat. Through ‘the Helsinki Model’ they are offered services that support these two aspects. In this way, some traces of the traditional organizational models can be found, since the model responds to certain functions. Thus, the model has some

resemblance to the functional structure.

For example all four artists felt that they had been offered support and possibilities to continue their own artistic work. They were also brought in contact with art organizations and other actors relevant to their own field. All were also offered tangible support such as a place to stay and financial resources, in addition to being offered health services and the possibility of legal assistance. It seems that even though 'the Helsinki Model' seems to be quick to react to given situations and scenarios, some structure still remains. The strategy of Artists at Risk, which is at core rather simple and straightforward, builds the model in a way that it leaves kind of empty spaces, vacant lots, that can be filled according to the situation, needs and goals of the artist arriving at the AR-Residency.

In addition to the strategy, another aspect that gives structure to 'the Helsinki Model' is a certain level of hierarchy that is found in it. Even though the artists didn't so much consider the AR-Team as their superiors but their friends, there is still strong guidance offered in the formation of 'the Helsinki Model' and its dimensions in each case. This process is coordinated by the AR-Team. However, the team works more side by side with the artist giving expert services connected to the local art field, local circumstances and the possibilities originating from the whole network of Artists at Risk. In a way, in addition to having some characteristics from the functional structure, it also seems that there is some resemblance to the simple structure. This organizational model is characterised by having a small management which oversees the whole organization, which resembles the role the AR-Team has in 'the Helsinki Model'.

The simple structure usually appears in small organizations that don't perform complex tasks, which doesn't seem matching to the type of work that Artists at Risk does. However, one of the structure's benefits is to minimize complexity, which may come in handy in this exact complexity of the operating environment. In this aspect, the strategic environment can have a role in the structure as well. The complexity of the strategic environment for Artists at Risk is due to the challenging situations that the artists come from, and the organization must be able to function in surprising and demanding contexts. It also works in the middle of certain plurality which is the latent potential that awaits in 'the Helsinki Model'. This makes its micro-external environment complex. From a geographical perspective, also the macro-

environment is far from simple, since it covers basically the whole globe and focuses precisely on the most demanding locations. It seeks to the places where artistic freedom is jeopardized and life in general may be restricted.

Even though it can be concluded that some mechanistic aspects are present in ‘the Helsinki Model’, the model can be defined as an organic organizational structure. Organic organizational structures are characterized by adaptability, reactivity, and non-standardization. This seems fitting for ‘the Helsinki Model’. It’s fluidity, adaptability, and the way it seems to be quick to react to any given situation, seems rather defining of it. ‘The Helsinki Model’ adjusts very lightly to the needs of an artist in accordance with their artistic field and personal goals and thanks to this, it can take such unique and diverse forms. Precisely because of this organicity, answering the first main research question proved to be so difficult. However, mapping its dimensions and what it consisted of in each case offers an important basis for understanding its function more deeply to answer the second research question (“How does it function?”).

Here it’s relevant to recall the remark Scott and Davis (2016) have made about the way organizational models should be approached in the future. According to them, structural thinking might not represent the complex reality that organizations nowadays embody. In turn, they suggest approaching organizations as open entities and replacing the concept of structure with that of process. Because in ‘the Helsinki Model’s’ case it seems easier to answer the question “how” than to that of “what”, this processual approach indeed seems more suitable. Since simplifying ‘the Helsinki Model’ into a mechanistic organizational chart doesn’t seem possible, an organigraph that visualizes processes might be more illustrative. The procedurality Scott and Davis seek for gives more room to define ‘the Helsinki Model’, and using this approach a deeper understanding of the model can be established.

The aspect that is very strongly present in ‘the Helsinki Model’ is its networking quality. Morgan (1989) offered a definition for a network structure as “an open-end system of ideas and activities, rather than an entity with a clear structure and definable boundary” (p. 67). This seems true to ‘the Helsinki Model’. In the network structure, the processes aren’t handled inside an organization, but they are dealt to a network that consists of other organizations. This is exactly what ‘the Helsinki Model’ does: it offers the artists a network of organizations, experts and peers that

can support and assist them during the residency period. It is worthwhile noticing that even the artist-in-residences of Artists at Risk are built on networks, since they are often done in cooperation with a second party such as with HIAP in Suomenlinna or with Saastamoinen Foundation in Saari Residency near Turku. The whole way Artists at Risk works is based on networks and the value it gives to artists comes from these networks. The element that 'the Helsinki Model' has native and fixed to itself is basically the AR-Team. The strategy of Artists at Risk supports the team guiding its choices. The Internal Advisory Board of Artists at Risk doesn't seem to have such a big role in 'the Helsinki Model', but it works more in the background and through the selection processes.

The networking quality of the way Artists at Risk works is not found only in 'the Helsinki Model'. The organization itself is designed as a network, as it also defines itself, as "a network-institution". The network of AR-Residencies spreads globally, and the network in 'the Helsinki Model' is further connected to this even wider network or art organizations, artists, and other actors. This affects 'the Helsinki Model'. In a way, 'the Helsinki Model' itself is very local. It consists of local organizations and actors aiming to integrate the hosted artist in the local art field, life and culture offering support for this. However, through its position in the global network of AR-Residencies, it is connected to a wider scene offering the artists possibilities to interact, cooperate and even to be relocated globally. In strategic management, networking was noted as characteristic of art organizations, and here it definitely seems to be true.

What's further interesting here, is that network structures were connected to capitalistic processes in organizational studies. Hatch (2018) criticised them for being exploitative and non-sustainable. This was the case in business management. However, it seems that when a network structure is brought away from the business world and installed to that of the arts, the non-sustainability and exploitation don't seem valid anymore. On the contrary in 'the Helsinki Model', it seems that its networking quality benefits both the parties in the network and its context. Through the network, the artists get a place to stay, they are offered an access to work opportunities and given peer-support. The organizations that cooperate with the artists get more diverse substance, and the local artists benefit by getting more insights and inspiration. The residents contribute to the local art scene enriching it

by bringing new topics and aesthetics on the table. The surrounding society benefits by getting new insights, knowledge, and room for tolerance and dialogue.

Why is this so? The way the capitalistic aspects of a business organization are turned into processes that support sustainable growth in a non-profit arts organization, could be due to the special quality of value of art. As discussed, the value of art comes from many directions, not only economic. It participates for example in societal, historical, and even transcendental value creation. If there is an aspect that suffers from or is weakened by the way ‘the Helsinki Model’ and Artists at Risk in general works, it’s those arising from conservative values. Perhaps not surprisingly, Artists at Risk often works with artists who have found themselves in politically motivated situations due to the clash of their own artistic work and the surrounding society.

Because of the reliance on networks the structure of ‘the Helsinki Model’ spreads horizontally. This makes its design flat. It spreads both in its micro-external environment locally, and goes on stretching towards macro-external directions due to the international networks it is part of under Artists at Risk. Flatness of structure, or decentralization and delayering, was characteristic of organizations that are reducing centralized decision making. As discussed previously, this is not completely true with ‘the Helsinki Model’, since the position of the AR-Team adds some hierarchy in the structure. Huczynski and Buchanan (2001) however pointed out, that some level of hierarchy will always remain in organizational structures despite of the recent development. In a way this also isn’t completely true with ‘the Helsinki Model’, since it seems that the networks that are created around the artist tend to start living a life of their own, when the control or guidance of the AR-Team loses its importance. The hierarchy isn’t needed throughout the model’s existence, and in away the residency targets to this: that the artists could work and live on their own without coordinated support.

Here we come to the notion of the boundaries of an organization. When does ‘the Helsinki Model’ stop to exist? The residency period makes the model official, validates it, so in that way the structure is temporary. However, its networks go on living also after this, and every artist gets to “keep” their own version of ‘the Helsinki Model’ if they so desire after the residency. They also remain in the overall network of Artists at Risk as alumni. In any case, ‘the Helsinki Model’ can be described as temporary: it is built every time anew for a certain “project”, which is an individual

hosted artist in a certain situation and given time, and it cannot be reproduced or repeated as completely similar in another time and place. This must be also due to its organic nature: it grows, reacts, and moves according to the environment guided by some given directions, and as fingerprints, it's every time unique.

Another aspect that further strengthens the networking qualities and the flatness of 'the Helsinki Model' is its reliance on the social. In this study, organizations were introduced as social structures, and this seems to be especially true with 'the Helsinki Model'. It's built on interpersonal connections, starting from individuals who are working in arts organizations or artists who are either local or globally positioned in the networks of Artists at Risk. This social glue that keeps the model together isn't only professional, since all the artists interviewed put a lot of emphasis on the family-like atmosphere they found within 'the Helsinki Model'. The social aspects of the model strengthen both the professional networks and support emotionally the artist who is coming from a challenging situation to a strange, new environment. It seems to be one of the key strengths of the model based on the artists' opinions.

When comparing 'the Helsinki Model' to other artists-in-residences, it seems it has further dimensions to it. The definitions available emphasized the way residencies can offer an artist a place to work and opportunities to network on both local and global levels. These aspects are present in 'the Helsinki Model'. However, because it doesn't host only professional artists but also artists coming from challenging situations, it has more forms of support not connected only to the arts. In addition, since often the artists cannot return to their home countries, the integration into the local art scene seems to be deeper and more profound, and have a goal oriented nature that is focused on long-term perspectives. The ability of the AR-Team to react fast and accordingly when relocation is needed seems also partly unique. However, unfortunately the bureaucracies and local procedures tend to sometimes prolong the process.

It can be concluded that within 'the Helsinki Model' it is possible to recognize many characteristics that are typical of postmodern organizations and their organizational structures. It's organic, relies strongly on networks, can be considered as flat, somewhat boundaryless and temporal. Even though the structure is very fluid and reacts lightly, it is guided by the strong two-fold strategy of Artists at Risk under the

AR-Team's steer which gives it a slight hierarchical aspect as well. The structure adjusts to the environment and is in a way also built of it, consisting of the micro-external elements suitable and available, stretching further to the macro-external dimensions. Even though it seems to be almost impossible to offer a fixed definition that answers to the question what it consists of and describing its general functions is much easier, in practise it's actually very particular. It consists of details that are crafted every time anew for each artist. Even though the paradoxes that are found in its organizational structure seem many from a theoretic perspective, it has a strong influence and a determined direction. This is thanks to the strategy it responds to, and all this adds up as great value for the artists it hosts.

Byrnes (2015) considered that art organizations tend to be particularly oriented towards their environment due to their connection and influence on the societal. Morgan (1989) on the other hand predicted that an unseen turbulence of environment would occur for future organizations. Both these aspects are true to Artists at Risk, and the turbulence of its environment influences the work it does strongly. However, it was considered that in complex environments organizations tend to take complex forms. In 'the Helsinki Model's' case however, the structure seems very reduced since the only member native to it seems to be the AR-Team. 'The Helsinki Model' does, however, in a capitalistic fashion outsource its other dimensions to a complex fabric of networks that spread into many directions finally having a life of their own. Partly 'the Helsinki Model' has a very simple structure, and in a way, a rather fussy one.

Hatch (2018) pointed out that a postmodern deconstruction of organizational models would take place. This would mean that hierarchies, authorities, and structural thinking would be profoundly challenged. Hatch also suggested that this development might lead to the difficulty to define future organizational structures, since the deconstructive nature would cause them to escape any fixed definitions. Perhaps this kind of ambiguity should be accepted as a new way to define organizations and could be proposed a characteristic of 'the Helsinki Model' as well. Boundaryless organizations were considered to be based partly on a paradox, and in a way, it truly is difficult to define where 'the Helsinki Model' ends and where it begins. However, the AR-Team executing the strategy of Artists at Risk serves as a kind of a centrifugal force that keeps the model alive and spinning.

5.2 Suggestions for future research

In this study, 'the Helsinki Model' was approached from the point of view of artists hosted in AR-Safe Haven Helsinki. The study represents the experiences of four artists. Through these four cases it was possible to make conclusions about 'the Helsinki Model' and discuss its characteristics, function and the aspects that make it beneficial and supportive for the artists. However, four examples offer only a limited view on the plurality of possibilities that seems to exist within 'the Helsinki Model'. Since the model adapts so fluidly to different scenarios, it would be beneficial to make more research on its possibilities. 'The Helsinki Model' could be mapped further, for example choosing systemically to interview artists from different fields aiming to cover the most general ones found in the arts, in addition to choosing different sets of pre-residency situations and motivations.

The next step would be to draft a visualization of the model. For 'the Helsinki Model', it seems that an organizational chart wouldn't represent its function and versatility wholly enough, but an organigraph would illustrate it better. This organigraph could be, on the other hand, supplemented and concretized by organizational charts, that would represent different scenarios offering more concrete examples. There could be a scenario presented in a chart for example of an artist coming from the literature field, aiming to network, and in the need of legal services. These kinds of scenarios could be then used as standard examples offering support and guidance to the AR-Residency that is planning to host an artist in a similar situation, and the example could be adjusted further accordingly as 'the Helsinki Model' offers highly personalized solutions to artists.

In addition to this, since the study was made from the artists' perspective, the points of view of Artists at Risk itself and its collaborators, the actual ingredients of 'the Helsinki Model', are missing. How does Artists at Risk manage these challenging and important procedures, how does it succeed to maintain both the required sensitivity and the ability to react accordingly in challenging situations, and the strong professionalism its work represents? How do the people working for Artists at Risk cope with the pressure and the new situations and scenarios that seem to arise with each new artist? How does it manage its networks, and how does it establish new contacts when needed? And then, how do the collaborators see the

collaborations, how do they justify the value and meaning of Artists at Risk for them? How could the cooperations be further improved?

The biggest issue connected to 'the Helsinki Model' at the moment seems to be what happens after the AR-Residency. Exploring this topic further would be useful. What kind of factors during the residency best support the artists from a long-term perspective, what challenges they usually face when the residency period ends and how one of the biggest assets of 'the Helsinki Model', its networks, could be used to benefit this aim? As already noted, this question is also partly local, since in Finland it seems that the government could perhaps adjust its processes to a more supportive direction. Other aspects that could be in the interest of further research are to investigate the experiences of the artists from a more profound point of view, since here the interviews were focused on defining the 'the Helsinki Model'. How does it feel when you need to leave your home country perhaps for good because of the things you represent as an artist? How does this change your identity as an artist? It would be also interesting to analyse how these experiences are reflected in art itself, how the methods, aesthetics and topics are influenced.

If the focus is widened from Artists at Risk to art organizations in general, it would seem worthwhile to do more research on their organizational models. Arts organizations' reliance on networks seems to be a topic that could be mapped further. It was also noticed in 'the Helsinki Model' that an art organization can alter the typical processes of organizational models. The standards found in the business world may not result in the same outcomes in the arts, which seems to be at least partly due to the special value of art. This unique quality holds a potential for transformational power, which could definitely be looked more deeply into.

6 DISCUSSION

Artists at Risk is an example of an art organization that has grown from the demands of the modern world. Through its work it's clear that globality doesn't anymore mean something that happens only remotely, but it can also find us very concretely. The global phenomena don't reach us anymore only through mass media and remote connections, but they seek to our proximity through people who bring distant incidents close to us embodying them. As an organization that relocates artists from all over the world in artists-in-residencies, Artists at Risk participates in enriching the local art scene with new topics, aspects, and aesthetics. AR-Residencies don't only benefit the hosted artists, but they can benefit the local art scene where the artists enter. The AR-Residency network is growing, and also in the future the need for its services increases next to uncertainty and polemic issues which nowadays tend to quickly spread from local events into global concerns that touch us all.

From a managerial point of view, this study will be most useful when 'the Helsinki Model' is adapted to new AR-Residency locations. One of the main reasons for this study was the need to understand the model better to be able to implement it easier to the fast-growing network of AR-Residencies. It's important to understand that this study was done on a local example, on a residency that functions in the capital of Finland. Thus, it shouldn't be adapted as such to other locations. When adapting, it would be a good idea to do both SWOT and PESTLE analyses before establishment of the new residency unit. SWOT can offer the organization that cooperates with Artists at Risk in the new location insights of its own capacities and limitations, and PESTLE analysis gives a basis to comprehend the environment it will operate in.

The strategy of Artists at Risk offers a good foundation for understanding what kind of elements can be included in the local residency model, but it must also rely strongly on the local art field. On the other hand, it can also be limited by local laws, restrictions, and processes. For example in Finland, one of the main issues based on the study seems to be the Finnish state's bureaucratic and complicated processes connected to immigration. In addition to recognizing the local factors to best benefit from and respond to them, it is also important to see the residency as a part of the AR-Residency network next to this locality. Similarly, as the local networks can give a lot of value for the residency structure, the global network offers new additional

contacts and opportunities internationally. Also, all the artists being hosted by Artists at Risk form an instant peer-network to any new arrival giving professional and personal support enriched further by the alumni.

Because it seems that the function of ‘the Helsinki Model’ relies so much on networks, mapping and creating them for the benefit of the residency should be another focus of attention. After being aware of the existing networks, it’d be important to consider what kind of aspects could be added to the network. Since the situations of the hosted artists can vary a lot in unexpected ways, strong emphasis should also be put on the ability to network when needed. Here a good brand helps. Also recognizing the key people who have good existing networks and networking skills is essential. In the end, the artists are the elements that activate the networks by cooperations and the unique value they can bring into them.

In an early stage of the research process it was noticed that there’s not much theory available on the organizational models of art organizations. The study of ‘the Helsinki Model’ reveals that for any art manager it might be useful to pay attention to the organizational structure of their organization. The model shouldn’t be randomly chosen, but be rooted in the organization’s strategy and support in reaching its aims. The emphasis on networks and the way art organizations adapt to complex environments seems worth noticing, and the way the value of art influences the design and function of organizational models. A strong strategy can help organizations that are working in complex environments, a light and fluid organizational design helps to adapt when needed. If a manager has a clear sense of the organizational structure which is being managed, this knowledge can contribute to reaching the overall aims.

What’s also interesting about ‘the Helsinki Model’ and the work done in AR-Residencies is that they seem to host mostly non-Western artists. This is naturally due to the fact that at the moment Western states tend to be more stable than non-Western ones, and the clientele of Artists at Risk is from non-stable environments. Their work turns around the traditional West-oriented focus of the art-world and puts focus on other parts of the world. Still to make a little thought experiment: what about Western artists? What do they need to be saved from? As seen in the analysis, the process goes both ways. The locations where the artists are hosted benefit from their presence and influence. At least in Finland, the art field might be lacking some

of the internationality compared to elsewhere in Europe, and thus the AR-Residencies can contribute to bringing unique value with them. In any case the over-emphasis on the West will probably reduce, which can be a healthy turn for diversity and versatility in general.

The environment where Artists at Risk operates is highly complex and unpredictable. It's two-fold strategic orientation makes it rather particular in the arts field, since its aims originate both from the art field and humanitarian aspects. For Artists at Risk, it's not only a matter of finding and supporting the best artists. It's also a humanitarian mission to help those under serious threat, and those who are struggling to have the freedom to speak out. It's not a matter of finding the most innovative art piece to be represented in a museum, it could be a matter of life as well. This makes their work especially delicate and important. This particular duality in the core of their strategy seems to be also creating unique challenges. Local and global politics and bureaucracies create obstacles and slow down processes. Clearly, more dialogue with governments and other officials is needed. Artists at Risk is one of the actors who participates in opening this discussion. The task isn't easy, but the pioneers often face tougher times than the ones following behind.

A current challenge for Artists at Risk seems to be the question what happens for the artists after the residency. As it proves out, this is not only a problem of Artists at Risk. Based on 'the Helsinki Model', the whole local art field is enclosed in its potential networks, and the value Artists at Risk has to offer for its residents originates a lot from its vast networks. Anyone working in the art field can contribute to solving this issue, by making it easier for the arriving artists to work by inviting them to become a part of the scene. Even though it's clear some structural changes should be done on a practical level outside the art field as well, joining actively the growing networks of Artists at Risk is a contribution anyone can make. As discussed, this doesn't only benefit the artists, but the advantages go both ways.

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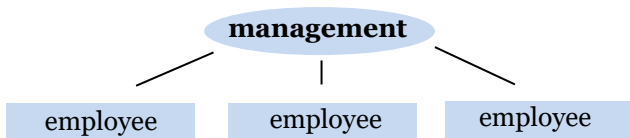
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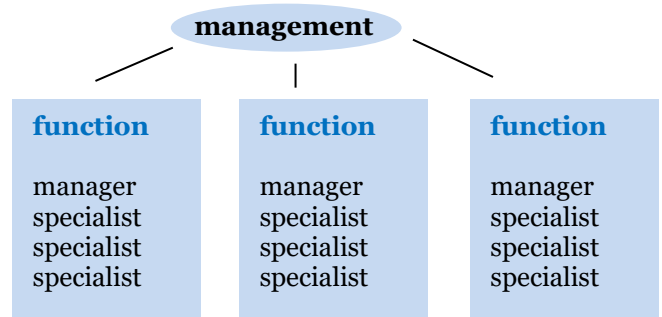
APPENDIXES

Appendix A: Organizational model charts and an example of an organigraph

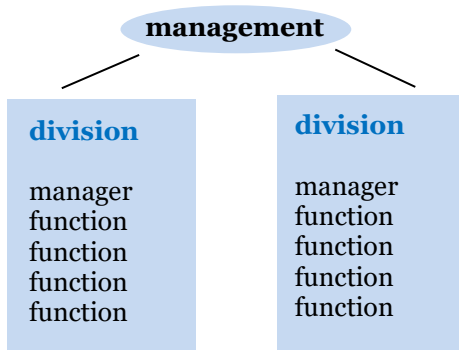
The simple structure



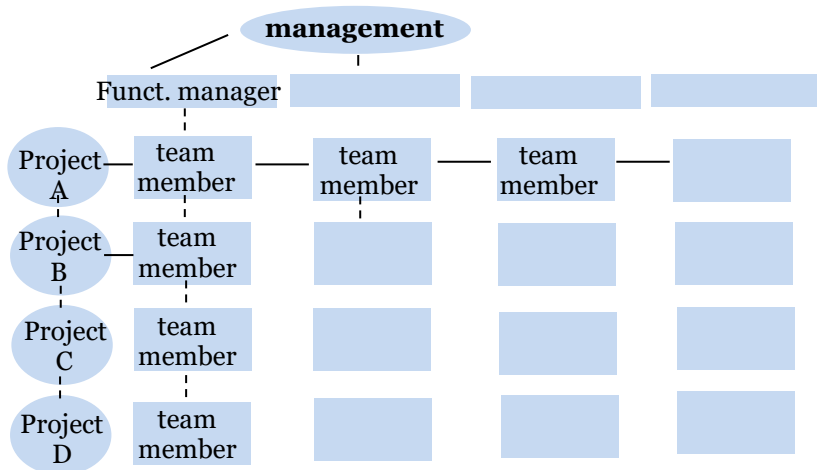
The functional structure



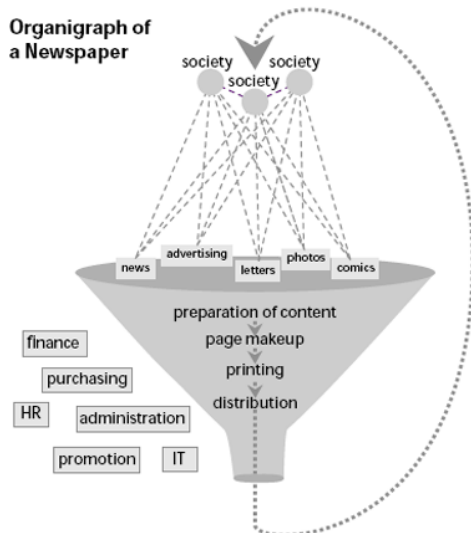
The divisional structure



The matrix structure



An example of an organigraph



Source: <https://hbr.org/1999/09/organigraphs-drawing-how-companies-really-work>, retrieved 1 August 2021.

Appendix B: Interview outline

Interviewee	Date and method	Length
Artist 1 <i>Performing arts, the Middle East</i>	19 March 2021 Zoom software	1 h 29 min 45 s
Artist 2 <i>Literature, Africa</i>	22 March 2021, 30 March 2021 Zoom software	10 min 59 s, 24 min 47 s In total 35 min 46 s
Artist 3 <i>Visual arts, the Middle East</i>	13 April 2021 Zoom software	1 h 22 min 10 s
Artist 4 <i>Visual Arts, the Middle East</i>	14 April 2021 Zoom software	1 h 00 min 50 s

Appendix C: Interview questions sample

BASIC

- 1) For what period were you hosted by the AR-Safe Haven Helsinki? In which location?
- 2) How would you position yourself as an artist, belonging to which field or fields?
- 3) (In short), what was your motivation to apply for an AR-residency?
- 4) What were your plans or goals for the residency?

ART-RELATED AND ARTISTIC NETWORKS

- 5) Could you name art-related institutions or organizations that you were introduced to during your stay?
- 6) Where you introduced any schools or universities during your stay?
- 7) Were you introduced to other artists or artistic networks during your stay? How beneficial do you consider it was and what kind of support you got from them? Did the contacts lead to cooperation?
- 8) Would you consider that the art-related connections you were introduced through the residency lead to new, additional contacts? Did they start developing into a network?

ARTISTIC WORK

- 9) Did you have any own exhibitions, performances etc. during your residency? How were they organized?
- 10) Did you receive practical support for artistic work during your stay (materials, instruments, studios, rehearsal spaces etc.)?
- 11) Were there any other art-related connections or projects occurring during your stay, that we didn't discuss yet?

PRACTICAL SUPPORT

- 12) How would you describe your communication and relationship to the AR-Team during your stay? How much did they coordinate your stay?
- 13) What kind of practical assistance you received during your stay connected to life and living in Finland and Helsinki?
- 14) Did you receive legal or medical support during your stay?
- 15) Did you receive financial assistance?
- 16) Were there any other forms of practical support you received during your stay we didn't discuss yet?

FUNCTION AND DEVELOPMENT OF THE MODEL

- 17) How would you describe the dimensions of your residency evolved according to your needs and wishes? How much you felt you were able to affect your stay?
- 18) Do you feel you received support throughout your stay or was it focused on some part of your stay? And Would you say you also received support before or after your stay in the residency?
- 19) Do you feel that the residency included support in long-term planning regarding your career or was it more focused on here and now?
- 20) What kind of support or opportunities you would have hoped to have more, or what could have been done differently?

RESULTS AND EFFECTS OF THE RESIDENCY

- 21) You mentioned in the beginning your goals for the residency were [--]. How were they met during your stay? Can you recognize any additional benefits or possibilities (education, networking, work opportunities etc.)?
- 22) During the residency, how would you describe you were welcomed as a professional artist in comparison to a person coming from challenging circumstances? How would you estimate that these dimensions were balanced?
- 23) Did you face any sudden or surprising difficulties during or your stay in Helsinki,

and were you supported in the situation and how?

24) In relation to your current situation, how would you describe the overall effects your stay in AR-Safe Haven Helsinki had on your career and life? What were the most beneficial work opportunities or other advantages you gained through the residency?

25) Can you recognize any disadvantages?

26) Have you taken part in other residency or relocation programs, and how would you describe your experience in AR-Safe Haven Helsinki compared to them?

INTERNATIONALITY

27) How would you estimate the international dimensions of your stay in AR-residency in Helsinki? Meaning, do you feel you mostly got local connections in Finland through your residency, or did the experience open international possibilities as well? Do you consider yourself as a part of an international community or network?

FINAL

28) Do you have anything you want to add that we didn't discuss yet? Or any final thoughts on how the model could be improved in general? Or what should be taken in consideration when applying it to other locations?

Appendix D: Artists at Risk

As found in <https://artistsatrisk.org/about/?lang=en>, retrieved 21 July 2021.

Organization overview

- International Advisory Board
- The AR-Team
 - Co-founding directors
 - The AR Secretariat

AR-Safe Havens

- AR-Safe Haven Helsinki, Finland
- AR-Safe Haven Berlin, Germany
- AR-Saari Residence/Saastamoinen Foundation Residency, Finland
- AR-ZKM Karlsruhe, Germany
- AR-Safe Haven Barcelona-Catalonia, Spain
- AR-Safe Haven Provence, France
- AR-Unicorn, Artists in Solidarity, Malmö, Sweden
- AR-Gnesta, near Stockholm, Sweden
- AR-Safe Haven Bergen, Norway
- AR-Safe Haven Rome, Italy
- AR-Abidjan, Ivory Coast
- AR-Radar Sofia, Bulgaria
- AR-Safe Haven Tunis, Tunisia
- AR-Safe Haven Athens, Greece
- AR-Safe Haven Belgrade, Serbia
- AR-Safe Haven Tangiers, Morocco
- AR-Wysing Art Centre, near Cambridge, the United Kingdom