

Policy Brief

Arts & Design-Based Collaboration and Cross-Innovation

Practices to be enabled, orchestrated
and championed for systemic impact

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1 Executive Summary

The Northern Dimension Partnership on Culture Secretariat (NDPC) was established in 2010 as the fourth partnership in the Northern Dimension Policy. The members of the NDPC are the European Commission and the Ministries responsible for culture in Denmark, Estonia, Finland, Germany, Iceland, Latvia, Lithuania, Norway, Poland and Sweden (the Russian Federation has been suspended since 3/22¹).

The mission of the secretariat is to strengthen the strategic role of the Cultural and Creative Sectors (CCS) in sustainable development across the Northern Dimension area in ways that are not possible at national level only, but rely on transnational co-operation and exchange. While the NDPC is an international governmental partnership, it has the flexibility to bring together authorities, as well as non-governmental stakeholders, experts, and practitioners within the CCS and in other related sectors.

New cross-sectorial collaboration formats are essential for the arts, culture and creative sector (CCS) to impact societal change. In the NDPC strategy 2023-26², the first strategic goal of the secretariat is to serve as a knowledge broker and accelerator of new initiatives linking the CCS with other sectors of the society. This policy brief at hand is one way for the NDPC to implement the strategy, and a follow up on continual work to advocate and support the establishment of creative crossovers.

In recent decades we have witnessed a growing amount of interest in connecting CCS more strongly to innovation, well-being, sustainable development, and other policy areas. However, oftentimes this interest remains on an ideological level, without the necessary practical approaches as to how CCS can truly contribute - and what kind of policy actions would make a difference.

Overall, the practice of arts & design-based collaboration and cross-innovation is in a perpetual state of limbo. Even if the practice is more accepted today than 15 years ago, and even if we can observe development in interest, discourse, policies, funding, projects and business models, there is an evident lack in policy level acknowledgement and orchestration. We find more knowledge and insight about the practice – but not enough traction for change. We find increased awareness – but no broad adoption.

The aim of this policy brief is to inform decision-making, to disentangle ecosystem components and interactions, and to serve as a tool for the development and further discussions of the practice. Through this policy brief, the objective is to support policymakers in the Northern Dimension area and Europe as a whole, and to initiate partnerships and knowledge exchange about practice with stakeholders on other continents.

This policy brief is an outcome of the NDPC led project Creative Cross-Innovations for Sustainability (2022-2023) funded by Finland's Ministry of Foreign Affairs from the funding instrument of co-operation in the Baltic Sea, Barents with support from Finland's Ministry of Education and Culture. The aim of the project was to contribute to knowledge gathering about the state of the practice, and by methodological piloting to

¹ https://eeas.europa.eu/headquarters/headquarters-homepage/112431/northern-dimension-policy-joint-statement-european-union-iceland-and-norway-suspending_en

² <https://ndpculture.org/wp-content/uploads/2023/05/Northern-Dimension-Partnership-on-Culture-Strategy-2023-2026.pdf>

support and encourage the emergence of new arts-based initiatives and crossovers in the region.

The project activities included a “small-scale benchmarking” of creative cross-innovations in a global context. This data-gathering process was led by an external expert commissioned by the NDPC. Johanna Kouzmine-Karavaïeff, one of the founding partners of Artisans of Innovation (AOI), was appointed to develop the methodological approach for the data gathering, to analyse the results and author this policy brief.

Both NDPC and AOI have diligently worked on the topic of this policy brief. In 2021, the NDPC study “Collaboration and Innovation in the Northern Dimension Countries³” mapped the practice and made some suggestions for further developments. In 2022, AOI released a report “Artists, Designers and Business in Cross-Sector Collaboration – Untapped Potential for Systemic Change⁴” addressing the risk of draining high-value human capital if arts & design-based collaboration and cross-innovation are not orchestrated efficiently. Both of the aforementioned reports align in their observations and contribute to the knowledge base continued within this brief with the intention to condense the need of developing the practice specifically from the inter-sectorial policy stage.

This policy brief is a call to policymakers to become aware of the arts & design-based collaboration and cross-innovations, champion and form policies that truly drive practice forward. This is important not only to expand the possibilities of livelihoods for the arts or design professionals, not only for acceleration of new innovations for greater revenues – but due to the necessity to tackle the most complex societal issues of our time. Our futures are dependent on new formats of collaborations, the diversity of approaches and the capabilities to co-create new knowledge and sustainable solutions.

I sincerely want to thank Johanna Kouzmine-Karavaïeff, lead author and chief analyst, for her expertise and dedication in driving this mission. I also want to thank all the 100+ policymakers, experts and practitioners who have contributed with their time to the data gathering and development of this policy brief. I also want to thank the Ministry of Foreign Affairs of Finland for its interest in the topic of creative cross-innovations, and the project funding that has enabled this work.

Riga, 28 August 2023

Krista Petäjäjärvi

Acting Head of the Secretariat
Northern Dimension Partnership on Culture

³ https://ndpccrossinno.eu/wp-content/uploads/2021/02/Final-study_EN.pdf

⁴ Artists, Designers and Business in Cross-Sector Collaboration – Untapped Potential for Systemic Change, Johanna Kouzmine-Karavaïeff, Khawar Hameed, Artisans of Innovation, 2022

Summary of the policy recommendations:

01

Address the capacity for inter-sectorial policy readiness. Found an **inter-sectorial ministerial working group** to address what orchestrating, structuralising, and formalising the practice mean to the people involved, what it results in and how it will impact the different sectorial responsibility areas.

03

Establish a national non-political entity that champions and orchestrates the practice at national level.

05

Empower and enable **entrepreneurship** within arts and design and cultural management. Offer qualitative, high-level training on this topic.

07

Clearly address and explain the practice and expectations on outcomes in **funding instruments**. Acknowledge gaps in the available funding schemes and the need of support for micro-scale actors.

09

Enable the practice within **clusters, hubs and art institutions** through awareness raising in collaboration with intermediaries.

11

Enable conditions for **production of useful evidence** of the practice to different stakeholders.

13

Be explicit and clear with language and terminology in your efforts to promote the practice. To have the practice explicitly and clearly included in strategy documents is a precursor for advancing in a more structured and formal way.

02

Experience and relate directly to arts & design-based collaborations and cross-innovation activities in policy-making contexts. Get further understanding of the practice in real life and training situations.

04

Launch **new educational opportunities** and build on existing ones.

06

Support the development of **intermediary functions** and advocate for the intermediary as a pivotal part of the ecosystem. Drive the strategic exchange between public and private intermediaries forward and ensure a balanced relation between them.

08

Accelerate and scale up entrepreneurship through **financing instruments**.

10

Evaluate existing **pre-incubators, incubators and accelerators**. Ensure competency in, and understanding of, CCS and arts & design-based collaboration & cross-innovation.

12

Address the narration gap courageously and renew the value proposition of the practice. Eliminate boundaries between the now separated discourses on intrinsic value and art for art's sake and potentials of multiple values.

14

Boost the understanding of potential in sectors and fields beyond CCS. **Embrace a client- and market-driven perspective**. Support exploratory pilots to enable innovations and radically innovative examples of the practice.

2 Abbreviations

CCS

Culture and creative sectors

CCI

Culture and creative industries

CCSI

Culture and Creative Sectors and Industries

DG GROW

Directorate-General for Internal Market, Industry, Entrepreneurship, and SMEs, European Commission

EU

European Union

NDPC

Northern Dimension Partnership on Culture

OECD

Organisation for Economic Co-operation and Development

UNESCO

The United Nations Educational, Scientific and Cultural Organization

SDG

Sustainable Development Goals

SME

Small and medium-sized enterprises

STEAM

Science, Technology, Engineering, Arts, Maths

VUCA

Volatility, Uncertainty, Complexity, Ambiguity

3 Context and methodology

This policy brief is an outcome of the NDPC led project Creative Cross-Innovations for Sustainability (2022-2023). One of the project objectives was to contribute to knowledge gathering about the state of the practice of creative cross-innovations in the Northern Dimension region, in Europe and internationally. In the project creative cross-innovations were defined as follows:

Creative cross-innovations in terms of creative cross-overs is a cross-disciplinary process where professionals from the arts, culture, and creative fields share and exchange information, working methods, skills, competencies, creative approaches to other sectors and traditional industries to collaborate in new ways with professionals from other fields. The aim of this type of cross-sector collaboration is to tap into the potential of creative know-how, to promote new thinking, exploring new ways of doing, boost product - process - and business model innovation, creative co-creation and novel types of cross-innovations within society, e.g. in the fields of research & technology, health and well-being, business and industry, urban development, pedagogy, sustainability, peace and security, etc.

The aim of the project was to support the establishment of the aforementioned practices by producing new knowledge about the state-of-play: what can we know about the developments of cross-innovative practices and how are these practices acknowledged and supported by policy, funding, education and training? The initial premise of the project was that creative cross-innovation practice remains as a rather unstructured field. To learn more, an exploratory approach and methodology were chosen for the project's data gathering.

Please see chapter 4 for definitions of the practice.

Data gathering

The data gathering process (completed from January–August 2023) consisted of an online survey, followed up with a round of expert interviews and is referred to as “the study”. This policy brief is an analysis of the results of this study from the perspective of needed policy actions for development of the practice. The study is not an academic research.

In the first phase, an online survey was sent out to 360 people and reached 59 respondents in 27 countries in Europe and globally. Most respondents came from Finland (8), the USA (5), the Netherlands (4), Germany (4), the UK (4), Spain (4), Latvia (3), Sweden (3), Italy (2) with one respondent from Algeria, Australia, Austria, Bulgaria, Canada, Croatia, Denmark, Egypt, Estonia, Eswatini, Ethiopia, Georgia, Greece, Japan, Lithuania, New Zealand, Nigeria and Portugal respectively.

The respondent group was small, but the responses are given by an audience where the majority have expertise in the specific topic with a relevant base for qualitative exploration. The titles of the respondents were diverse (CEO (6), professor (5) artist (4), PhD (3), project manager (3), researcher (2), lecturer (2), team coach (2), author, composer, designer, director, futurist, ministerial adviser, specialist, director and more).

The target group of survey respondents was limited to existing networks of the NDPC and the authors, making up a contact network with acknowledged expertise within the topic. The assumption was that a small number of specialised people know a lot about the practice, which is rather unknown and opaque to wider communities. In addition, time and financial resources were limited, resulting in a limited target group and use of already existing networks.

The objective of the survey was to create a better overview of the practice by gathering information about existing supportive structures and active ecosystem operators. Information was collected about relevant keywords and used terminology, acknowledged businesses, methods and practices, supportive policies, funding, research, educations, and trainings. In addition, the respondents were asked about the developmental elements needed for the establishment of the practice.

Survey answers are presented in the appendix.

After the initial analyses of the survey results several one-on-one online interviews and a discussion group were organised. These interviewees were survey respondents, as well as professionals acknowledged by the respondents and the author as suggestions for relevant interviewees. These discussions provided access to indications on different kinds of activity such as projects and key actors in the field. In total 60 professionals from 14 countries contributed to the interviews (Finland, Sweden, Germany, the UK, Austria, the USA, Brazil, Uganda, Ireland, Belgium, the Netherlands, Nigeria, France, and Spain). The professional backgrounds of the contributors vary from academia, policymaking to different cultural and creative sector experts, entrepreneurs, and practitioners. For the quality of the work, these conversations and the qualitative, analytical approach adopted when discussing with professionals active around the practice were crucial.

Contributors are listed in chapter 12.

The insights of this policy brief are created through the study brought into conversation with other sources of information and references such as publications, articles, policy papers, reports and initiatives, etc. Although the number of explored sources is limited, they contribute in a meaningful manner to the overall analysis concluding into policy recommendations.

It should be clarified that many examples presented in this brief, notably in the appendix, originate from the survey responses that were submitted. These examples have been explored, debated, and analysed. The extensive use of examples is crucial at a stage when we are attempting to

define precisely what the practice entails and why it holds significance. It also serves the purpose of encouraging new connections and knowledge sharing between the stakeholders of the practice.

The exploratory process arriving at this brief has not only taken a stance from the CCS angle, but also from a market and client-oriented perspective. Moreover, it is fair to state that the professional experience and years of observation of the lead author's work within this practice is guiding the analyses and the creation of the presented conclusions. The study as such is not academic research, rather planned and carried out with the intention to serve as a knowledge base for this specific policy brief.

Why a policy brief?

“What is needed to advance and establish the practice?” was one central question of the survey. *“Funding, research, training, awareness, skills, policy”* were the top six words given as answers by the survey respondents. In terms of combined words *“Policy directives”* came first.

This necessary focus on policy is aligned with the assumptions of both the NDPC and the Artisans of Innovation, namely that the practice of creative cross-innovations, is non-structured, informal, and sparsely orchestrated from a policy level. Policies drive practices, and when policies are vague or non-existent, this can hinder the requisite developments.

On a contradictory note, it can be stated that most of the activity that has emerged until today has been developed without the support of policies and strategy documents. Imagining what could be accomplished with the assistance of well-considered and dynamic policies adds even more weight to the necessity of a policy brief.

This policy brief addresses the practice from a helicopter view, meaning that it does not focus on the micro level implementation as practical processes or methodologies, but on the macro level orchestration and enablement of the practice.

Aims of this policy brief:

1. Make a brief overview of the state of play of the practice in Europe;
2. Summarise main policy actions essential for the establishment of the practice;
3. Differentiate cornerstone elements of development needed to drive the practice forward;
4. Share inspiration, actors and initiatives related to the practice.

It is important to underline that the practice is mainly addressed from a European viewpoint, as the NDPC is situated in that context. However, the brief does not focus on the European Union (EU) as such, but it includes an analysis of its policy context as the EU is a trendsetter for policies and programmes on national levels. One challenge in the information gathering has been to access of national level information in English, and this has been possible only in a limited manner.

In conclusion, the aim of this document is to support the further developments of cross-innovations. **This is not a research article**, nor a document based on an exhaustive study, but a document of multiple nature, some may call it a position or a reflection paper. Nevertheless, the document is written for professionals in different sectors and various places working with policies, all with the interest through better policymaking to enable, orchestrate and champion the establishment of these practices.

4 Arts & design-based collaboration and cross-innovation – what is it?

For any practice still in a stage of emergence and early development, terminology is especially important. Terminology and taxonomy became distinct topics during the study, due to a variety of different terms used by practice related stakeholders such as artists, organisations, experts, academia and policymakers. This chapter looks at the different terms identified while exploring the practice, and defines the terminology used in this policy brief.

Looking back in time, there is nothing new with artistic practice interacting in various ways with society and with different sectors: the arts reflect on, react to, and interact with, the world we live in. During the Age of the Enlightenment, artists were invited to discuss topics of importance in cross-sectorial manners, and Leonardo da Vinci can be seen as one embodiment of an artist working across sectors. In the 1960s terminology such as art/artistic interventions and social/socially engaged art practices were seen as part of the movement questioning, exploring and expanding the societal role and possibilities of the artist. Art or artistic interventions is *interaction with an existing structure or situation, be it another artwork, the audience, an institution or in the public domain*⁵ while *“socially engaged art refer to artistic practices that are integrated with, or responsive to, forms of political protest and resistance. This typically entails some connection to a social or political movement, community, or group that is seeking to challenge an authoritarian regime or contest hegemonic forms of domination, often associated with differences of class, race, ethnicity, or sexuality.”*⁶. Though these terms are connected with the practice relevant for this brief, they are not equivalent. The practice is undoubtedly interconnected with contemporary art but extends much further.

The terminology used in this policy brief is different from what is mentioned above. This novel field without established international standard or reference, is described, and referred to, in many ways. As seen in the image below, many different words, concepts and terms are associated with the practice arts-based innovation, cross-sectorial innovation & cooperation, cultural and creative crossovers, creativity, innovation, interdisciplinary approach, artistic interventions, arts-based learning, artistic research, STEAM (Science, Technology, Engineering, Arts and Maths)⁷, to name a few. These are all related, but not the same. For example, artistic research and arts-based learning can be seen as tools and methods in arts & design-based collaboration and cross-innovation. In total 474 words were given by survey respondents as associations with the practice.

The diverse associations and interpretations surrounding the practice are confirmed by the answers submitted by survey respondents. The responses given to questions such as ‘how do you relate to the topic?’ and ‘can you name intermediaries, policy frameworks, hubs, cases, or funding schemes?’ are highly varied. This suggests that respondents view the practice through their individual contexts, which could include that of a practitioner, expert, policymaker, or academic researcher. The terminologies used in these different contexts often remain distinct and

⁵ Art intervention | Tate

⁶ Activist and Socially Engaged Art, Grant Kester, 2021

⁷ What is STEAM Education? The Definitive Guide for K-12 Schools (artsintegration.com)

A selection of words and terms associated with “creative cross-overs” by survey respondents



unconnected. The array of associations linked to the practice is further underscored by the separation of these frequently isolated contexts, contributing to an unclear and undefined practice.

From a broader culture and creative economy perspective, **CCS Spillovers** is a relevant associated term, but one that is rarely used by practitioners working daily with the practice. A definition of the term is as follows:

“The process by which activities in the arts, culture and creative industries has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital⁸.”

In brief, there are three types of CCS Spillovers⁹: knowledge spillovers, industry spillovers and network spillovers. Collaboration between artists and the corporate world can result in new ideas, product and service innovation. This can lead to knowledge spillovers, where new ideas, innovations, and processes developed by artists and designers spill over into the wider economy, sometimes not rewarding those who created them.

⁸ Cultural and Creative Spillovers in Europe, a follow up review, Nicole Mc Neilly, European Research Partnership on Cultural and Creative Spillovers, 2018

⁹ Cultural and Creative Spillovers in Europe Report on a preliminary evidence review, 2015, Tom Fleming Creative Consultancy

The practice can be seen as a catalyst for spillovers from the CCS. CCS Spillovers has been identified in earlier research as less intentional than crossovers, which is considered as intentional, and also a terminology that can be related to the practice.

The aforementioned term **‘Crossovers’** is used by some professionals and scholars and can be defined as “connectors between the business sector and the arts” in which they could “find each other in innovation, imaging, design, reaching out to people, leadership development, team building and so on”¹⁰. The term “crossover” resonates with intentionality in previous research¹¹. However, opinion is divided regarding this term, because for many it resonates with mixing different disciplines or genres only within one sector (e.g. cross-disciplinary collaborations between professionals of CCS: fashion designer collaborating with a theatre set designer, game designer working with an architect, or mixing different music genres, etc.).

To understand the chosen terminology of this policy brief, one must shed light on the reasoning in shift from the initial project terminology using creative cross-innovations to using *arts & design-based collaboration and cross-innovation*. This definition responds to the question of what the nature and source of the practice is, and what the objectives for the practice can be.

The first difference in definition between the two aforementioned terms lies in the need to be distinct about who is the driver of the practice, pointing out that the driver consists of the professionals from different art and design disciplines. The creation processes are the cradle and the generators of artists’ and designers’ skills and mindsets favourable in innovation and transformation processes. Different kinds of innovations are thus possible outcomes of such processes, and they can be disruptive or incremental. However, not all collaboration arrives at innovation or has innovation as objective.

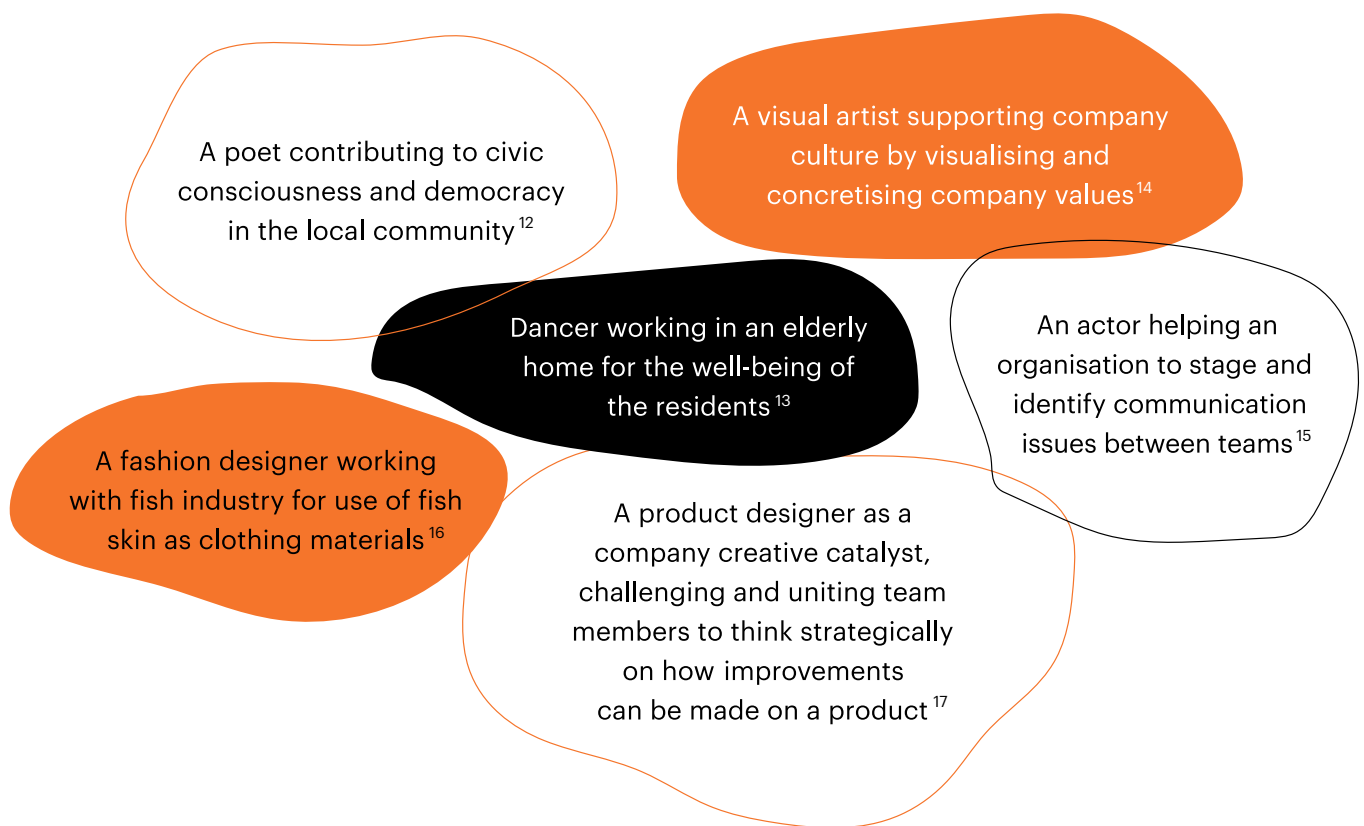
‘Arts & Design-Based’... in this brief refers to different arts and design disciplines in their widest sense: visual artists but also artists from the performative field of arts such as dancers, actors, comedians, orchestra conductors, musicians, etc. Design-based professionals such as fashion designers, architectural designers, product designers and all other art and design disciplines having their skill and competency base in the creation and design processes.

This means that the approach in this brief is to expand rather than narrow down variations between disciplines as this is still an area that needs exploration. The processes of artists and designers have similarities and differences that can function in different and complementary manners when collaborating with other sectors. Outcomes can be the same but by nature artistic creation processes can be broader and deeper than design processes that more often have a client or purpose orientation. It all depends on the orchestration of a particular collaboration and on its objective.

¹⁰ Heinsius, J. and Iglesias, M. (2015), “Connecting arts and business: realising the potential for creative partnerships”, Connecting Arts and Business

¹¹ Cultural and Creative Spillovers in Europe, a follow up review, Nicole Mc Neilly, European Research Partnership on Cultural and Creative Spillovers, 2018

Examples of arts & design-based collaborations



Artistic interventions is a term that has gained popularity in a European context during the last decade. Among intermediaries it seems to be an agreement that artistic interventions and cross-innovation is not the same thing. Cross-innovation clearly has innovation as its objective, whereas artistic interventions do not. The latter can however result in novel, or just different products, processes or behaviours, or create balance in work procedures. Artistic interventions are more open ended in the sense that with the mandate following art, there is room for exploration.

Arts & design-based collaboration can be implemented with a variety of different approaches and objectives. In its widest sense, the practice is about new forms of collaborations which does not always lead to innovation, but often has some sort of novelty or innovativeness as an objective. That means that it is accurate to embrace both the words of collaboration and innovation. As the innovation is a result of collaboration across the sectors, it would also be accurate to talk about cross-innovation.

Looking at the practice more closely, the framework of practical collab-

¹² <https://art4civicchange.kqhubafrica.com/>

¹³ Artistic work in social and healthcare sector | Dance Artist Helena Ratinen (YouTube)

¹⁴ <https://www.joukekruijer.nl/>

¹⁵ <https://www.subtopia.se/joakim-sikberg-2/>

¹⁶ <https://www.arts.ac.uk/research/current-research-and-projects/fishskin>

¹⁷ <https://www.kesselsgranger.com/index.html>

orations can be in arts or culture projects, research projects, or in more transactional B2B services. The case examples of the practice vary in the study. Some examples are artistic residencies in corporate organisational settings and the collaboration is exploratory in its nature without expectations for predictability as ready outcomes¹⁸. Another example highlights arts-based methodologies in the use of learning of new working life skills.¹⁹

The practice has different types of characteristics such as service delivery, co-creation and collaboration, or exchange associated with different concepts, methodologies and terms. Collaborations can include mutual dialogue, exchange of skills, views, mindsets and expertise between artists and/or designers and other sectors professionals for arriving at a result in a cross-over manner. However, collaborations have also been done where artists and/or designers' work contribute to other sectors without engaging in co-creation with professionals from other sectors, when the arts-based expertise can be seen more as a consultancy or coaching service. Whatever the framework and used terminology is, artistic interventions and cross-innovation must be skilfully orchestrated.

Arts & design-based collaboration and cross-innovation is about artists and other culture and creative sector (CCS) professionals in fields such as research & technology, health and well-being, business and industry, urban development, pedagogy, environment, sustainability, democracy & participation, peace and security. Collaboration and interaction are based on the skills and mindsets of arts and design professionals, and the collaborations taking place in the different sectors should be treated both separately and as a whole. They are all important opportunities from a systemic change point of view. However, it is also important to be clear about the different sub practices, sectors and fields of interaction, as well as the needs of different knowledge and approach to efficiently develop the practice. The examples of **'other sectors'** are just examples, however these are sectors and fields of practice where a lot of activities can still be identified. The list is long, as this type of collaboration can take place between CCS and basically any other sector. This policy brief addresses CCS collaboration with all types of sectors because of the systemic impact opportunity. These collaborations are equally important because of the opportunity for business model innovation and revenue generation within CCS, and the possible direct and indirect economic and social impacts on the other fields and sectors.

The word creative has been excluded as an adjective to cross-innovations because of the reasons to be explicit about the conditions generating (arts & design-based) creativity. The words **'creative'** and **'creativity'** have reached a saturation stage. They are associated with opaqueness that can mean nothing or anything as they have been exploited during a long period in more and less insightful contexts. It would be more relevant to talk about **'creation'**, because this takes us back to the skills that are generated by the creation process, one of which is arts-based creativity.

Creativity exists everywhere but creativity is one of the skills that is particularly nurtured and condensed in arts and design professions, because of favourable conditions and mindset in which artists and designers are trained. That mindset and the technical steps in creation and design processes lay the ground for arts and design-based creativity where a lot of testing, exploration, trial and fail and not knowing are parts of finding new solutions.

¹⁸ Please refer to Art Partner in appendix

¹⁹ Please refer to The Art of Science Learning in appendix

During the study, it was decided to use the terms “arts” and “design” for the reasons mentioned.

‘Innovation’ is another concept like ‘creativity’ that is seemingly omnipresent in current public and private discourse. Innovation varies in each context and needs to be defined accordingly. In the context of this brief, innovation pertains to both incremental and disruptive changes in business models, services, products, or processes across any sector.

As in the case of ‘creativity,’ it can be concluded that working environments for artists and designers, centred on the creation processes and the surrounding mentality that enables them, serve as greenhouses for innovation. This is because these environments encompass social, behavioural, and development-focused elements, including open-mindedness, passion, energy, enthusiasm, focused mindsets, authenticity, non-hierarchical structures, respect, active listening, observation, trust, and integrity. Simplicity and allowing room for risk and failure are also important components to consider.

If arts & design-based collaboration and cross-innovation are enabled, orchestrated, and championed for systemic impact, we could potentially consider the practice itself as a disruptive innovator, changing the way sectors collaborate and altering existing industries.

Arts & design-based collaboration and cross-innovation is hereafter used as an umbrella term and entirely written out or referred to as **‘the practice’**.

Conclusions

When developing the practice, it is important to acknowledge its many variations until today. The extensive diversity in the practice, various means and objectives, professional contexts and sectors, and amounts of different terms are challenges to the development of the field. The nature of the practice demands specific intention, focus, and strategy. This is essential for succeeding in systemic development efforts.

Currently different terms are used by different professionals and scholars, giving these different meanings. It has become evident that clarity about the practice must be attained through the attention of discourse. We need to be reminded of what the practice means in essence when it is talked or written about.

This brief suggests a taxonomy starting hierarchically with arts & design-based collaboration and cross-innovation. Under the wider umbrella, one can find terms as artistic interventions and cross-innovation as well as other associated terms that can be seen as variations of the practice or tools and methods within it. As the practice today still finds itself at the cradle of its development it is important to strategise and thus also choose terminology which reflects the idea of systemic change, opportunity and orchestration. Arts and design-based collaboration & cross-innovation is a just and sufficiently comprehensive term to use.

5 How policy can best drive the practice

“Innovation in Europe often happens with the support of public policies and subsidies. As economic literature shows, the private sector often invests after the public sector has made the high-risk investments. In the best-case scenarios, this leads to a mutually supportive relationship between innovators and public policy, often integrating critical contributions from research and academic institutions.”²⁰

Efficient policy is rare, which results in a lack of education, training and inter-sectorial outreach, failing or disconnected ecosystems. Firstly, this chapter brings up some observed issues in policy, which have seemingly slowed down the development of the practice. Secondly, the chapter discusses why policy needs to address the practice. Finally, this chapter exemplifies how this can be done through national level orchestrations of the ecosystem.

Pitfalls in policy development

The lack of inter-sectorial readiness

One significant challenge seems to be governance of ministries and institutions, and the way in which work is organised, both in the EU administration, and in national governments. The practice is inter-sectorial by its core, and it cannot be developed further within one sector only. Inter-sectorial readiness is lacking, meaning that inter-sectorial approaches enabling fluid dialogues, flexibility, and agility across departments are needed to make the needed changes. Inter-sectorial readiness is about enabling new work methods, new collaborations internally with joint areas of responsibilities. Or it could mean new external inter-sectorial departments with the capacity to facilitate forward cross-sectorial developments.

No matter what one thinks and believes about the challenges of the practice, it is the sectorial differences in mindset, habits, language, and ways of doing that have likely slowed down the emergence of the practice. No one likes to go beyond his or her comfort zone, but if we do not go there, nothing new will happen.

The saturation around creativity

Culture and creative sectors do not own creativity, but creativity is everywhere. There is a risk of talking about creativity without specifically defining the term. This does not only concern policy, but it concerns discourse in the public domain at large. For example, when addressing how job creation could be boosted when talking about the untapped innovation and job creation potential of the CCS sectors.

²⁰ The role of public policies in developing entrepreneurial and innovation potential of the cultural and creative sectors. Report of the OMC (open method of coordination) working group of member states' experts. European Commission, 2018
Mariana Mazzucato, The entrepreneurial state, 2013; <https://marianamazzucato.com/entrepreneurial-state/>

Generally, one should exercise caution when using the term ‘creativity,’ as it may have reached saturation point. ‘Creativity’ has been extensively employed in ambiguous contexts. The concern is that we risk entirely losing traction for the word (how it is generated, what it yields, and for whom). Nevertheless, it is important to systemise arts and design-based creativity, and to be mindful about the use of terms.

Opaque policy language

Several documents examined mention the potential of culture and creativity in innovation, society and economy, spillovers, competitiveness of CCS, innovation potential with CCS, job creation through CCS. However, most documents are not explicit about the practice.

Nebulous language will not translate into understanding of the practice, efficient policy, or relevant education and training. One observation is also that technical language and policy discourse need to be translated into simple and clear descriptions providing greater clarification on what the practice is about.

Practice-related terms vary, which implies an obstacle for development. This would mean that we find ourselves with missed opportunities for the development agendas, for the practice as such, for the CCS, as well as for the macro level societal development.

Failing to be explicit about the practice also poses a risk in the evaluation of funding calls as there is a risk of interpretation of the evaluators in charge. That will support less pertinent projects and programmes and the continued limbo state of the practice.

The change of terminology, and development of variations of the practice on an EU policy level and the absorption of artistic interventions into a wider macro level discourse and language, may have contributed to the feeling that there is less action now than ten to fifteen years ago with respect to artistic interventions in organisations. This leads us back to terminology and interpretation of practice and practices, as we have different ideas of what the different associated terms imply.

To sum up, it is important that public documents address the masses of practitioners who are the target groups. It is crucial to avoid policy discourse that is trend sensitive and continues to vary. Explicitness about the practice is vital, otherwise opportunities stay within the echo-chamber of a selected, informed audience, and the practice loses strength as it fails to develop efficiently.

The need for dynamic, informed and explicit policy

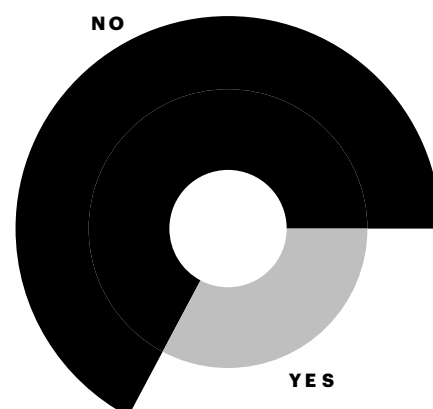
The study indicated the following key needs for boosting the development of the practice: funding, research, training, awareness, skills and policy.

In terms of combined words, “policy directives” came first. Policy is at the core when establishing opportunities and programmes for awareness, education, and funding.

It is noted that the practice lacks address in national and international cultural policy discourse (except from what we have seen above from EU policy).

Do you know any **policy frameworks** for the cross-over support?

58 responses



- At national, regional, and local levels, the practice is still often driven by convinced professionals, individuals, who do not necessarily have any support from policy frameworks or strategies. This does not mean that the existing practice is not qualitative, just that it is not supported nor facilitated and orchestrated as it should be, leading to slowing down of the overall establishment of the practice.

In the countries where the study identified higher activity of the practice (e.g. Finland, Germany, UK, US and the Netherlands) many challenges have been identified, such as the lack of policy orchestration.

In Europe, the CCS cannot drive the practice, at least not without policy support. This is simply because the narrative about arts and design-based collaboration & cross-innovation is not thoroughly integrated in the CCS. The diverse sectors within the CCS have not yet embraced the practice as an opportunity for business model innovation and value repositioning. There is a need to rethink objectives, strategies and how to integrate the narrative both within companies, non-for profits and in education and training.

The narration of the practice is often lacking and/or is misunderstood in other sectors. This means that it is challenging for other sectors to lead the practice forward. And why would they lead, without the active and structured engagement of the CCS?

The practice needs efficient policies to drive the development. Orchestration of the practice requires a concerted effort by policymakers, academia, CCS institutions, artists, professionals from CCS and from other sectors to advocate the value of the practice and create a supportive environment for its implementation. The question is what kind of formalisation of the practice is needed, in order for the policy to be able to drive the practice in an efficient way?

CCS need to be recognised as powerhouses for transformation, innovation, and development transversally. This recognition of the CCS should be taken one step further through different forms of institutionalisation of CCS, arts and design-based collaboration & cross-innovation related policies. This is not far-fetched as cultural practice and cultural expression is a fundamental cultural right of individual citizens. The right of everyone to self-development, the freedom to enjoy the arts, and the right to one's own culture is safeguarded as part of cultural rights.

This means that policies, conventions and norms must be established for guaranteeing mobilisation of financial and human resources to the benefit of CCS, and in this case arts & design-based collaboration and cross-innovation.

To enable sustainability in this sense, it is important to inscribe the practice in policy areas other than culture to appear under the radar of the often-seen idea "cultural measures are the first ones to be cut".

It is important to identify stable institutions responsible for industrial, economic and cultural development, such as councils, federations, innovation and development agencies to ensure that the practice is inscribed in their mission statement, and that they shall build on previously undertaken actions, programmes and pilot initiatives.

Solely such institutionalisation procedures can ensure long term strategies with KPIs, inscribing the practice to benefit wider communities of citizens. To achieve this the ecosystem must be connected to other sectors and areas of policies. This comes down to the formalisation process of the practice. Formalising the practice for policy involves the creation of a set of guidelines for actions, behaviours, and processes to function as a roadmap to follow. Equally, it means that arts and culture must be integrated in other policy areas.

We introduce two inspirational case examples of policy approaches that relate to the practice.

Firstly, at the EU level, one can observe the institutionalisation process regarding arts, culture and health, which has become a forerunner for sector specific collaboration with the CCS. There is growing momentum for arts, culture and health in policy, which can be seen as a result of continuous work of committed practitioners, growing amount of expertise, research, networks and national level awareness raising also in terms of supportive policies.

The 2019–2022 Council Work Plan for Culture had *Cohesion and well-being* as one of the six priorities. In 2021 a call for preparatory action was launched: *‘Bottom-up Policy Development for Culture & Well-being in the EU’*. The call was won by a consortium of partners that implemented the project *Culture for Health*²¹ which had the ambition to trigger a true policy change in the EU affecting both regional and local levels - bringing closer together the health, cultural and social policies. The large-scale mapping of arts and health initiatives sheds light on the scale of the practical activities around Europe, and the health and well-being effects of different arts and culture activities. The final project report proposes that culture should be an integral part of the EU’s health strategy. Wider recognition is still needed in health bodies and in health policy²². The 2023- 2026 Council Work Plan for Culture²³ plans to build on the previous preparatory action and foresees strategic meetings on including culture in health policies with a focus on exchanging good practices especially in mental health. One of the target outputs worth mentioning is *“Raising awareness of the positive effects of culture and creating more cross-sectorial cooperation among decision-makers.”* The positive momentum and policy driven establishment of the arts & health practices serve as an inspiration for the overall establishment of the practice.

Secondly, another opportunity for dynamic practice would be to integrate professionals with background and educational history from arts, culture and creative sectors in public administration. The complementary views and mindsets are needed to arrive at innovation and development. This would not necessarily mean placing professionals currently working as artists in policy-making teams. However, the latter option could also be one exploratory approach.

One example of such an approach can be found in the government of the United Kingdom, through the policy lab²⁴ initiative. Its mission is to “radically improve policy-making through design, innovation and people-centred approaches”. The methods used are grounded in evidence,

²¹ Cultureforhealth.eu

²² Recognising the value of the arts: calling for strategies and action to support health challenges - Friends of Europe

²³ <https://culture.ec.europa.eu/news/council-of-ministers-agrees-on-new-eu-work-plan-for-culture-2023-2026>

²⁴ <https://openpolicy.blog.gov.uk/about/>
<https://openpolicy.blog.gov.uk/2022/05/18/launching-our-experimental-policy-design-methods/>

participation and experimentation. MANIFEST²⁵ is one of the policy labs' initiatives evaluating artistic approaches and effects relevant for policy, and how artists can work with policymakers to channel those dimensions to improve the process of policymaking. Three artists have initially been hosted in three different policy teams, working closely with the teams on topics including community ownership, the use of science and evidence in policy, and multiple disadvantages in it²⁶. This is a clear example of the practice in the policy field.

Orchestration of the national ecosystem

This section concludes with good practice orchestration and policy governance. It also gives an example of what a dynamic ecosystem can look like focusing on different entities and functions in the value chain of the practice.

Regardless of the type of governance approach, whether public or private-public, in culture and this specific practice, it is crucial to establish a national entity that champions and orchestrates the practice as a cohesive whole.

The connection and dynamic between the ecosystem elements must be led by inter-sectorial ready policy leading by example. It is important to lead a dialogue with a shared mission, finding roles and added values for operators in the ecosystem. This can only be done with a collaborative mindset aiming at sustainability, the 2030 agenda, and far beyond.

Of key importance is an open-minded cultural policy and the embracing of culture in industrial and other policy fields beyond culture, creating a dynamic ecosystem.

It is important to understand the culture and creative sectors, their challenges and functioning when developing the practice. Thus, the core of the development must be driven from cultural policy and CCS.

However, culture is still a sector, often of low hierarchical ranking within government systems and this is another reason to embrace the practice within industrial, innovation, economic and other policy targeting both economic and societal prosperity with foresight. To a certain extent, this can perhaps result in more stability for the policies. The responsibility for making this happen however, is entirely inter-sectorial.

Orchestration at a national level plays an essential role in the development of relevant policy and in the establishment of the ecosystem's inter-connectivity. Below are listed some key points that are important for the effective orchestration of good practices at the national level.

²⁵ <https://openpolicy.blog.gov.uk/2023/01/18/launching-manifest-our-new-initiative-to-evaluate-the-role-of-art-in-policy/>

²⁶ <https://openpolicy.blog.gov.uk/2023/06/21/manifest-what-we-have-learnt-so-far-from-artists-working-in-policy/>

Actions:

- A** Formalising the practice for policy involves the need for an **inter-sectorial ministerial working group** to set up a roadmap: a set of guidelines for actions, behaviours, and processes to follow. This includes definitions of what orchestrating, structuralising, and formalising the practice would mean to the involved stakeholders, what it results in and how it will impact the different sectorial responsibility areas. This work is about adding the capacity for inter-sectorial policy readiness. The participants constituting this group should be representatives from different ministries such as economy, finance, foresight departments, innovation, technology etc. The assignment should be to facilitate and follow the work and the establishment of arts and design-based collaboration & cross-innovation within the different sectors. The ministry of culture should have a role to chair the working group and have a responsibility of following up the practice across sectors. This group should enable and activate a national level orchestration entity for the practice.
- B** A **national level orchestration entity** should be set up to manage the orchestration over time and to serve as the expertise body for the inter-sectorial ministerial working group. This entity (or department) can be integrated within a public or public-private council, institution or other kind of organisation. Thus, this is a non-political entity with a remit to set the agenda for the development of the practice, serving as a focal point connecting policymakers and various ecosystem operators. It should facilitate the practice in forms of promotion and funding opportunities for all kinds of operators (including independent workers and micro-enterprises). Moreover, it should identify the optimal points for connections, exchange, flow between arts, design (culture policy) and other sectors (policy areas), evaluation support and standard setting tools, boosting intermediary exchange and dissemination of best practices, legal issues and intellectual property questions, trust building and inter-sectorial dialogues, needs of skill-building, advocate for education, and research needs, international exchange of expertise, and finally to enable a connected and strong ecosystem. Good intermediary skills are needed in leading this work to connect the dots in terms of practice and in understanding language of different sectors and being able to facilitate efficiently.

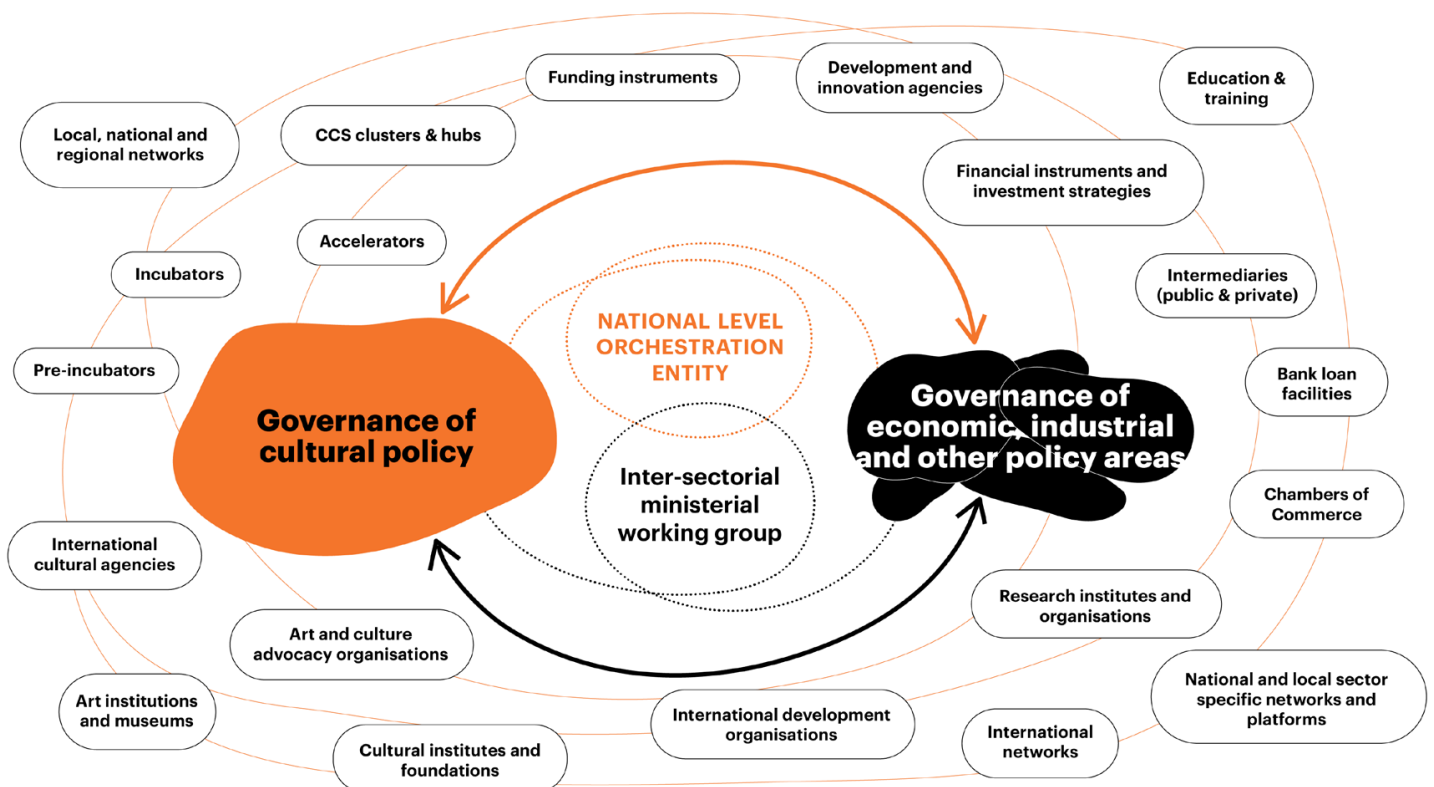
Guidelines:

- C** **Being explicit about the practice and recognising the different types of the practice** in policies, funding calls and all other development is crucial for its development. Clarification and delimitation of what the practice means and how it relates to spillovers, creativity, innovation and sustainability, etc. The identification of opportunities must be facilitated through the usage of clear language. To have the practice explicitly and clearly included in strategy documents is a precursor for policy actions with difference.
- D** All types of **different forms of the practice should be addressed equally**. From a societal innovation or CCS business model diversification perspective, they are all just as interesting, given that they offer diverse opportunities for artists and designers. However, the practice also requires individual address, as they are about dialogues and interaction in very different fields and sectors, and position in various ways relating to markets, revenue or means through subsidies and cultural grants. This diversity in means and objectives need to be acknowledged and thus different knowledge and insights are needed for their individual development.
- E** **Revise narration of the practice and reframe its value**. The practice is not black or white, it is not about instrumentalisation, but with all possible colours of objectives. The practice is about being sustainable and strategic about the offer of skills and mindsets and the demand of the same in other fields and sectors. The narrative of the practice must be well-thought out and independent, and not limited to sector specific terms or language serving only one objective but acknowledge the various values of the practice. Simultaneously, the narration of the practice needs to seek support in the economic and instrumental value of the CCSs, as well as the discourses of intrinsic values of arts and culture.
- F** No matter what type of the practice we talk about, it is important to **adapt to the development from a 'client' perspective**. It may be beneficiary in Europe to let in more of the market driven perspective and approach that can be observed in the USA with a very client-oriented discourse. This applies to networks, education, policy and private and public entities working in the intermediary function. Any public orchestration needs to be aware of the possible effects on the development of the market-based activities, and how they are best supported (and not disrupted) with policy related orchestration.
- G** **Address the awareness raising needs from a 360-degree perspective** (business, leadership, management, public administration and arts and culture sector). Both in education and training, as well as in professional life. Programmes addressing the skills and mindsets stemming from the creative and design process, as well as opportunities on different types of practice needs to be launched early.
- H** **Create a balance between subsidised practice and business**. An important task for the entity in charge of ecosystem orchestration will be to lead in a way so balance is created between public and private operators. At the core of this attention are public and private intermediaries. It will be important to embrace existing operators and provide opportunity to develop the practice, taking into account the different realities and working conditions between public and private entities.

Orchestration of arts & design-based collaboration and cross-innovation directly links to a functioning ecosystem enabling the practice on various levels, interacting with various sectors. The ecosystem model below presents a macro level view of needed components for the development of the wider practice. The model provides an overview of an environment that can be conducive to developing the practice. All elements and functions are crucial for a prosperous practice.

Some examples of operators are presented in the appendix.

The ecosystem of the practice (Arts and design-based collaboration and cross-innovation)



At an early stage of the development of the elements such as intermediaries, education & training, clusters and hubs, and funding instruments for research refinement are all crucial components. The practice needs establishment by professionals who understand its opportunities. It will also be important to introduce it in different kinds of art institutions, including museums, art and culture centres. These can be drivers and producers of the practice and will also be able to benefit from business model innovation.

Research and development do not appear in the ecosystem as stand-alone elements, but are rather topics that should transcend through other elements. Incentives such as vouchers and competitions also support functions that can be delivered through ecosystem elements.

Training for investors and training for banks are important topics for financing the companies created by artists, designers and intermediaries. Impact investment is a great opportunity for the practice, and for the same categories, but a more urgent address would be entrepreneurship education and training within the arts.

The clients for the practice are everywhere; everyone in the ecosystem is a beneficiary of this practice. This includes the public and private sector, culture and other sectors.

Furthermore, it is important to consider the ways in which a city, region or country can plug into the international knowledge exchange and support the international connectivity of local ecosystem operators.

Conclusions

At the EU level, it will be important to follow how the topic of arts & health is integrated and embraced by the EU Health policy. Equally it will be important to see how the EU member states adapt to this topic's policy trajectory of the EU. Many valuable insights could come out of this inter-sectorial process and pave the way for similar integration of arts and design-based collaboration & innovation in other policy areas. Thus, it would be important that an inclusive research team (practitioners, academia and policymakers) follows this process.

Orchestration at a national level plays an essential role in the development of relevant policy and in the establishment of the ecosystem's inter-connectivity. The keystones for enabling an efficient practice orchestration and policy governance will be to settle a working group created with focal points from different ministries, with inclusive participation from active ecosystem operators. A cornerstone will also be the constitution of the national level orchestration entity and its ability to support and facilitate the practice. This work will rely on the ground set by legislation and how this orchestration entity will be empowered by national level inter-sectorial policies.

6 The policy and practice state of play

This chapter zooms in on the practice and on associated terminology in the EU context. It also brings up some examples on national and regional levels.

The EU can be seen as a trendsetter for European countries in regard to policies and programmes implemented. It is probable that one of the reasons is the attractive large-scale funding possibilities that the EU offers. The question is how much has the EU inspired member states to lead on the development of the practice? If that is not the case, what are the reasons?

In the study, some respondents and interviewees expressed the view that they experience less activity in the practice today than 10 years ago. Why is this? Could this in part be attributable to changing terminology or opaque language around the practice?

• More topical today – but not enough traction. Increased awareness – but no broad adoption.

A practice in limbo

The survey implemented as a first element of the study showed that approximately 80% of the survey respondents believe that the practice is more topical today than ten years ago. A lot more experience has been gained in the last 10 years, more evidence has been collected, the practice is now aligned with the SDG agenda, the post Covid context and the VUCA (Volatile, Uncertain, Complex, Ambiguous) society, which needs business model innovation and more diversified and disruptive approaches. We seem to be closer than ever to a momentum for the practice.

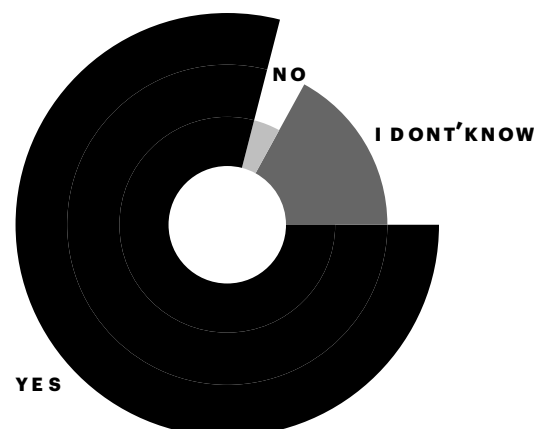
Until now the practice seems to be cyclical and of different spread to countries. Possible reasons for cyclical are likely due to the political views and different governments in place, meaning that strategies and policies are not always prioritised by successors. The cyclical appearance of the practice can also have its roots in changing, and non-explicit technical policy language used as it was described earlier, as well as varied understanding of what the practice means and enables.

If we today are closer to a momentum, with more knowledge, topicality and reasons for activating the practice, the actual traction around the practice is experienced by respondents and interviewees in varied ways.

Ten to fifteen years ago several interesting EU funded projects were implemented such as Creative Clash (2009-2011), Training Artists for Innovation (2013), Creating, Innovating, Disrupting Through Arts & Business Organisations (2014) Connecting Art & Business (2013-2015). “Artistic interventions” was the terminology used in most of these cases

Is the development of creative cross-innovative practices now more topical than 10 years ago? Is the topic gaining more traction?

58 responses



and enters into the concept of the practice as it is defined in this brief. The projects in question exemplify practice, raise awareness, advise artists and intermediaries on micro-levels about how the practice should be implemented from practical standpoints.

The Creative Clash consortium produced a policy recommendation paper²⁷ underlining how artistic interventions could contribute to the EU 2020 Strategy. That paper is still highly relevant as it is explicit about the practice, it exemplifies cases and evidence of impact, it contextualises the practice in EU strategy and economic and social development, and it contains relevant policy recommendations waiting for activation such as further awareness raising and support frameworks for the practice.

• The discourse and contexts about the practice have evolved and varied. The interest and curiosity for artistic interventions in organisations seems to have diminished and been replaced by the arts and well-being discourse, market-oriented arts-based services, arts and technology, and arts and science.

The practice was integrated under the terminology “Cultural and Creative Spillovers” in 2014 when the European Research Partnership on Cultural and Creative Spillovers²⁸ was launched. It aims to evaluate, in a holistic way, cultural and creative spillovers, which they defined as: “The process by which activities in the arts, culture and creative industries have a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital.” The practice clearly enters that definition clarifying partly what spillovers are and what they mean.

In 2015, the European Research Partnership on Cultural and Creative Spillovers commissioned the “Preliminary evidence review on cultural and creative spillovers”²⁹ along with a follow-up review³⁰ in 2018. This follow-up review provided an overview of how the debate on spillovers had progressed with the findings and recommendations of the preliminary review in mind. The follow-up review concluded that the definitions of arts, culture and thus spillovers vary and had challenged the progress of the spillover debate.

Cultural and Creative Crossovers was the term used during the Latvian Presidency of the EU 2015 and the conference “Partnering culture with other sectors to maximise creativity, growth and innovation”³¹. The terminology of cultural and creative crossovers seemingly started to appear in 2015.

²⁷ TILLT Europe, Creative Clash, Artistic Interventions to stimulate innovation, sustainability and inclusiveness, 2011

²⁸ Arts Council England, Creative England, European centre for creative economy, European Cultural Foundation, European Creative Business Network

²⁹ Preliminary evidence review on cultural and creative spillovers, 2015, Tom Fleming Creative Consultancy

³⁰ Cultural and Creative Spillovers in Europe, a follow up review, Nicole Mc Neilly, 2018

³¹ https://eu2015.lv/images/notikumi/2015_03_11_CROSSCULT_conference_programme.pdf

In Germany, the Competence Centre for Cultural and Creative Industries published a policy directed report in 2022 “Success factors of cross innovation with the cultural and creative industries”³² underlining the important partner role of the Cultural and Creative Industries as “crisis navigator” and “transformation facilitator”. The main points from a macro policy level angle addressed the importance of awareness raising and expectation management by institutions that can work as intermediaries and that educational aspects around the practice must be established.

The practice in EU policy

The scope of the study leading to this policy brief has enabled the creation of an overview of EU policy documents relating to the practice. The initial tracing of the practice in policy documents was limited to survey respondent and team knowledge.

It is visible that the practice has been integrated in EU policy where changing terminology, concepts and ideas are used, such as “cultural and creative spillovers”, “CCS as sources for creativity and innovation”, “cultural and creative crossovers” and that it has been acknowledged how important it is to streamline culture into several different policies and programmes. Various types of EU documents have addressed the practice through discourse that is related to it.

As early as 2010, the “Green Paper: Unlocking the potential of cultural and creative industries addressed” the challenge *“to move towards a creative economy by catalysing the spill-over effects of CCIs on a wide range of economic and social contexts”*. Moreover, the document lists various important points. For instance, it suggests “joint responsibility” from the education and cultural sectors, and systematic and sustainable partnerships between both sides to foster creative, entrepreneurial and intercultural skills that will help us better respond to new economic and social challenges. Furthermore, it states *“A more intensive, systematic, and wide-ranging collaboration between the arts, academic and scientific institutions should be promoted, as well as private-public initiatives to support artist-led experimentation.”* It names, *“as part of the “Innovation Union” flagship initiative, specific actions will be undertaken to strengthen the role of CCIs as a catalyst for innovation and structural Change”*. In addition, it addresses questions such as *“How to foster art and design schools/business partnerships as a way to promote incubation, start-ups and entrepreneurship, as well as e-skills development?”* and *“How to accelerate the positive spill-over effects that culture and CCIs can produce on the wider economy and society?”*

In the European Economic and Social Committee opinion from 2013 “Promoting cultural and creative sectors for growth and jobs in the EU”³³, the practice can be related to through statements such as *“The Committee believes that for Europe culture and creativity are a key contributor to competitiveness across all economic and social sectors; a source of rich potential in terms of more, better jobs...”* and *“Culture and creative sectors are factors for local development and drivers of industrial change”*.

In the 2015 document “Council conclusions on cultural and creative crossovers to stimulate innovation, economic sustainability, and social

³² Kompetenzzentrum Kultur- und Kreativwirtschaft, Erfolgsfaktoren von Cross Innovation mit der Kultur- und Kreativwirtschaft, 2022
<https://www.prognos.com/en/project/cross-innovation-success-factors-cultural-and-creative-industries>

³³ Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions: Promoting cultural and creative sectors for growth and jobs in the EU COM(2012) 537 final

inclusion”³⁴, the European Council invites member states to take action by means of awareness raising, integrating culture in inter-sectorial policy thinking, developing ecosystems, continuing mapping and data collection, as well as through many other approaches.

The EU OMC (Open Method of Coordination) report³⁵ on “The role of public policies in developing entrepreneurial and innovation potential of the cultural and creative sectors” is a rich report addressing cultural and creative sectors and acknowledging its nature of many micro-enterprises. It also recognises the crucial need for finding them innovative business models, as well as the need to *“better grasp and appreciate the CCS value chains for their real contribution to the economy and society at large”*.

In addition, the report states that *“CCS’s play an important role, which is often not appropriately reflected in terms of the creator’s income and reputation. This is particularly the case as cultural, creative and innovative input occurs at the beginning of the value chain (i.e. at the conception and creation stage), but is often not appropriately reflected in the economic value-added in the stages following creation, in particular in production and dissemination. This leads to problems with value gaps/income.”* This also connects to the value created and sparked with arts & design-based collaboration and cross-innovation. The report includes several recommendations for policymakers that still are valid today.

EU documents such as the European Agenda for Culture set out the overall goals and priorities for the EU’s cultural policy, while the EU Council Work Plan on Culture outlines the actions and measures that will be taken to achieve these goals during a specific period. The work plan is periodically updated to reflect the most recent priorities and actions of the Council in relation to culture. The Council conclusions on the EU work plan for culture 2022 mention “cultural and creative crossovers” under the topic financing and innovation. They also state that *“Experts will review what has been implemented so far and discuss measures for future work at European level”*. The Council Resolution on the EU Work Plan for Culture 2023–2026 addresses needs, priorities and actions related to the practice. Even though the wording of cultural and creative crossovers, creative cross-innovations, or arts-based innovation, arts & design-based collaboration & cross-innovation do not appear, the focus lies on “cross-sector” and culture and health.

The “Council conclusions on the recovery, resilience and sustainability of the cultural and creative sectors” invite member states and the commission to *“Promote the further development of new business models by the CCS, for example by harnessing the potential of data, that respond to economic, digital, societal and environmental challenges”*, and *“Further encourage partnerships between the CCS and other policy sectors (e.g. health, education, youth, science, research and innovation, environment, employment, social affairs, tourism), in order to take advantage of the benefits of culture for well-being and sustainability by making full use of existing structures and programmes where relevant”*. It offers insight and includes recommendations such as *“Recognize the innovative potential of the cultural and creative sectors, not only for the economy but also for society and well-being”*, *“Ensure a broader definition of innovation beyond technology in all policy support actions”* and *“Target and include the cultural and creative sectors in innovation and entrepreneurship support structures”*.

³⁴ Council conclusions on cultural and creative crossovers to stimulate innovation, economic sustainability and social inclusion (2015/C 172/04) Council of the European Union

³⁵ The role of public policies in developing entrepreneurial and innovation potential of the cultural and creative sectors. Report of the OMC (Open Method of Coordination) working group of Member States’ experts. 2018, Directorate-General for Education, Youth, Sport and Culture, European Commission

Creative Flip is an EU co-funded project that addresses vast topics including cross-sectorial collaborations. Held in 2020, their conference “CCS Ecosystems, Flipping the Odds, Creative Flip, Financing, Innovation, Entrepreneurship and wider Ecosystem support for Cultural and Creative Sectors” included the practice as crossovers, and the conference report³⁶ brought up the Cross-sectorial Council Conclusions from 2015³⁷ and concluded that almost all of them were still valid.

It is too early to address the applied action to “The Council Resolution on the EU Work Plan for Culture 2023–2026, but it lists four priorities that could theoretically include the practice: 1. Artists and cultural professionals: empowering the cultural and creative sectors; 2. Culture for the people: enhancing cultural participation and the role of culture in society; 3. Culture for the planet: unleashing the power of culture; 4. Culture for co-creative partnerships: strengthening the cultural dimension of the EU external relations.

Different DGs within the European Commission work with cross-sector approaches. DG for Internal Market, Industry, Entrepreneurship and SMEs, Unit for Proximity, Social Economy, Creative Industries (DG GROW) ordered an impulse paper in 2019 from KEA³⁸ that paved the way for some CCS consultation meetings and workshops.

Since then, DG GROW have been working in an action-oriented manner with the WORTH project³⁹. However, to a considerable extent this project addresses innovation within design and creation-oriented fields such as fashion and textile, footwear, leather and fur, furniture/home decoration/interior design, jewellery and accessories, even though this implies collaboration with technology providers. DG GROW has also contributed to developing the New European Bauhaus initiative highlighting the transformative potential of the CCS in green deal delivery.

Examples of European programmes and projects

The streamlining of culture and creative sectors in EU Policy has to date translated into many programmes that have the potential to deal with the practice, such as Horizon Europe, European Institute of Innovation & Technology (EIT), Erasmus +, ST+ARTS, and New European Bauhaus (NEB). These programmes should translate to interesting opportunities for the practice, especially if these projects succeed in connecting and exchanging about generated knowledge, networks and conclusions. Thereafter, relevant insights need to be disseminated and shared in a broad and target specific way. The chapter lists the EU policy initiatives as parts of a greater puzzle; innovative policy ecosystems, insight on research through the arts, clarity on skills needed, and funding and financing schemes.

Culture Action Europe published in 2022 a position paper⁴⁰ on the New European Bauhaus⁴¹ (NEB) meaning that culture did not seem to be

³⁶ CCS Ecosystems, Flipping the Odds, Financing, Innovation, Entrepreneurship and wider Ecosystem support for Cultural and Creative Sectors, Conference Conclusions” 2019 in the context of Creative Flip Project led by Goethe-Institute, co-funded by the European Commission

³⁷ Council conclusions on cultural and creative crossovers to stimulate innovation, economic sustainability and social inclusion (2015/C 172/04) The Council of the European Union

³⁸ <https://op.europa.eu/en/publication-detail/-/publication/cd264783-3977-11e9-8d04-01aa75ed71a1>

³⁹ https://worth-partnership.ec.europa.eu/index_en#about

⁴⁰ <https://cultureactioneurope.org/news/cae-position-paper-on-the-new-european-bauhaus/>

⁴¹ https://new-european-bauhaus.europa.eu/index_en

an equal partner in the co-creation phase of NEB. The position paper contains various policy recommendations which includes *“Artists, cultural and creative workers from all cultural sectors - also beyond the heritage, design and architecture domains -, as well as non-tangible art forms, including digital creation, should be better featured as key interlocutors and equal partners of the initiative, highlighting their active role in ‘bringing the Green Deal closer to the citizens’ in a trans-disciplinary way and in dialogue with other disciplines...”*. The position paper argues for more structural development of culture, and its integration in other sectors through the realisation of inter-sectorial policies in the areas such as sustainability, environment, and urbanism.

One project that came out of the call *Support the deployment of lighthouse demonstrators for the New European Bauhaus initiative in the context of Horizon Europe missions*⁴² is Cultuurcampus: a sustainable hub of arts, research, learning and community as catalyst, through blending education, research, policy, and culture, and considering the lived experiences of its residents, Cultuurcampus aims to transform the disadvantaged urban area of Rotterdam South (NL).

This project can be seen as a development in the right direction as it allows art to act as a catalyst in other fields. Thus, it can provide evidence and development of the practice in the NEB context. It is important to make sure that development of the practice is related and aligned with the main objectives being sustainable development of the CCS, and not based on the political pressure or trends, or just as an instrumentalisation of the CCS for other sectors.

The Creative Pact for Skills was set up in 2022 with the support of the European Commission. This large-scale skills partnership was part of the Cultural and Creative Industries Ecosystem.

The partnership aims to establish a shared model for skills development in Europe to pool resources and engage in concrete upskilling and reskilling initiatives in the cultural and creative industries. This partnership is based on the Pact for Skills, one of the flagship initiatives under the European Skills Agenda for sustainable competitiveness, social fairness, and resilience. The manifesto of The Creative Pact for Skills Manifesto outlines the goals and commitments of the large-scale skills partnership.

Among the ambitions of the agenda *“is to promote a life-long learning ecosystem that is relevant, accessible, and affordable for all sector professionals – including self-employed - throughout their careers, while reinforcing synergies and the pooling of resources between existing sector skills initiatives across Europe”*, and *“to promote new learning models and more qualitative learning opportunities with a priority focus on digital, green, entrepreneurial skills, and with a special attention to on-the-job learning - in order to equip Cultural and Creative sectors’ professionals with key skills needed to address the current and future challenges faced by the ecosystem and secure individual career paths”*.

Among the priority skills to be addressed are the well-established transversal and transformative skills that lead to cross-sectorial innovations that benefit not only the creative professionals themselves, but also the economy and society at large.

One indicator listed among the KPIs for evaluating the partnership “new training models and tools” with a focus on cross-sectorial within or beyond CCS ecosystem, pilot projects created and tested by the stakeholders in the partnership: number of new training initiatives, programmes, material, tools, etc.

This also means that the Creative Pact for Skills should be able to deliver informed results that can be used by policymakers and academia to transform educational programmes in practice in relation to art, culture, management, leadership and public administration programmes.

⁴² https://ec.europa.eu/commission/presscorner/detail/en/ip_22_2780

European Cooperation in Science & Technology (COST) funds interdisciplinary research networks called COST Actions. One of the actions is the European Forum for Advanced Practices (EFAP)⁴³, an inclusive research network started in 2019, originating from universities, NGOs and community-based organisations, independent research entities, museums, and a wide range of arts academies. EFAP's broad goal is to establish a dialogue across the boundaries that often separate these contexts and to promote exchange with a focus on emergent forms of artistic- and practice-based research. EFAP aims to highlight what is needed, addressing, complexities of society and the untapped potential of generating knowledge and innovation through the arts.

Cyanotypes⁴⁴ is an EU co-funded project launched in 2023 addressing urgent (as a post-Covid measure) and future skills needed for the triple transition (green, digital and social) and explores how European CCS can contribute their skills and talents to make European society fit for the future. The skills mapping in this project has the potential to bring in more information on how can artists and creatives help to build much-needed capacities for implementing a systematic change. The project will produce educational modules that indicate and share creative confidence to drive green transformation processes.

Aforementioned projects like European Forum for Advanced Practices (EFAP) and Cyanotypes have the potential to deliver work that can be valuable given that these address skills and artistic research. These are important areas for furthering the practice. It will be important to look further at the inherent skills of arts and design disciplines⁴⁵, how they can be clarified further and how this can be used for positioning the practice in other sectors.

The gigantic EIT Culture & Creativity is the newest EIT Community on Knowledge and Innovation⁴⁶. Objectives stretch from empowering and connecting creatives and innovators across Europe, strengthening artistically driven innovation to harnessing the unique position of CCS to facilitate Europe's Green, Digital and Social transitions⁴⁷. As EIT Culture & Creativity director Bernd Fesel describes it, they are an 'Innovation Support Organisation' that also aims to widen the understanding of what innovation is about. Fesel means that crossovers are at the core of EIT C&C.

European Culture and Creative Industry Innovation Policy Platform, ekip⁴⁸, is a Horizon Europe funded project aiming to develop innovation policies and support mechanisms for the cultural and creative industries. Through inclusive and participatory consultation processes with cultural players across Europe, policies will be suggested and tested in a policy lab. In the policy lab, new formulations are produced, iterated, and tested in different partner city ecosystems. The project aims to create a "meta network of networks" of culture and creative sector operators. The members of this network will be consulted and involved in the development of the various policy recommendations. A model called LIEPT (Lund Innovation Ecosystems Portfolio Tracking), will be implemented to follow the effect of the policies in ecosystems.

⁴³ <https://advancedpractices.net/>

⁴⁴ <https://cyanotypes.website/>

⁴⁵ See chapter 9

⁴⁶ Originates in the Strategic Innovation Agenda of the European Institute of Innovation and Technology (EIT) 2021-2027: Boosting the Innovation Talent and Capacity of Europe and repealing Decision No 1312/2013/EU

⁴⁷ <https://eit-culture-creativity.eu/>

⁴⁸ <http://ekipengine.eu/>

That means that both ekip and EIT Culture & Creativity run policy initiatives but differently. Creative KIC *The Policy Club*, an initiative of the latter, will support and initiate innovation in policies and administrations, frameworks and regulation regimes for the CCS by fostering coordination and cross-fertilisation of public administrations and political institutions. The Policy Club's objective is to foster the easy actionable implementation of innovation in policies, frameworks, and regulations for the Cultural and Creative Sectors and Industries.

KIC C&C makes up a large-scale ecosystem by itself, and should provide an important context for advancing the practice as they state that they put cross-innovation and cross-fertilisation of different sectors and areas, ideas and players front and centre.

The direct relationship between the practice and the aforementioned projects and programmes is not always evident. The cross-sectorial thinking and potential is there, but more precision is needed on explicitness and the means to accomplish stated objectives.

The practice in local, national and regional policies

The lack of policy address was one of the conclusions of the underlying study. Some policy frameworks and documents that relate to the practice have been identified, however policies were sparsely indicated by respondents. This sub-chapter is divided into regional, national and local identified policies enabling the practice to grow. Several national strategies the study came across was too general addressing CCS innovation objectives.

There may well be other EU countries (and non-EU countries) that have included the practice in their policies.

It must be emphasised that the underlying study has not allowed any comparative analysis on all the EU member states and the EU policy. However, the exploration is based on the indications in the survey responses and on conversations with the various professionals and experts who participated.

Germany

The Federal Government's Cultural and Creative Industries Initiative⁴⁹ was in 2007 the result of a collaborative effort of the ministry and Federal Ministry for Economic Affairs and Energy and the Federal Government's Commissioner for Culture and the Media. The main objectives were to strengthen the competitiveness of the cultural and creative industries; enhance work opportunities for the sector; and better inform the public about the sector and its importance. *"The aim of the centre is to increase the visibility of the sector's potential, and position the CCI as a core economic sector and enabler for innovation and positive societal change"...* *"The project's key activities include: enabling collaborations between the cultural and creative industries and other industries"...* *"promoting its innovative potential and providing a networking platform"*⁵⁰. The Federal Government Centre of Excellence for the CCI also publishes an annual monitoring report analysing the importance of the culture and creative industries for the overall economy and present the development of the culture and creative industries. The 2021⁵¹ report contained several pages on the potential of cross-innovation, and exemplifies initiatives and challenges.

⁴⁹ <https://www.kultur-kreativ-wirtschaft.de/KUK/Navigation/DE/DieBranche/die-branche.html>

⁵⁰ The role of public policies in developing entrepreneurial and innovation potential of the cultural and creative sectors, Report of THE OMC (Open Method of Coordination) working group of Member States' experts, European Commission, DG EAC, 2018

⁵¹ <https://www.bmwk.de/Redaktion/EN/Publikationen/Wirtschaft/2021-cultural-and-creative-industries-monitoring-report.html>

Finland

In Finland, the document “Strategy for Cultural Policies 2025⁵²” by the Ministry of Culture and Education, puts arts and culture at the core of creativity and foresees a cross-sectorial cooperation. Among the opportunities listed in its SWOT analysis are: “Forms of public funding will be updated in a controlled fashion and there will also be more funding from other sources”, “There will be new ways of organising, disseminating, and funding services (also across sectorial boundaries and administrative branches)”, “The demand for experience and well-being services will be directed at arts and cultural services”.

The 2019 government programme states as one of its objectives the development of the creative industries. The same year, the Ministry of Economic Affairs and Employment, together with the Ministry of Education and Culture, launched a project to create a roadmap for creative economy. One implementation was also the set-up of the Creative Business Finland⁵³, a funding focal point to support the creative industry businesses as part of the government organisation Business Finland. “Based on the workshops held in December 2019 with broad participation of players in the creative industries, proposals for measures to promote the creative economy were listed under five main headings: identification of ecosystems and networks and changes in value chains, different kinds of skills shortages, development services for companies, measures related to promoting growth and internationalization, and assessment methods and indicators. Based on the proposals for measures, a common roadmap to remove obstacles to growth was drawn up in cooperation with representatives of the relevant sectors.”⁵⁴

The roadmap contributed to policy exchange about how creative industries and creative economy can grow and develop as a part of the economy. However, this has not led to an enhanced orchestration of arts and design-based collaboration and cross-innovation, even though the topic is recognised as one strand of necessary development. Two questions seem to open today: who bears the responsibility for steering and developing inter-sectoral dialogues? And what is the role of public authorities in propelling the practice forward?

⁵² <https://julkaisut.valtioneuvosto.fi/handle/10024/80577>

⁵³ <https://www.businessfinland.fi/en/for-finnish-customers/services/programs/creative-business-finland>

⁵⁴ https://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/162474/TEM_2020_48.pdf?sequence=1&isAllowed=y

Please refer to the appendix for more examples on policies.

Example of practice development in the US

The orchestration of the practice does not look the same in all countries of the world, because of different governance structures and fundamental values. The economic, financial, legal, cultural and historical backgrounds of countries have an effect on business priorities and underlying ideologies.

In the USA, the practice is driven from a market-based perspective. Americans for the Arts (AFA)⁵⁵ is a non-profit organisation that has an orchestrating function, serving, advancing, and leading the network of organisations and individuals who cultivate, promote, sustain, and support the arts in America. They also provide tools and information for arts advocacy. AFA is funded both by the government through National Endowment for the Arts, and by foundations, individuals, and memberships.

⁵⁵ <https://www.americansforthearts.org/>

AFA merged with Arts & Business Council of New York in 2005, and in 2008 with the Business Committee for the Arts (BCA) founded in 1967 by David Rockefeller. BCA encourages, inspires, and stimulates businesses to support the arts in the workplace, in education, and in the community. The BCA committee provides leadership on key initiatives including messaging, advocacy, and strategic alliances within the private-sector community.

AFA means that in the USA, the practice should be facilitated and promoted at state or local level to have the most impact. They link this to differing community needs, cultural realities and norms, organisational agendas and missions of the groups partnering and the fact that both artists and companies focus on local impact and presence.

In the USA, several Arts and Business Councils are working in different states and cities. AFA assists them, and other stakeholders, with a variety of toolkits, data sheets, workbooks, workshops, and learning opportunities to support the development of creative arts and business partnerships through their online platform⁵⁶.

AFA works on consistent and ongoing case-making to business and towards private sector policies supporting arts-based services. Through the development of company policies with the support of committed company leaders, they attempt to identify entry points by showcasing events that demonstrate the various benefits of the arts. At local level, they work to ensure that art is on the agenda whether it concerns chambers of commerce, marketing, tourism or development.

Arts & business is a topic that always has been important in the USA as consequent funding for artistic activity stems from the private sector. Philanthropists have wanted to see their names in different contexts. Today, strategic philanthropy has taken over as companies know that their action needs to resonate with their customers, communities, and employees, and create benefit for all. However, AFA is of the opinion that there is still a lot of work ahead to arrive at better understanding in the corporate world of the role of artists' skills and competency and the ways in which these can create benefit through different kind of arts and design-based collaboration & cross-innovation.

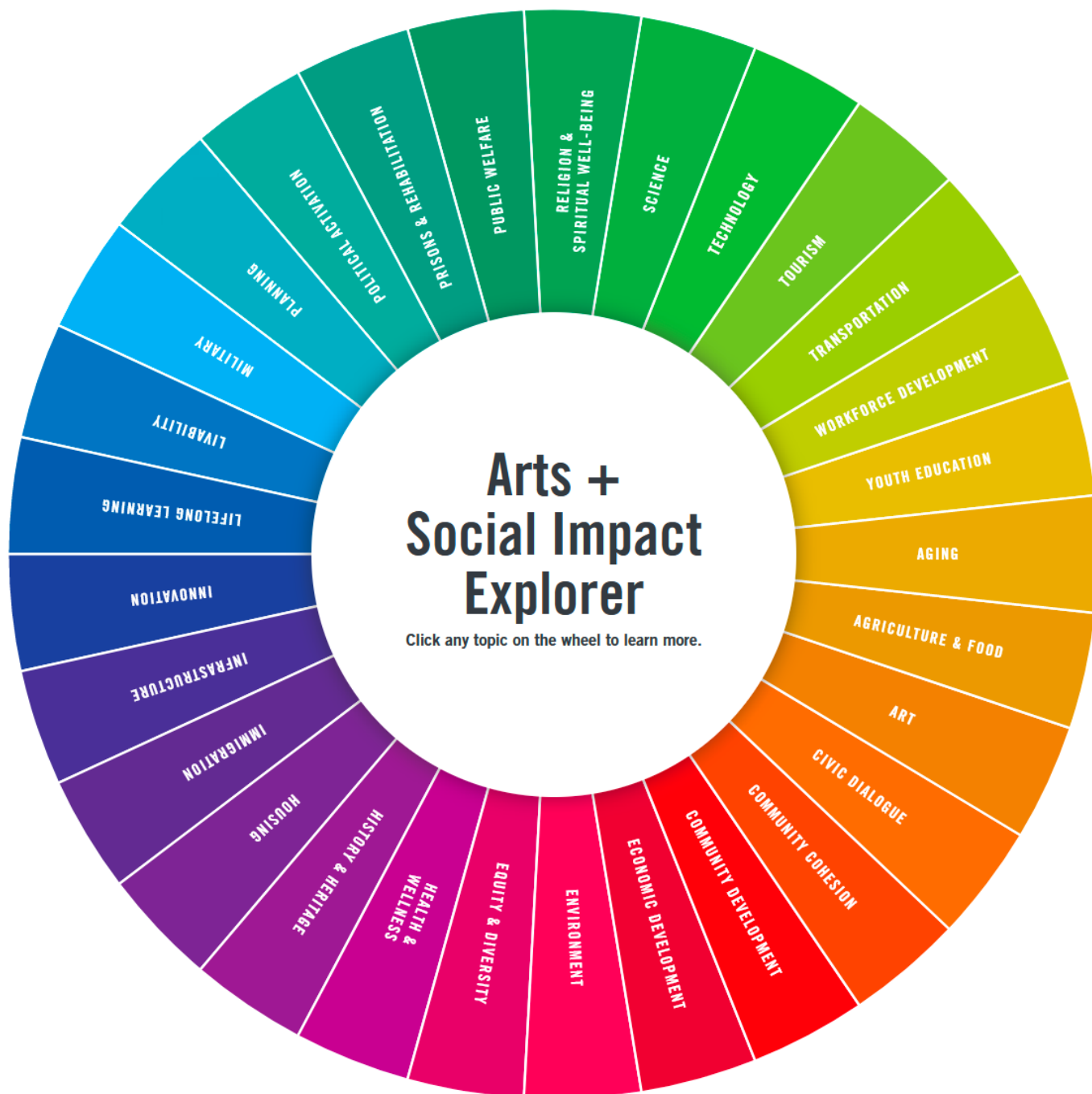
The challenge is to translate the national level policy and organisational level partnerships to local shift and change. AFA recognises that evaluation tools and criteria are needed to improve outcomes and to inform decision-making.

In the USA, the practice would benefit from more interstate-led finance, exchange and research to support small-scale businesses active in the field, non-market ready solutions, and more exploratory formats of collaborations with unexpected results.

At federal level, the Bureau of Economic Analysis, a part of the US Department of Commerce, produced interesting data in 2021 on the economic activity⁵⁷ of arts and culture. In 2021, arts and cultural-oriented economic activity accounted for 4.4% of Gross Domestic Product (GDP), or \$1.02 trillion, in 2021. These numbers should be one more reason to look at how one could boost capacity for orchestrating interstate or federal initiatives mapping the ecosystem relevant for boosting the practice, by supporting best practice exchange, capacity building and maybe most importantly systemise evaluation tools and criteria in evidence gathering.

⁵⁶ <https://www.partnershipmovement.org/>

⁵⁷ <https://www.bea.gov/data/special-topics/arts-and-culture>



Americans for the Arts have created the interactive Arts Impact Explorer⁵⁸, an awareness raising tool, a dynamic and interactive charter that exemplifies various topics on how the arts interact and impact in different fields and topics. In the tool, the different topics are connected to a database of examples and cases providing insight on the interaction of art and each topic, as well as on evidence of impact. It functions as case-making with respect to the work towards business leaders and policymakers through its design that enables customised fact sheets.

All the topics are highly relevant to sustainable development and how arts relate to these. This tool also gives a good idea about the importance of the arts in a larger inter-sectorial policy discourse.

Picture: Interactive Arts Impact Explorer © Americans for the Arts

⁵⁸ <https://ww2.americansforthearts.org/explorer>

Conclusions

Even though there has been movement around the practice in the EU policies and projects through associated terms, clearer action is needed. For instance, it would be relevant to have a Creative Europe funding programme enabling CCS partnerships with other sectors.

To conclude on the introductory question if changing terminology or opaque language could be related to experiencing less activity than 10 years ago, it is fair to say that it is probably a contributing factor.

The discourse and contexts about the practice have evolved and varied since 2010. The interest and curiosity for artistic interventions in organisations seems to have diminished and been replaced by the arts and well-being discourse, market-oriented arts-based services, arts and technology, and arts and science. Sometimes, the practice is entered into economic terminology such as CCS spillover. It would be wise to find a united discourse around the practice and hold on to it for years, as we know that it takes time to raise awareness around it. Few EU member states seem to have followed the EU policy in the area, and the same issue of lack of consistency and explicitness may be responsible.

We must also make sure that development of the practice is related and aligned with the main objectives being sustainable development of the CCS, and not due to political pressure or trends, or just instrumentalisation of CCS for other sectors.

The appearance of the practice and associated terminology in regional, national and local policies seems sparse. It is even rarer to find policies that explicitly address the practice. Often language around innovation, and potential of the CCS can be identified, however it is rare to find explicit language and concrete willingness to develop the practice.

To a considerable extent, the existing practice on national or local levels seems not to be driven by policy nor backed up by policy support. The practice is run by convinced and determined professionals and organisations navigating in the intersection of CCS, innovation and with a mindset on the larger economy. The practice also needs to be explained to policymakers; to create more understanding of the opportunity it presents. Other sectors and ministries, beyond culture are crucial to co-create and embrace policy initiatives; otherwise, we will continue seeing a practice in limbo and occasional attempts to address the practice with limited success.

7 Cornerstones for development of the practice

As the topic still seems to be a blind spot in policy, several elements needed for enabling the practice are lacking. This chapter focuses on and highlights examples of funding instruments, financial instruments, education and training, and intermediary functions, clusters and hubs and art institutions & pre-incubators, incubators and accelerators. These elements can be considered as cornerstones for developing the practice further with a strong focus on awareness raising.

This exemplification is important to illuminate identified grey areas and to draw inspiration from good practices. Exemplification is important at a stage when we are striving to precisely define the nature of the practice and to encourage further knowledge exchange.

The following list with examples does not claim to be exhaustive, but it does shed light on different key elements and how they are relevant in the development of the practice.

Funding instruments

“There is cyclical interest in cross-innovative solutions, these were, are, and will be relevant; but its implementation is related to the availability of funding, and in recession time, it is one of the first expenditures to be gutted, although it is a crucial driver for resilience,” Giovanni Schiuma, Expert and Researcher in Arts Based Innovation (survey response).

Funding is essential to spark-up, explore, develop and implement further good practice examples, and for offering opportunities for other sectors to discover the practice. It also enables research and documentation of practical processes.

As in so many other ways, also regarding funding and resources, the practice of arts & design-based collaborations and cross-innovation position is “in-between” and “not quite anywhere”. The practice is in real danger of being excluded from funding programmes, and denied access to any resources.

For the more traditional arts and culture grant programmes, the practice is seen far too market and client oriented, and too far out from the scope of arts and culture traditions. As for the business support instruments, the practice is often too exploratory, with too little or no orientation of up-scale.

The border lines of how the practice should be supported through public funding instruments remain blurry and un-discussed, leaving one applying for funding in a most fragile position: the funding decisions are often up to a single individual as evaluator/assessor of grants, and one’s awareness and attitudes towards the practice makes the difference. As stated in the chapter “Pitfalls in policy development”, failing to be explicit about the practice also poses a risk in the evaluation of funding calls, as there is a risk of interpretation of the evaluators in charge. That will support less pertinent projects and programmes and the continued limbo state of the practice. To be aligned with the different professionals of the practice, it should be pivotal to involve them when writing call descriptions.

Funding instruments that are explicit about the practice have been particularly hard to identify. It is a positive sign that there are some sector

specific funding programmes enabling cross-collaborations within a specific sphere (e.g. arts & health, arts & technology). There are many more opportunities identified where the practice “could fit in”. The definitions are often too broad, which is not efficient for reaching target beneficiaries.

To establish the practice in regarding to existing funding programmes, one needs to adopt a clear stance on arts & design-based collaboration and cross-innovation practice, and develop guidelines in how the specific funding is applicable. Regarding new funding programmes a 360-degree approach is needed: there is a need for funding that support market-based activities of the practice, and a need for funding, more similar to art grants, enabling more open ended and exploratory cross-collaboration processes. If only the establishment of market-based activities are funded, there is a danger of narrowing down the scope and forfeiting far-out explorations with radical innovative power. Moreover, by funding only arts-based explorations without the market prospects, we lose the interest of the client, the real-life applicability, and possibilities for great usability and impacts. To conclude, well-designed policy orchestration is needed, to ensure the widest possible horizons for the practice.

VINCI Vouchers in Creative Industries & Kreativwirtschaftsscheck

The Austrian culture and creative industry strategy from 2016⁵⁹ addresses and recognises *“the positive cross-over effects of the creative industries on the economy, the innovation system, regional development, public administration and society at large, effects reaching far beyond their own economic performance.”*

Cross-sectoral collaboration is an important component of this strategy and progress reports have been made yearly.

In 2012 the VINCI voucher scheme in Salzburg Austria was one of four voucher pilots at the time conducted by the European Creative Industries Alliance⁶⁰. The funds for these pilots came from an initiative launched 2006-2012, by the DG Enterprise and Industry of the European Commission.

The scheme was created with the mindset to raise awareness of cross-sector collaboration and to create an incentive for SMEs to collaborate with CCS professionals and entrepreneurs. The idea was to create a programme with easy access and discovery for many companies. The vouchers amounted up to EUR 5000, and no contribution was needed from the participating SMEs. In total, 20 collaborations were implemented. They made it possible for companies to “take the risk” to engage with service providers from the culture and creative industries and discover the benefits of such collaboration.

Overall, the VINCI programme received excellent feedback and The Austrian Ministry of Science, Research and Economy adopted this funding structure through the “Kreativwirtschaftsscheck”. Between 2013 and 2017, 300 vouchers (in some years 600 vouchers) were yearly distributed through the scheme. The vouchers have resulted in emphasised collaboration between CCS (80% of the SMEs claimed that they would continue working with the CCS service provider) and other sectors and the evaluation of the scheme also states that *“It has been known for a long time that the value of the creative industries lies not only in its own economic power, but in particular in its value-creating function as a in its value-creating function in or for other sectors.”*

Currently there is no ongoing voucher scheme in Austria, however this is not related to dissatisfaction of the scheme, but it is because the collaborations across sectors should happen naturally. The scheme is an incentive of limited nature. However, new schemes may be created in the coming years.

⁵⁹ <https://www.bmaw.gv.at/dam/jcr:96a63268-1413-40ba-bf21-2c3f49940c81/Creative%20Industries%20Strategy%20for%20Austria.pdf>

⁶⁰ Create – Innovate – Grow A new policy agenda to maximise the innovative contributions of Europe’s creative industries, European Creative Industries Alliance, 2014

CreaDemo

The small-scale funding scheme CreaDemo⁶¹ has been identified in Finland. It sits at the public agency AVEK Audiovisual Centre promoting audiovisual culture (under the Ministry of Education and Culture), with copyright remunerations and supporting the works, productions, and projects of audiovisual industry professionals (and creative industries more widely). The scheme seems to be the only one in the country that explicitly supports projects between CCS and other sectors with the aim to create new products, methods or services that are based on, or utilise, arts or design-based creative expertise. Grants are awarded for encouraging multidisciplinary pilot projects between creative industries and other industries, such as the manufacturing industry or the service sector.

⁶¹ https://www.kopioisto.fi/en/avek_article/funding/avek-grants-and-support-guidelines/creademo-digidemo/

Please refer to the appendix for more examples on funding instruments.

Financial instruments and impact investment

Just as for any other undeveloped market, financial instruments and investment strategies are essential. Instruments such as venture capital investment and impact investment are particularly important to accelerate and scale up entrepreneurship. They could be an excellent opportunity for scaling up intermediary functions, functions that should be accelerated, given their central role in the practice development.

Impact investment, as the term implies, is not a funding mechanism as such. It is based on another mentality focusing on entrepreneurship, business, and the generation of profit.

When looking at financial opportunities for boosting the practice, impact investment in the creative economy is a very interesting approach as it supports an entrepreneurial narrative for the culture and creative industries. It embraces companies and entities generating the practice such as intermediary and artist-run businesses.

Impact investments are about generating specific beneficial social or environmental effects in addition to financial gains. The practice is about making impact, finding new solutions to complex issues, whether they are health, society or organisation related. This means a good match with the practice.

Impact investing in the creative economy is growing, with the global creative economy growing at 9% annually, and 12% in the developing world. Impact investments can be made in both emerging and developed markets and target a range of returns from below market to market rate, depending on the circumstances⁶².

Leading examples of impact investment in the creative economy can be seen in Upstart Co-Lab (USA), Arts & Culture Finance Nesta (UK), and Fundación Compromisio (Argentina). They have slightly different approaches albeit with the same objectives of impact investment.

Another interesting initiative related to responsible investment and culture is co-created in Europe by FIR (Forum pour d'investissement responsable). The forum was created in 2001 with the objective of promoting and developing responsible investment and best practices.

⁶² Impact investing in the creative economy today - Creativity, culture & capital (creativity-culturecapital.org)

In 2021 a working group on culture was co-created with UNESCO. The group's aim is to bring the financial community and cultural operators closer together.

Also noteworthy in relation to impact investment is the Creative Europe's guarantee facility for the cultural and creative sectors⁶³. This is an initiative managed by European Investment Fund on behalf of the European Commission. It was launched in June 2016 in the framework of the Creative Europe programme (2014-2020)⁶⁴. In Europe, this can be an important instrument for the development of the practice as not that many funding and finance schemes exist. It can be of particular interest for scaling up private intermediaries.

KIC Culture & Creativity also embraces impact investment as methodology for empowering creatives and innovators across Europe and to contribute to a more resilient, more sustainable, and transformational sector. To strengthen artistic driven innovation as an indispensable part of the European Innovation Ecosystem, the KIC team has created an investment and growth strategy including incubators, accelerators, inspiration and training for investors, partnership with venture capital firms, combined with investment calls and KIC managed funds. KIC Culture & Creativity should be able to contribute substantially to establishing perspective regarding the financing of culture and creative industries.

For the establishment of the practice, it is key to explore impact investment as one mechanism to drive forward the developments and economic possibilities. Upstart Co-Lab (USA), Arts & Culture Finance Nesta (UK), and Fundación Compromisio offer the following advice to those who want to develop creative economy impact investment:

- Gather a group of motivated parties, possibly including public, private and philanthropic actors, ideally co-funding any feasibility work;
- Establish the demand and invest in marketing the opportunity to investable organisations;
- Engage your potential market in the development of the offer;
- Work on developing the bespoke skill set of investing in the sector, be a relationship-based investor, build trust and ensure your interests as a funder are aligned with your investee organisations as much as you can;
- Get professional expertise in investing and impact investing, specifically:
 - venture capital investment in seed and early-stage companies
 - debt/loans which can be relevant to both NGOs in the arts and culture sector and seed and early-stage businesses in the creative industries
 - current principles and standards of impact metrics and impact reporting
 - current principles and models of impact investing fund vehicles and social purpose corporate forms
- Learn from the mistakes and successes of others across the world at Creativity, Culture & Capital⁶⁵.

⁶³ https://www.eif.org/what_we_do/guarantees/cultural_creative_sectors_guarantee_facility/businesses_active_in_the_ccs

⁶⁴ CCS SME ebook 2020-12 (eif.org)

⁶⁵ <https://www.creativityculturecapital.org/>

A last address in terms of creative economy impact investment also goes to a publication that will be released in October 2023 “Towards the Creation of a Culture Impact Fund”⁶⁶.

For the field of arts and culture professionals, financial instruments as impact investment are still quite unknown. The challenge, when building up this new mentality and approach, is that impact investment is performed in companies and organisations. Firstly, this means that art and culture and creative sector professionals need to become skilled in entrepreneurship and all that goes with developing a powerful business idea. This means that management and entrepreneurship are prerequisites. Secondly, this implies that art and culture management education and training should offer high end business and management courses. In addition, it also means that art and culture education & training should offer courses raising awareness on the skills being generated by the creation and design processes, and how these can be applied in other sectors. Thus, there is an urgent need for quality entrepreneurship training for arts, design and culture sector professionals. This directly relates this opportunity to the education and training chapter below.

Please refer to the appendix for more information about Upstart Co-Lab (USA), Arts & Culture Finance Nesta (UK), and Fundación Compromiso (Argentina).

Education and training

“In order to deal with hyper-uncertainties and complexities of the world, more inter- and transdisciplinary collaboration is needed. There is a justified place for hybrid artists, artistic thinking, creativity, and arts-based approaches in such collaboration. This, among other things, is currently transforming the world of work for artists. Increasingly, artists are being called to work in unfamiliar settings and, for example, to collaborate in trans professional contexts at the interface between professional disciplines where ideas from the arts cross-fertilise with expertise in other fields such as health care, social work, and business”.

Kai Lehtikainen, University Researcher, CERADA,
University of the Arts Helsinki, Finland (survey response)

The issue of education and training is complex. Beyond entrepreneurship skills, there is a need for awareness raising and training across all sectors. There is a need for courses that are adapted for artists, designers, cultural managers, business leaders, business managers, public administrators, policymakers, etc. Moreover, there is the necessity to create deeper understanding of the practice within one’s own collegial groups of peers, and there is the need for inter-sectorial spaces of learning. For quality cross-collaboration and establishment of the practice, education and training are essential for all actors within the ecosystem.

Skill-building is evident for the artists and designers with aims to work in cross-sectorial manners, but also to the intermediaries serving as bridge builders between the creative professionals and the clients from

⁶⁶ Towards the Creation of a Culture Impact Fund, edited by Creas, Gabeiras & Asociados and coordinated by Florencia Giulio, co-founder of PULSO, 2023.

another fields. The readiness of professionals in various sectors must be supported through specific programmes e.g. directors and managers, developers, consultants, researchers and more – all with the interest to create new professional partnerships with artists and designers for cross-collaboration & innovation purposes.

The practice is relevant for all arts and design related BA's, MA's, PhD's and other post-college studies such as short-term training courses, vocational courses, etc. Awareness raising on art and design process skills and how one can use them across the variety of existing practice, is a minimum that would be needed in the aforementioned educational programmes.

Within the CCS, the possibility of practice related education and training is rooted to the mindsets and attitudes of the artistic profession of the 21st century artist. The tension exists between training artists to work primarily within the traditional context of the art institution, towards professional abilities to work in various contexts, and renewing the professional role of the artist. The question is how can education and training support this shift, and equip artists with the skills they need to engage in new collaborations and generate multiple forms of value through their professional skills?

The practice cannot connect only to entrepreneurship training, thus it is related to business opportunities, but needs to be addressed from a much wider perspective. This all comes down to the need of decoding of art creation process related skills to enable optimal positioning of the skills stemming from different art professions.

While it is important to address artists and other CCS professionals' skills gap for sector development and market suitability, it is equally important to decode and explore the inherent skills generated by art and design creation processes (offer) and how these are matched with needs of other fields and sectors (demand). It is equally important to conduct further inclusive research on the complementarity between art and design in the positioning of the practice towards other sectors. At an implementation level, this implies decoding descriptive and strategic methodologies and approaches for collaboration and professionalising service delivery to other sectors.

These skills generated by art and design creation processes should be further explored. It should be explored what the relation could be between the two fields, how they can complement one another in creating sophisticated and needed methodologies and strategies for interaction with other fields and sectors. The added skills which are most required within cross-collaborative processes should also be identified⁶⁷.

It is equally important to address the practice from the "other sectors and public administration" direction. Awareness raising courses are needed for all kinds of managers, from business to all different sectors and fields that the practice can cover. It should be considered as an approach, like any other, to address and work with complex issues in any field. Public administration students are our future policymakers and decision makers. Thus, it is important that these professional groups get acquainted with the practice at an early stage.

As the professions of cultural managers and producers are important cogs to the CCS ecosystem wheel, education & training in these professions also needs to be addressed. It would be important to raise awareness of intermediary functions and their role in the establishment of the practice.

A few different educational programmes and courses identified in the study are listed below. The list is not exhaustive, yet it can serve as inspiration for both academia and policymaking. It is worth highlighting that

⁶⁷ Training artists for innovation: competencies for new contexts (Heinsius and Lehtikainen, 2013)

not a single education and training programme has been identified that fully enables arts and design-based collaboration and prepares cross-innovation ready professionals to the job market.

ESCP Business School, Paris

The oldest business school in the world ESCP has integrated the method *Art Thinking*⁶⁸ a methodological approach that proposes applying a set of artistic principles and practices to entrepreneurship and management. Today, this method is used worldwide and developed with variation. However, it is built around common fundamental ideas: the importance of dialogue and sharing, and the need to have a fresh vision of complex problems to come up with creative and innovative solutions. At ESCP, they have integrated the method through the seminar 'Improbable' in several courses: Master in Management and specialisations in entrepreneurship, specialised Msc, executive MBA, PhD and executive PhD.

What is interesting about the approach is that it does not focus on creativity as an idea, instead it concentrates on actionable creation and creation processes which embody experience, and diverse ways of thinking and doing, and access to skills that artists can bring to groups. It is fundamentally important that leading business schools like ESCP step up and lead the way for the practice. Their Art Thinking team also provides training and workshops outside the school programmes with companies and groups such as Air-France KLM, EDF, CNES (French Spatial Agency), Canon, Galeries Lafayette, Banques Populaires et Caisse d'Epargne, Orange. They work with cultural operators and venues such as le Centre Pompidou and the Louvre Museum to provide venues and contexts, adding relevance, immersion and experience to the workshops. In addition, they engage with subversive art practices to transform society, and therein lies their greatness. The focus of their approach has been to find solutions to pressing problems, whether that is within the company or in society. This approach can work as manifestation to its participants of what collaboration between artists and the business world can bring. The art thinking process offers several structured steps theory, exploration and practice (art creation), exhibition and vernissage. The format for these workshops has been duplicated in twelve countries and for quite different audiences such as engineers, business managers, designers, IT professionals.

⁶⁸ <https://artthinkingnetwork.com/> <https://artthinkingnetwork.com/>

University of the Arts, Helsinki

The University of the Arts Helsinki presents a couple of important and innovative approaches and elements for supporting the practice from an art education perspective.

The University of the Arts Helsinki has several initiatives that support arts & design-based collaborations and cross-innovation. One is *ARTWORK*⁶⁹ project, which includes training modules addressing cross-sectorial work, providing comprehensive knowledge and skill-building (as Massive Open online Course (MOOC) in socially engaged arts (SEA) practice⁷⁰.

Another initiative is an open university online training module "Artist in Organisations" aimed at supporting knowledge building about the possibilities of the artistic expertise to engage with various contexts. The course is not only intended for professionals in the field of arts and culture, but for professionals in various fields with interest for cross-collaborations.

⁶⁹ <https://moodle.uni-t.org/course/view.php?id=74>

⁷⁰ <https://www.uniarts.fi/en/projects/artwork-a-better-future-for-all-through-creativity/>

There are many excellent leadership programmes. For example, the **Central Saint Martins Birkbeck MBA**⁷¹ places creative approaches and social engagement at the heart of future leadership. And, **Kaospilot**⁷² in Denmark is a School for Creative Leadership & Meaningful Entrepreneurship.

⁷¹ <https://www.arts.ac.uk/subjects/business-and-management-and-science/postgraduate/master-of-business-administration-mba-csm>

⁷² <https://www.kaospilot.dk/>

Please refer to the appendix for more examples of educational programmes.

Leadership, management and entrepreneurship programmes should be addressed and promoted to art and design students. In relation to what has been discussed and described above, important questions to ask include how do these programmes:

- Reach actively out to artists, arts schools, and graduates from arts and design studies to offer them the chance to benefit from such training?
- How do they raise awareness around the competencies generated in the arts and design professions and how these fit into innovation, product, process and business model innovation?
- Are artists integrated in the teaching teams of such programmes?

With respect to the practice of arts and design-based crossover and innovation, it seems that education and training offer more innovative learning possibilities to students in business, management, leadership and entrepreneurship studies. This is, as such, crucial for opening the market. However, one issue that must be addressed is the disregard for quality opportunities for arts and arts management students, as well as postgraduates of such programmes.

Intermediary functions

Awareness raising is needed around the practice, both in CCS and in other sectors. The intermediary function has the potential of building that in all sectors, given their overarching understanding and dedication for the practice. Thus, the importance of developing intermediary companies and organisations is fundamental. They are the bridge builders who can engender trust, and by doing so create a market for the practice. Intermediary practice is not necessarily driven by policy, but needs to be facilitated and supported by policy.

Today, the intermediary function is essential for the development of the practice given that arts, design and cultural management education programmes do not sufficiently address quality entrepreneurship. In addition, in the vast majority of the artists, designers and cultural managers are not trained in the management, production and facilitation of arts & design-based collaboration and cross-innovation processes. The skill sets needed for arts & design-based collaborations are diverse, and there is demand for skilful management. If they pass through an intermediary, independent practitioners from arts and design do not need to be fully fledged entrepreneurs and master the skills needed while working in other sectors. Since the practice is unstructured, there is no established reference of best practice in terms of methodology and process, and the facilitation of the practice across sectors plays a pivotal role.

The term **‘intermediaries’** is complicated, because there are variations in the functions and roles of intermediaries, and they refer to themselves in different manners. Other names for the intermediary function can be space-

makers⁷³, cultural brokers, process managers, middlemen, facilitators, producers, designers and developers of services. These terms already indicate something about the nature of the function and role.

A preliminary study driven by the project⁷⁴, which successfully manages sustainable and artistic innovations, also underlines that there are many different intermediaries, or what they call “innovation brokers”. The study points at one point of commonality in the core of intermediary activity which concerns “effectively bringing different realms together.” *“Different innovation realms each bring in their own language, knowledge, networks, priorities and interests. The innovation broker’s task is to shape the sought-after synergy between these spheres.”*

Intermediaries have several functions. Primarily intermediaries are enablers and value creators. Their work relies on their ability to connect two different professional worlds for a shared cause. These intermediaries exist in different sectors and have diverse professional backgrounds (not only arts, culture or design but also business, consultancy or industry and sector specific expertise), working as independent experts and entrepreneurs, in public and private organisations of all kinds, within projects with various titles. What these experts have in common is a motivation to enable practical arts & design-based collaborations and cross-innovations within their contexts of work – and the capacity to make it happen.

Thus, although the intermediary function within arts & design-based collaborations is a rather unexplored area, the need for this function is well-acknowledged. Aligned with the study of this policy brief, the Arts Promotion Centre Finland performed a survey (2021) for arts practitioners working specifically in cross-sectorial contexts, asking their needs regarding further development of the practice. When asking about needs for further education, training and skill-building, the survey answers strongly pointed to intermediary functions⁷⁵. It is clear, that for further establishment of the practice, intermediaries need to be identified, supported and educated. It is important to explore further the role of the intermediary functions and also to accept that these roles can vary.

“In complex processes of generating innovation with various actors, intermediaries play an extremely important role as enablers, mediators, bridge builders, curators and, if necessary, sponsors and funding institutions. Intermediaries make cross and open innovation processes possible through the following services, among others: Process development and execution, suitable innovation-friendly spaces, matchmaking, funding, documentation and evaluation, bridge to politics.”⁸⁰

Intermediaries can help to clarify the value of artists to companies and organisations, and also vice versa. They also help to connect the right artist/designer to the client needs, and clarify the expectations of the work to all parties. Another role for them could be to design the collaboration process and its different phases, guide both the organisation and the artist/designer through a process, and provide support for the smoothest possible collaboration.

⁷³ <https://lectoraatchangemanagement.nl/2023/03/28/sustain-spacemakers-making-way-for-art-in-other-spheres/>

⁷⁴ <https://www.thuas.com/research/centre-expertise/successfully-managing-sustainable-and-artistic-innovations-sustain> (No direct link to the preliminary study is yet available)

⁷⁵ Survey answers accessible in Finnish: <https://www.taike.fi/fi/julkaisut/taiteilijuus-monialaisissa-ymparistoissa>

⁷⁶ Whitepaper: Stimulating and measuring Open and Cross Innovation, Cross-Innovation Hub, Hamburg Kreativ Gesellschaft, 2021

Further research⁷⁷ points to the need of a intermediary function and shows that entrepreneurs and parties from CCS and other sectors and fields are *“willing to cooperate but know each other poorly. This low awareness translates into a lack of knowledge about how to implement this kind of cooperation in practice. The main expectations of both sectors are as follows: a contact database, an event database, common joint events; and universal guidelines and training on how to implement such cooperation in practice.”* Furthermore, the report emphasises that “there are no guidelines to establish a cross-sectorial process for the efficient transfer of innovation knowledge between the two sectors.”

As the previous phrase implies, although databases are useful, they are not sufficient given that at present there are no educational and international professional standards for the intermediary profession. Even freestanding databases could do harm as collaborations could be created without know-how. Collaborative processes are sensitive and parties are often quick to judge a bad experience. We need intermediaries as specialists orchestrating and supporting cross-sector processes, raising awareness and helping to create favourable spaces for cross-sectorial networking.

When relating the issue of the intermediary to the previous elements presented in this chapter, it can be questioned how existing funding schemes relate to intermediary companies and organisations. Funding programmes and incentives such as voucher schemes to support best practice engagement should be outsourced to intermediary organisations, or at least be implemented together with intermediary experts. It is instrumental to provide at least basic guidance and support in all cross-sector processes. Just giving funds to collaboration without efficient micro level facilitation of each collaboration can be damaging and generate reluctance from all sector parties.

In terms of creative economy impact investment, we can see that it is an opportunity for the practice, currently in particular for private intermediaries. Pioneering practice exists and should be scaled up and developed worldwide.

It can be expected that important contributions to the development of the intermediary function will be outputs from the SUSTain research project. The team is developing a Brokers Knowledge Canvas for and with stakeholders. This internationally oriented canvas describes the issues encountered in collaborations between artists and entrepreneurs, and how innovation brokers can make those issues productive. The team fills the canvas during the research with their progress, but also adds tools, methods and interventions they develop to manage collaborations between entrepreneurs and artists. The study also addresses the experienced challenge of intermediaries to define their legitimacy and value in the innovation ecosystems. This is a crucial point to overcome for the intermediary function given its absolutely pivotal role for the development of the practice.

“Innovation and entrepreneurship in the cultural and creative sectors can benefit greatly from support structures that act as intermediaries to promote, facilitate and integrate its diverse stakeholders into a wider favourable ecosystem”⁷⁸. Looked at from a helicopter perspective, it is debatable whether public or private intermediaries are the best sustainable options for the best possible ecosystem – they both can serve a pivotal role. It can be argued that public

⁷⁷ Sustainability | Free Full-Text | Cross-Sector Partnerships for Innovation and Growth: Can Creative Industries Support Traditional Sector Innovations? (mdpi.com)

⁷⁸ The EU OMC (Open Method of Coordination) report on “The role of public policies in developing entrepreneurial and innovation potential of the cultural and creative sectors”, European Commission, 2018

intermediaries need large-scale economic, public investment⁷⁹ while private intermediaries like micro companies or SMEs work to provide their daily bread and are active and direct contributors to the economy. Public sector intermediaries have lengthy processes as they are dependent on public finances and procedures, whereas private ones are limited in spreading and sharing knowledge and information, because of various reasons such as time limitations, intellectual property and clientele.

Publicly funded intermediaries may have more time to allocate to industry specific dialogues and consultations with clients to understand needs. They may have more time to deal with the complexity of very different industries, and with inclusive and open selection processes for artists who can apply for specific missions. Oftentimes, public intermediaries also have more diversity in types of activities in the sense that they can work also with awareness raising activities and development of collaboration process models and methodologies.

For private intermediaries, time is more directly linked to money as their direct delivery of missions to clients is often their only source of revenue. For the public intermediary, the mission of facilitating forward the practice for the benefit of the greater good is a different role to the one played by the private intermediary and which is needed to support the establishment of a market. It is also pivotal to develop the strategic exchange between intermediaries in general, and specifically between public and private intermediaries. This is also a task for the public intermediary.

The relationship between public and private intermediaries is of high importance. Public intermediaries could be integral parts of regional economic development agencies, and thus support the private intermediaries and the development of a well-functioning market. It is important to further clarify the different realities of public and private intermediaries, the many variations of how business models and private and public partnerships can look in that context. From a macroeconomic perspective, both are necessary and can complement and learn from each other, which would be vital in the current development of the practice.

- How can public intermediaries promote and work with private intermediaries? How can public intermediaries best support and facilitate the market growth of arts and design-based collaboration & innovation?

Private and public intermediaries should also be involved in developing available funding programmes and incentives, such as voucher schemes, to support best practice engagement.

Today both public⁸⁰ and private intermediaries⁸¹ can be observed working with similar methods and objectives. However, not all of them label themselves intermediaries.

Arts institutions such as museums are actors of the ecosystem who can have a significant role to play in the practice by being producers, curators and

⁷⁹ Lindqvist, Katja. 2023. Utvecklingsarbete kring kulturella och kreativa näringar: Drivkrafter, processer och samspel. Lund: Nordic Academic Press. The previous book is published in Swedish only. Upcoming book in English: Cultural and creative industries policymaking: A policy regime perspective. London: Palgrave Macmillan.

⁸⁰ Examples: TILLT Sweden, NEXT MANNHEIM Germany, Nesta, NDPC

⁸¹ Example: Conexiones improbables, Spain.

intermediaries of arts & design-based collaboration and innovation, as well as being beneficiaries of what the practice brings them in terms of revenue diversification and new audiences.

Art Partner

Art Partner⁸² in the Netherlands, founded in 2008, is a private company that works extensively with artistic interventions to initiate, accelerate or deepen changes in organisations. To offer structured interaction with companies and organisations it came up with a methodology called the Creative Catalyst Cycle. The assignments always start with a question from the companies, and in some, way, manner or form, this always entails a need for change. As part of the methodology, the company uses artistic research to uncover the dynamics, patterns and emotions underlying the question. It collaborates on a regular basis with several artists, some of whom they have collaborated with for 15 years and whenever possible the new artists work with more experienced artists on the team. The partners of Art Partner are intensively involved in the entire process. Artists often seek out Art Partner. They never publish calls as they would not have the capacity to handle the resultant demand.

Art Partner has worked with KPMG since 2013. One of the main missions has been to “humanise the workforce”, for example that has included developing various forms of training for senior management regarding how they make contact with clients. Art Partner also has extensive experience on the topic of diversity and inclusion. Law firms, banks, vocational schools, colleges and universities, healthcare organisations, municipalities and government organisations are also seeing the added value of this to spur, accelerate or deepen changes in their organisations. (Further information in the appendix.)

⁸² <http://www.art-partner.nl/>

Cross Innovation Hub, Hamburg

Hamburg Kreativ Gesellschaft⁸³ exists since 2010 and has focused on supporting the development of culture and creative sectors (CCS) since. They quickly realised the benefit of the CCS working methods and the innovation potential these could bring to other sectors and integrated the initial idea of the Cross Innovation Hub⁸⁴ in a funding application to the European Regional Development Fund (ERDF).

In 2016, Cross Innovation Hub was finally launched when funding was awarded by the ERDF and the Hamburg Ministry of Culture and Media. They are now in their second funding round, reaching into 2028. The Cross Innovation Hub is a public, ground-breaking intermediary project that specialises in orchestrating cross innovation and cross-sector collaboration at an implementation level.

They see themselves as part of a new, open innovation ecosystem. In addition to conventional approaches such as research and development the Hub draws on creativity, collaboration and speed to generate new ideas, processes, services, products and business models. The Hub can also be seen as a learning platform for interaction with other sectors.

As far as they are concerned, open and cross innovation are innovative processes which tear down silos to create solutions where business and creative industries meld and strengthen all the participants' innovative power and cultures.

From 2016 to 2022, the Hub worked together with over 200 companies including Volkswagen, CISCO, Beiersdorf, Signify, and public transportation companies such as Hamburger Hochbahn. (Further information in the appendix).

⁸³ <https://kreativgesellschaft.org/en/>

⁸⁴ <https://kreativgesellschaft.org/en/cross-innovation-hub/>

CCS clusters and hubs

CCS sub-sector clusters and hubs can play important roles in the awareness raising and upskilling of the arts & design-based collaboration and cross-innovation, alongside with higher education. Clusters and hubs can both serve as lifelong learning functions, as well as points for vocational training and incubators and accelerators.

There are many kinds of CCS clusters where it is possible to integrate such functions. Hubs can have their own function or take the lead in coordinating a cluster.

It is rare that the practice is integrated in clusters and hubs today, given that it is still under addressed within the CCS. However, this is not the case in the example of **Hibridalab**⁸⁵ as it is managed by a leading private intermediary **Conexiones Improbables**⁸⁶. Hibridalab is an innovation centre, hub and multifunctional space designed to promote crossover and hybridisation between fields, disciplines and knowledge in search of innovation.

Intermediaries could also play a role in building capacity for clusters and hubs on how to address the practice. One example is **Creative Industries Cluster Programme**⁸⁷ in the UK, which is a large-scale initiative launched by the Arts and Humanities Research Council in 2018 to drive innovation and growth across the UK's creative industries, and to encourage a new type of applied research. Nine clusters have been active since start redefining the way in which industry and researchers across a range of disciplines from the arts to engineering can collaborate to develop new products and experiences across the creative sector.

The Turn Club⁸⁸ in the Netherlands connects visionaries, changemakers and practical idealists to the most pressing social and environmental issues by applying an artistic mindset.

KQ Hub Africa⁸⁹, in Uganda promotes, among other things, youth civic engagement through participatory creative arts and culture in Uganda. The team behind the hub believes that artists are at the centre of social and civic change which manifests through a five-year long project Art 4 Civic Change⁹⁰.

⁸⁵ <https://www.hibridalab.eus/>

⁸⁶ <https://conexionesimprobables.es/v3/>

⁸⁷ <https://creativeindustriesclusters.com/>

⁸⁸ <https://turnclub.org>

⁸⁹ <https://kqhubafrica.com/>

⁹⁰ <https://art4civicchange.kqhubafrica.com/>

Pre-incubators, incubators and accelerators

Pre-incubators, incubators and accelerators are functions that are pivotal for the development of successful entrepreneurship. Pre-incubators support startups at the earliest stage, they are about refining ideas. Incubators help startups refine their business model, product, and strategy to become sustainable and scalable businesses. Accelerators accelerate the growth of startups that are already operating and generating revenue.

As mentioned in the previous sub-chapter on clusters and hubs, functions such as incubators and accelerators can successfully integrated within those contexts.

Uniarts Hub pre-incubator programme for art entrepreneurs⁹¹ at University of the Arts Helsinki. From the start of the programme (2022), the results have been very positive; several companies have been established and participants have been able to re-structure or create their strategy into a more solid plan. This opens up a more coherent and understandable path for entrepreneurship for people with artistic backgrounds. About one third of the participants have been working on cross-sector business ideas, some participants have also started to build intermediary practices or developing a portfolio of services.

This is a programme for anyone in the field of arts, student or professional, it is not a prerequisite to be an alumnus of the university. The pre-incubation means that participants get practical help with creating a business plan.

The management team of the pre-incubator reaches out with information on the opportunity to students at the university but also widely (through social channels, newsletters, the university website, Creative Finland website).

For every incubation cycle, 12 teams/talents are accepted. Half the applicants and participants are non-Finnish speakers, and they come from all over the world. Most participants are residents in the Helsinki region, but they are originally from all over the country. The focus is on the Finnish market, as the pre-incubator naturally has expertise of the Finnish market and context.

About one third of the participants have been working on cross-sector business ideas, some participants have also started to build intermediary practices or developing a portfolio of services.

The team behind the initiative experiences a high demand from artists and see a lack of access to business development support. It is important to define the focus of a pre-incubator or incubator clearly as creative industries are too wide as a concept, and it does not relate to reality. For Uniarts Hub it is given to concentrate on the art disciplines of the university: music (pop-rock & classical), fine arts (visual arts painting, sculpting, media art) and performing arts (theatre, dance, and circus)."

⁹¹ <https://www.uniarts.fi/en/campaigns/develop-your-arts-based-business-idea-in-our-pre-incubator/>

Katapult, an incubator for culture and creative sector startups

Katapult⁹² is a creative incubator within the creative hub Subtopia in Sweden. It is a workspace for innovation and ideas.⁹³

Katapult helps develop working conditions for artists in cross-sector contexts. Another objective is to make a difference in society. The team behind Katapult helps artists to gain access to other sectors, so they can add perspectives that make companies change, improve products, and develop society. They aim to show how artists are an untapped resource that can assist in societal development.

About 30% of the entrepreneurs in the incubator work cross-sectorally or have business ideas that are situated in the intersections of sectors. Katapult wishes to create the conditions for entrepreneurs to continue developing those types of business ideas.

"Difficult meetings" is one of the incubated businesses of cross-sector nature. The business idea consists of training programmes for managers where they stage real-life situations. Managers can practice on dismissals, reprimands etc.

Another cross-sector example is a visual artist working on how to translate taste sensations into images by using an electronic tongue in a scientifically sound way. The objective is twofold, to develop both visual art and gastronomy.

⁹² <https://www.subtopia.se/located-here/katapult-incubator/>

⁹³ <https://www.subtopia.se/start-page/>

One initiative Katapult started is **Learning Labs Cross Innovation**. These learning labs introduce the concept of Cross Innovation, explore the role of creatives in Cross Innovation, stimulate cross-sector collaboration between creatives and other businesses, and develop skills and knowledge necessary for successful Cross Innovation partnerships.

Practically the learning labs matchmake between companies from CCS and other sectors to explore and develop a project idea.

In 2021 and 2022 participants came from Apple, Scania and Ericsson, among others. Four of the participants' project ideas have been further developed after the project ended. An edition was also carried out with support from Sweden-Lithuania Cooperation Fund, with participating entrepreneurs from both countries. The project ended with a cross innovation conference in Lithuania with about 50 participants from all over Europe.

Katapult is a member and co-founder of **CreARTive**⁹⁴ which is a national association for multidisciplinary incubators for art and creative industries in Sweden.

⁹⁴ <https://creativeweden.se/about-creative/>

The Co-Creation Hub (CC Hub)⁹⁵ in Nigeria is an innovation centre dedicated to accelerating the application of social capital and technology for economic prosperity. They have four main focus areas: 1) research on CCS in Africa, 2) ecosystem development, 3) investment readiness, 4) investment. It is a place where artists and different professionals from CCS interact, network and co-create with the technology sector. In 2022, the Creative Economy Practice at Cc Hub launched applications for **Createch Accelerator 1.0**⁹⁶ meant for founders and teams at the intersection of creativity and technology.

⁹⁵ <https://cchub.africa/>

⁹⁶ <https://www.opportunitiesforafricans.com/cchubs-createch-accelerator-1-0-program-for-technology-creativity-startups/>

Conclusions

Explicit funding schemes for the practice are scarce. In addition, existing funding calls and programmes, including those listed, could be even more explicit in their descriptions when including the practice into its scheme. In general, the varying terminology and "non explicitness" means that we find ourselves with missed opportunities for development as funding calls simply may not reach their potential beneficiaries around the practice.

Various funding programmes need to take a clear stance to the arts & design-based collaboration and cross-innovation practice and develop supportive policies as a guideline how they relate to the practice. This entails addressing explicitly the practice, and collaboration with intermediary organisations or intermediary experts. Only in this way can a fair evaluation be assured for the practitioners applying for different forms of funding.

In the field of professional arts and culture, financial instruments as impact investment are rather unknown. The challenge when building up new, potential financial instruments, is that impact investment is done in companies and organisations setting a prerequisite for entrepreneurial and business readiness of the CCS actors. One may conclude that

the wider arts and design and culture sector is not ready for financial instruments such as impact investment and venture capital investment, because of the lack of entrepreneurship training and the overall low awareness about the practice.

Today, in the realm of education & training there is a lack of sufficient information and relevant courses to make the practice develop. Support is needed in the decoding of the art and design creation process related skills, along with the necessity to further explore their interaction and contribution possibilities with other sectors. Not a single education and training programme has been identified that fully enables arts and design-based collaboration and prepares cross-innovation ready professionals for the labour market. It is debatable if and how all BA and MA programmes in arts and design education and training should provide courses in entrepreneurship and awareness raising of the practice. This lack within the field of education and training is one indication about the need for supportive strategies that acknowledge the practice as one current strand of development and lead the initiation of needed education programmes and trainings.

The development of the intermediary functions and intermediary best practices are at the heart of the development of the practice and its market and innovation potential. Intermediary mappings are needed, as well as contexts offering intermediary exchange. The aim is a well-functioning ecosystem with public and private intermediaries complementing one another with different roles and approaches around the practice.

CCS clusters and hubs are important opportunities for lifelong learning, vocational training, upskilling and incubator and accelerator related functions and activities. Clusters and hubs can have a relevant role in accelerating the market and making services accessible. In this sense, it would be beneficial to equip existing entities with arts & design-based collaboration and cross-innovation expertise. Beyond being producers of the practice, and benefit from revenue diversification, art institutions can lead similar functions and contribute to the ecosystem in a meaningful way.

Functions such as pre-incubators, incubators, and accelerators can be naturally integrated with arts, design, and cultural management through universities, CCS hubs, and clusters. These settings also provide valuable contexts and opportunities for promoting entrepreneurship and the aforementioned support functions.

8 Evidence

The practice has so far generated different impacts in terms of innovation, development, transformation, products, services, processes and relationship building given the different contexts and sectors in which collaborations have been implemented. The evidence chapter brings up references and insights relevant for all types of arts & design-based collaboration and cross-innovation. It also addresses arts and health as an example of the practice in one particular sector, and the question of how evidence has supported the establishment of the field.

This chapter outlines some research evidence on how artists and designers can contribute, and brings different research evidence, insights and perspectives in the areas of impact measurement, innovation of process, knowledge processes, open innovation and cross-innovation.

Zooming out on evidence

Zooming out, you can debate how arts and culture are perceived and requested to be an added value, and how the culture and creative sectors are somehow met with more scepticism and in-depth interrogations to justify an action or a policy.

Disconnected belief systems, cultural bubbles, siloed sectors, habits and perceptions pose obstacles to the collaboration and the policy-making. Policymakers are often too far removed from the practice. Before proceeding further, a few points about evidence of this particular practice need to be taken into consideration.

1. Perspective on evidence.

The most important point of concern is how evidence of the practice has been, and still is, looked at. It is crucial to understand what perspective evidence is seen from: is it seen by policymakers, by scientists, by culture and creative sector professionals or by a potential corporate clients? This issue is more linked to different siloed belief systems rather than to the data itself. It is a question of what kind of a processor (mindset) is interpreting data. It is equally important to understand why and for what we look for in evidence. Arts & design-based collaboration and cross-innovation can work on their own, or as a part of an innovation or exploratory process including methods that have nothing to do with art or design. It is not about choosing this method or another, it is about seeing the practice as a natural complement to other methods.

2. Communication of evidence.

Another challenge with evidence is that it is not always communicated in a satisfying and structured way. Thus, a disconnect and imbalance in awareness exists. Since the practice inherently occurs between sectors, it is also important to think about who is delivering evidence; it is about who is perceived as credible by the other sector, or policymakers. This links to point three when asking the question why evidence is not disseminated in a satisfying way.

3. The challenge to produce evidence satisfying to all.

To date, opportunities and conditions needed for establishing the documentation of processes and longitudinal evidence needed are scant. This is because the documenting process requires human and financial resources. Such documentation is unlikely to be established through operational service cases as they often are run by micro or small companies simply lacking time, human and financial capacity. They do not have

the time to put themselves in the shoes of decision makers to support the practice further. As the practice lacks support, orchestration and facilitation, it also lacks well-documented processes. Thus, lack of evidence does not necessarily correlate to lack of impact.

4. The type of impact we are looking for.

It is important to determine the nature of the impact we are seeking. Economic impact can be easy to calculate, however the social impact and the impact on people's health, well-being and on sustainability actions are longer and more complex to measure. Furthermore, we have the indirect economic impact to consider. The researcher Ariane Berthoin Antal states that it is crucial to look beyond the economic and financial definition of value that we must learn to talk about, and recognise, values added, not just value added⁹⁷.

Evidence that is true to the benefits of the practice's processes cannot only be established by Key Performance Indicators (KPIs). Particularly so if the KPIs are set by persons who are not specialised in arts & design-based collaboration and cross-innovation. If KPIs are used as one tool of measuring impact, it is pivotal to complement them with other quality evaluation methods that should be done in a 360-degree manner.

KPIs, other measurement methods and evaluations must be adapted to each specific type or case of collaboration through an inclusive approach involving all parties of a collaboration, as well as the funder if a funding scheme is involved. The standards for measuring the impact of a process must take all sorts of impact on context, objective, topic and individuals into consideration.

It is essential to create inclusive, inter-sectorial and case specific approaches for evidence and to establish usable impact criteria. As the types of collaborations and their objectives, can be multiple and vary, measurement, performance indicators and evaluations must be case specific. If and what criteria could transcend all, or most kinds of, activity should be agreed upon.

Several types of metrics have been used in the past. One of these methods is the **Arts Value Matrix**⁹⁸, created by Giovanni Schiuma for the corporate environment. This method helps companies understand the potential impact and benefits of artistic interventions through nine elements, and it measures the degree of organisational change on a scale from low to high across the matrix. The ABI (Arts-based Initiatives) Value Zones which are a part of the Arts Value Matrix determine the intensity of a specific artistic intervention.

Various publications of researcher Ariane Berthoin Antal have explored values, contexts, conditions and impacts of artists working in organisations⁹⁹. Publications worth mentioning include *Artistic Intervention Residencies and Their Intermediaries: A Comparative Analysis*¹⁰⁰, and *Artistic interventions in organisations: Finding evidence of values added. Creative Clash Report*¹⁰¹ outlining areas of impacts.

⁹⁷ Artists, Designers and Business in Cross-Sector Collaboration – Untapped Potential for Systemic Change Johanna Kouzmine-Karavaïeff & Khawar Hameed, Artisans of Innovation, 2022

⁹⁸ The Value of Arts-Based Initiatives: Mapping Arts-Based Initiatives, G. Schiuma, Art & Business, 2009

⁹⁹ <https://wzb.eu/en/persons/ariane-berthoin-antal#>

¹⁰⁰ <https://www.americansforthearts.org/by-programme/networks-and-councils/private-sector-network/arts-business-councils>

¹⁰¹ https://www.academia.edu/5375056/Artistic_interventions_in_organizations_Finding_evidence_of_values_added_in_Handbook_of_artistic_interventions_in_organizations Berthoin Antal, Ariane & Strauß, Anke (2013). Artistic interventions in organisations: Finding evidence of values added. Creative Clash Report. Berlin: WZB

Especially practical arts & design-based collaboration processes involving interaction between people and different sectors (e.g. in relation to exploration, inspiration, knowledge transfer, transformation or innovation) are unique in all cases. They can of course be structured and orchestrated by methodologies, but common evaluation systems or data gathering about the practical collaborations and their impacts are in short supply.

Evidence references

This chapter exemplifies different fields and types of research all making up evidence, and contributing to, the development of the practice. It also brings up evidence on how successful process can be established.

Exemplification is important to shed light on identified grey zones and for further inspiration. It is particularly important when we are trying to pinpoint what the practice is about and how it relates to other sectors and fields of research.

Balance and alignment are needed between economic angles, innovation angles, process development and artistic viewpoints. This chapter shows how different research and reports are and addressing their topics from their standpoint. These different standpoints (and research spheres) have to come together to produce something that can be considered as viable evidence for the practice.

Another aspect to point out are the different terms used in different research and reports, CCS, creative industries, arts. Even though these relate in this context to arts-and design-based collaboration and cross-innovation, new research would need to address this explicitly.

Creative Spillovers – do the creative industries benefit firms in the wider economy?¹⁰²

The research report reaffirms earlier research and evidence¹⁰³ of positive spillover benefits from the creative industries onto the innovation of wider firms. The results of the report *“show consistently that firms that are more connected to the creative industries, whether that is through the supply chain or through labour links, are more likely to produce product innovations and novel products.”*

This report also states that they *“have not found consistent evidence that firms that are more connected to the culture and creative sectors are more likely to produce process innovations (new or significantly improved processes for producing or supply goods or services) or wider innovations (new or significantly changed corporate strategies, new management techniques, major changes to organisational structure or changes to market concepts) than less connected firms.”*

Product innovation is a more linear process, even though it requires insight and orchestration. As an outcome of the collaboration between artists, designers and companies and organisations from the wider economy, process innovation is a much more complex human process requiring skilled orchestration and knowledge of the sectors and processes of all involved parties.

The main question is how to measure impact and innovation in process innovation, and what steps are required to do so?

¹⁰² Frontier Economics (2023) “Creative spillovers: do the creative industries benefit firms in the wider economy?” co-commissioned by The Department for Culture, Media and Sport and the Creative Industries Policy & Evidence Centre.

¹⁰³ ‘Creative supply-chain linkages and innovation: Do the creative industries stimulate business innovation in the wider economy?’ Bakhshi, Hasan and McVittie, Eric. (2009)

Finding evidence on process innovation is a complicated task and the reasons for not finding evidence on process innovation in the aforementioned report are not surprising. What must be further understood is what kinds of process innovations were dealt with and with what kind of companies and professionals from the CCS.

Related to the practice of arts & design-based collaboration and cross-innovation, reasons for not finding evidence may depend on several issues:

- the general lack of professionalisation among service providers in cross-sector partnerships, missions and service delivery;
- the lack (and to a large degree absence) of education & training in the field – lack of knowledge among certain service providers;
- lack of networking and strategic exchange between established service providers/ cultural brokers/ intermediaries;
- the lack of international standard and reference in the field;
- the lack of openness and trust to process, and awareness of art-and design-based skills within companies and organisations in the wider economy;
- the lack of financial and human resources as well as means for setting up case specific indicators, evaluations and KPIs that are suitable for all parties.

These points are all related to process implementation and to human relations and human capability. Arts & design-based collaboration and cross-innovation often have human driven processes at the core.

The obstacles mentioned relate directly to the addressed pitfalls in policymaking, lack of orchestrated practice, and the lack of the elements needed for developing the practice in the right direction.

To get a fair overview of process innovation, the right indicators for these process collaborations, and the qualitative orchestration of them, must be established from the outset. This means we come back to the question of hows and whats in post innovation process evaluation. In the case of the aforementioned study, a statistical and mathematical method to study economic relationships and phenomena. It can serve various purposes, such as forecasting, policy-making, business decisions, and theoretical testing.

Process innovation needs a close look at the hows and whats of processes, the methods, humans and contexts. And these are case specific and unique.

The Fusion Effect, A report for Nesta¹⁰⁴

Another piece of research that has identified the benefit of fusing of arts and science skills in companies and the impact of this combination on performance is The Fusion Effect, a report for Nesta. The report explores the economic returns of combining arts and science skills in UK companies and the impact of this combination on performance. The key findings of the report include that 'fused' companies, those that combine art and science skills in their workforce, show 8% higher sales growth than science-only firms, are 2% more likely to bring radical innovations to market, and employ approximately 3.5 million people. The authors of the report used official data to analyse the contribution of employees' science and arts skills to the performance of their companies between 2010 and 2012.

¹⁰⁴ The Fusion Effect: The economic returns to combining arts and science skills | Nesta

The Purpose Reporting research project

The collaboration between The Thrive Institute¹⁰⁵ and the Turn Club¹⁰⁶ in the Netherlands, measured the effects of alternative purpose reporting. They did so because they found that impact reports these days often show cold, hard and usually financial impact indicators and questioned whether these really get through to people and motivate and inspire them.

In this experiment, the meaning of impact is both the impact the company has on its target group (externally), but also on its employees (internally). How do work, plans and results impact these different groups? In addition, the question of impact concerned the nature of the impact of the artists in this process.

These questions are important when evaluating arts & design-based collaborations with other sectors and acknowledge the need of measuring impact differently and inclusively. This experiment exemplifies how a new way of measuring can be set up, and it also exemplifies how companies work together with artists on impact reporting.

The actual research itself provides evidence of an interesting collaboration between nine artists and nine forward-thinking organisations in their discovery of more impact with impact data. The report underlines the highly experimental content, and that research has been done in a limited setting. However, they conclude that artistic forms of reporting make more impact, and that emotion appears to be an opportunity. There is more in-depth understanding and insight into impact through art expression. The project report recommends that emotions and stimulation generated (such as enthusiasm or heaviness), need to be directed and could be guided in the three following directions:

1. Activation, 2. Value shift, 3. Organisational and mission bonding.

It should be mentioned that several of the constellations of artists – companies from this context have continued working together, either on the same mission, or on other topics.

Fostering knowledge valorisation through the arts and cultural institutions¹⁰⁷

This publication is a rich source on the topic of arts and cultural organisations in knowledge processes. It offers great input on the unique value(s) and competencies that they bring in and the enabling conditions supporting their participation. The study recommends that the European Commission further stimulates awareness creation at the various levels of policy-making of the importance of user-driven and co-creative approaches for knowledge creation and of the relevance of involving the arts. One way to do this is leading by example and committing to a holistic and long-term European policy vision and strategy that promotes the integration of the arts into research and innovation policies and instruments.

The role of public policies in developing entrepreneurial and innovation potential of the cultural and creative sectors¹⁰⁸

One of the main conclusions, in the report by the OMC (Open Method of Coordination) working group of Member States' experts was these sectors' "*potential to generate positive change in and for society by improving the well-being of people, increasing crisis resilience and providing innovative solutions for the problems of our societies*". Another conclusion concerns "*the innovative input from the CCS for addressing the 21st century's main challenges*", which "*are and will be largely cultural in nature as human values and rights are being questioned and democracy is endangered*".

¹⁰⁵ <https://thriveinstitute.nl/> THRIVE Institute is an entrepreneurial think tank developing innovative processes for a flourishing organisation and society.

¹⁰⁶ Connects visionaries, change makers and practical idealists to the most pressing social and environmental issues by applying the artist-mindset. <https://turnclub.org/>

¹⁰⁷ European Commission, Directorate-General for Research and Innovation, September 2022 PDF, ISBN 978-92-76-53777-9, doi: 10.2777/377987, KI-09-22-309-EN-N

¹⁰⁸ <https://op.europa.eu/en/publication-detail/-/publication/5d33c8a7-2e56-11e8-b5fe-01aa75ed71a1/language-en>

CONTRAST: CCI and Innovation¹⁰⁹

The Department of Culture and Language Policy of the Basque Government has been the driving force behind a project on the development of a conceptual framework for the application of R&D&I in the CCSs. Their undertakings showed that the existing indicators of innovation at European and regional scale could not reflect the authentic levels of cultural innovation in the Basque Country. In 2021, the Innovation Contrast project let experts analyse R+D+I in Cultural and Creative Sectors and Industries (CCSI), and debate models and practices focused on its measurement. The conclusion was that an international case study was needed to complete the research and the Contrast Pilot Study was originated.

In conclusion, the results of the study and analysis “confirm that most indicators from existing sources to measure innovation across sectors might well capture, in general terms, the innovation of European countries and regional neighbours. However, in their current formulation, these indicators fail at measuring the specific contribution of the CCSIs to innovation...”

The study lists several potential factors such as:

- The context-specific nature of innovation and CCSI perimeter and definitions;
- The lack of awareness among CCSI, about what can be considered ‘innovative’. These sectors are used to working creatively, and they may fail at recognising innovative work. The problems of definition and awareness make measuring innovation more difficult.
- The diverse and fragmented nature of CCSIs: while industrialised sub-sectors of CCSIs may be relatively well captured by innovation datasets, these sectors are in general structurally very different from other economic sectors. In particular, the project-based nature of work, the extremely small size of companies, the diverse nature of actors (private, public, not for profit) as well as the freelance status of most cultural and creative workers make it unlikely for most CCSIs to be captured either by official statistics or surveys using a representative sample of the general workforce / business population.

Under the auspices of the study, participating organisations had the chance to point out if there were indicators missing to measure innovation in the CCS and one of the responses was: “*Related to innovation: Collaborative economy (open licensing, exchanges), cross-fertilization programmes between sectors; development of divergent thinking; how balanced innovation is across several sectors; collaboration among start-ups and companies as a new way of open innovation collaboration and number of start-ups set up by year*”.

This previous example echoes the issues pointed out earlier in this chapter on evidence and types of impact indicators. In both cases of impact indicators, and innovation indicators it seems that, so far, the processes of establishing criteria have not been inclusive enough across sectors, inclusive of stakeholders with different and complementary view, concluding from a reality-based understanding what these processes look like. Thus, it is plausible that not enough adequate questions have been asked detailing varied types of impact and their reasons.

Collaboration of creative professionals with companies (CoCreaCo)¹¹⁰

In this research report into antecedent conditions for collaboration in crossovers, Steven De Groot gives an insight into how many organisations and creative professionals have already engaged in successful collaborations. This study concludes on how successful cooperation can be explained by determinants being briefing, qualities of creative professionals, organisational qualities, organisational factors and common ground.

¹⁰⁹ https://www.euskadi.eus/web01-a2kulind/en/contenidos/informacion/ksi_contrast_proiektua/en_def/index.shtml

¹¹⁰ JWAM-02-2020-0006_proof 159.174 (emerald.com)

Whitepaper: Stimulating and Measuring Open and Cross Innovation¹¹¹

This publication draws upon the role of culture and creative industries in Open and Cross Innovation. It offers insights to advance on assessing impact and states that “new measurement frameworks are needed to demonstrate the value of non-technical innovation resulting from open-and cross innovation processes and to further leverage public funding.” The publication gives examples on five different approaches that can further advance the cross and open innovation processes.

The art of innovation, How fine arts graduates contribute to innovation¹¹² gives insights into how fine arts graduates contribute to innovation in the creative industries and beyond, and what policy-makers can do to support their contribution.

The Impact of Arts-Based Innovation Training on the Creative Thinking Skills, Collaborative Behaviours and Innovation Outcomes of Adolescents and Adults¹¹³

The research findings provide clear evidence of a strong causal relationship between arts-based learning and improved creativity skills and innovation outcomes in adolescents and between arts-based learning and increased collaborative behaviour in adults.

¹¹¹ <https://kreativgesellschaft.org/en/cross-innovation-hub/publications/>

¹¹² Kate Oakley, Brooke Sperry and Andy Pratt, Edited by Hasan Bakhshi, Nesta, 2008

¹¹³ <https://www.artofsciencelearning.org/phase2-research-findings/> The Impact of Arts-Based Innovation Training on the Creative Thinking Skills, Collaborative Behaviors and Innovation Outcomes of Adolescents and Adults Kate Haley Goldman, Steven Yalowitz, Ph.D., Erin Wilcox, M.A. 2016 The Art of Science Learning Project (AoSL) USA, is a National Science Foundation funded initiative

In conclusion, it is essential that we improve our ability to generate evidence regarding the practice.

However, evidence will not matter if policymakers cannot directly experience and relate to the practice in real life and training situations. Therefore, all kinds of arts & design-based collaborations and cross-innovation activities should be implemented in organisations of the public authorities and should be one of the first parallel important steps for awareness raising. The practice should be met with curiosity and openness, as any “new” methodologies, or concepts tend to be greeted with scepticism.

This resonates with one finding of the CCS Ecosystems, Flipping the Odds, Financing, Innovation, Entrepreneurship and wider Ecosystem support for Cultural and Creative Sectors, Conference Conclusions 2019¹¹⁴: “Governments and Commission DGs should involve artists to organize reflection, discussion and communication, in an out-of-the-box thinking. Similar schemes as in the European Parliament (EP) could be envisaged where scientists are paired with MEPs - why not also pair artists with members of the European Commission or the EP?”

Evidence on arts and health

This part of the evidence chapter highlights arts & design-based collaboration with health and well-being sector and fields. This topic has got a lot of traction in recent years, not only at European level, but also further afield. There are several interesting papers and practical approaches bringing much more clarity on the development of this type of arts and design-based collaboration with other sectors.

¹¹⁴ CCS Ecosystems, Flipping the Odds, Financing, Innovation, Entrepreneurship and wider Ecosystem support for Cultural and Creative Sectors, Conference Conclusions” 2019 in the context of the Creative Flip Project led by the Goethe-Institut, co-funded by the European Commission

Arts, culture and health is one type of arts- and design-based collaboration and innovation that is a forerunner in terms of the establishment of the practice. This can be concluded by observing the policy trajectory that arts & health practice has taken in EU policy, the number of organisations, reports, and projects working towards highlighting the importance of arts and culture in promoting health and well-being of the citizens. It is worth shedding light on evidence of arts and health, as well as how this evidence has played a pivotal role in shaping supportive policies and establishing the practice.

The 2022 Culture for Health report ¹¹⁵

Building upon the 2019 World Health Organisation scoping review on arts and health¹¹⁶, which brought together results from over 3000 studies, the 2022 Culture For Health report has scoped evidence from 310 new studies, which improves our understanding of the role of the arts in subjective and community well-being and in the context of COVID-19¹¹⁷. It is fair to say that the WHO scoping review accelerated the establishment of the arts & health practices and policies in a significant way, reinforced by Culture for Health project activities and its mapping study with policy recommendations. What is very interesting and valuable in this report is the mapping of stakeholders in this particular field that should boost the development, connections and strategic exchange around arts & health practices.

The Association of American Medical Colleges (AAMC)¹¹⁸ is a context that generated valuable insight on the role arts and humanities play in educating a physician workforce to meet 21st-century health care needs, including enhancing the patient experience, improving population health, reducing costs, and promoting clinician well-being. Please find more information in *The Fundamental Role of the Arts and Humanities in Medical Education*¹¹⁹.

The AAMC leads and serves the academic medicine community to improve the health of people everywhere. Founded in 1876 and based in Washington, D.C., the AAMC is a not-for-profit association dedicated to transforming health through medical education, health care, medical research, and community collaborations.

¹¹⁵ The #CultureForHealth Report is now available! - [Cultureforhealth.eu](https://cultureforhealth.eu)

¹¹⁶ What is the evidence on the role of the arts in improving health and well-being? A scoping review (who.int)

¹¹⁷ Recognising the value of the arts: calling for strategies and action to support health challenges - Friends of Europe

¹¹⁸ <https://www.aamc.org/>

¹¹⁹ <https://www.aamc.org/about-us/mission-areas/medical-education/frahme>

Please refer to the appendix for more examples on evidence on arts and health.

Conclusions

Research reports seem to agree generally that CCS benefits the wider economy and generates positive change. However, strategic exchange and more research is needed between experienced intermediaries, artists, practitioners, academic researchers and policymakers to look at specifics in arts & design-based collaboration processes and their impacts.

There seems to be a gap in views on evidence depending on who we talk to (intermediary or academic researcher, for example). This issue is linked to different siloed belief systems rather than to the data itself and a question of what kind of processor (mindset) is interpreting data. We need to look at evidence in more varied ways, from different stakeholders' perspectives (e.g. policymakers, scientists, artists, corporate clients) and these perspectives and standpoints must come together to find viable evidence criteria.

Arts & design-based collaboration processes can be of multiple nature, so can their objectives. Therefore measurement, performance indicators and evaluations must be case specific. If and what criteria could transcend all kinds of the practice, should be agreed upon in advance. It is vital that sufficient questions are asked shedding light on varied types of impact and the reasons for such.

To the date, processes of establishing criteria of impact or innovation have not been inclusive enough and lack a reality-based understanding of what these processes look like. Practitioners who are experts in process and intermediary practices are pivotal when it comes to offering perspective on criteria and indicators for diverse kinds of targets and goals (SDGs, innovation, process impact & evidence). Only such approaches can further the understanding of the practice's impact.

The establishment of arts & health activities serves as a source of inspiration to the wider arts & design-based collaboration and cross-innovation community. The production of reliable and topical evidence sets a basis for policy developments. It is pivotal to learn from and capitalise on the development of arts & health collaborations, for the purpose of other types of arts and design-based collaboration areas. Careful consideration should be given to following the arts & health policy trajectory through research and through evaluation with involved parties.

9 Momentum for the practice

This chapter focuses on two reasons why we should bet on the development of this practice today. It provides more clarity regarding the opportunities of skills and mindsets of artists and designers, as well as discusses how arts and design-based collaboration & cross-innovation is at the core of how culture contributes to the sustainable development agenda.

There is momentum for the practice today, and this momentum is related to pressing needs such as the post Covid context, working conditions for artists, the role of their skills and mindsets for finding solutions to complex issues, such as sustainable development. “Building back better” after Covid needs new approaches and bravery to try out policies that are novel and beneficial for all.

“What can be learned from the pandemic? (Cultural) policy and operators were...able to mobilise huge amounts of emergency support but considerable negative collateral for the Cultural and Creative Sectors (CCS) as a whole remained...rather underplaying the cross-sectorial potential namely the social cohesion and innovation potential of the CCS.”¹²⁰ If we do not take cross-sector collaboration seriously and fail to leverage the skills and mindsets of artists and designers, there is a risk of draining high-value human capital and missing out on sustainable development opportunities.

When UNESCO launched the third edition of the global report ‘Reshaping Policies for Creativity’ in 2022, their Deputy Director-General for Culture said that there is a need to rethink the creation of a sustainable and inclusive working environment for arts and culture professionals worldwide. It was also pointed out that even if there is evidence that CCS does create jobs and generate income, and that the demand for culture has increased during the pandemic, less public money is flowing into the sectors.

Working conditions are also at the heart of the UNESCO 1980 Recommendation concerning the Status of the Artist. *“‘Status’ signifies, on the one hand, the regard accorded to artists, defined as above, in a society, on the basis of the importance attributed to the part they are called upon to play therein and, on the other hand, recognition of the liberties and rights, including moral, economic and social rights, with particular reference to income and social security, which artists should enjoy.”¹²¹*

The practice provides novel ways of addressing working conditions for artists by focusing on their inherent skills and how these are important in many fields and sectors, one of them being sustainable development.

“With an ever-changing external market environment, the CCS need to explore new or alternative business models to remain sustainable, whilst preserving their values and remaining aligned with their purpose and mission”¹²².

The practice provides alternative business models and more diversified revenue generation and makes it possible to mobilise skills in meaningful

¹²⁰ Transformational Policies From Reaction to Action, Collaborative Transformation Policies in Culture and Beyond for Future Oriented Policies and Action, Sylvia Amman, Creative Flip, 2023

¹²¹ <https://www.unesco.org/creativity/en/1980-recommendation-concerning-status-artist>
The Recommendation: an overview

¹²² Research for CULT Committee - Culture and creative sectors in the European Union – Key future developments, challenges and opportunities, C.Daubeuf, A. Le Gall, T. Pletosu, and M. Kopellou, European Parliament, 2019.

ways in contexts outside the art and design fields. Thus, the practice should logically integrate policies and strategies for careers in art and culture sectors.

We must ensure that qualitative and informed programmes in arts and design and cultural management cater for VUCA (volatile, uncertain, complex and ambiguous) environments. Disruptive times demand disruptive measures, such as training in business model innovation through leveraging existing inherent skills in different contexts.

As arts & design-based collaboration and innovation become more recognised practices, revenue sources and work opportunities – along with the associated socio-economic conditions – will advance for artists, designers and for other CCS professionals who serve as intermediaries. We can talk about systemic change since the practices extend beyond their primary domain and contribute to various forms of innovation in other sectors, leading to economic growth and sustainability.

Skills and mindsets of arts and design in other sectors

- If we now, in 2023, want to leverage the systemic change opportunity we have in the form of artists' and designers' skills, competencies and mindsets, we need to clearly understand these and their function. We also need to understand in detail the interlinkages between art and design. And we need to raise awareness to other sectors about the offer of skills in CCS that respond to their demand.

Arts & design-based collaboration and cross-innovation means ground-breaking new opportunities for artists to work and increase revenue streams in fulfilling contexts while using their core skills.

This chapter has made it possible to explore what has been written and said in research and professional contexts about the skills and mindsets of artists and designers. It concludes by considering what is now required to reach further towards a clear value proposition for those skills and mindsets.

The UNESCO Road Map for Arts Education¹²³ mainly addresses the role of Arts Education in meeting the need for creativity and cultural awareness in the 21st Century, and places emphasis on the strategies required to introduce or promote Arts Education in the learning environment and its essential role in improving the quality of education.

Even though the document does not speak directly of the inherent skills and mindsets of artists and designers, it brings us towards the idea that artists and designers work in other sectors, i.e., education.

The document ascertains that 21st century societies require workforces to be creative, flexible, adaptable, and innovative and that education

¹²³ Road Map for Arts Education, The World Conference on Arts Education: Building Creative Capacities for the 21st Century, Lisbon, 2006

systems need to evolve with changing conditions. It also states that “*Arts Education equips learners with these skills, enabling them to express themselves, critically evaluate the world around them, and actively engage in the various aspects of human existence*”.

While the introduction concluded that the VUCA context needs to be addressed by education and training for artists, designers and cultural managers, it can also be concluded that the practice is well-addressed, by various sources, as a solution for other sectors.

Diversified perspectives on challenges are instrumental in the post Covid context, the accentuated VUCA society with new realities that we did not see coming. Through orchestrated formats, art can bring needed uncertainty, and navigate uncertainty, in a society obsessed with certainty¹²⁴. In another article¹²⁵, the founder of Art Partner in the Netherlands addresses the suitability of working with artists to find innovative solutions for their processes in which the human factor is central. The founder goes on to assert that artists help companies to deal with ambiguity, uncertainty and unpredictability. Many articles address art, culture and creative sectors and the VUCA idea.

Self-employed art professionals frequently need to respond to VUCA contexts, they are simply permeated with VUCA. In the creative process, it is the artist's job to accept not knowing and to explore in order to find the right solution. Thus, artists are well-positioned to respond to contexts with similar characteristics in other environments. The need is high to solve public problems through cooperation across multiple stakeholders and organisations from multiple sectors. The skill set needed to address VUCA is characterised by agility: the ability to quickly learn, adapt, change and succeed in a highly turbulent environment¹²⁶.

Artists' skills can serve as enablers in diverse processes, business model and product innovation, transformation, exploration or problem-solving processes.

The Nesta report The Fusion Effect¹²⁷ treats the economic returns to combining “*arts and science skills*” and contributes to the evidence base regarding the importance of arts skills in the economy. Beyond highlighting the importance of arts skills to economic performance, the report suggests that arts skills may play an important role in unlocking firm growth, having identified benefits of fusing of arts and science skills within companies. This is a discourse that supports the STEAM¹²⁸ movement.

The study that was behind the Nesta Art of Innovation report¹²⁹ outlines that “*artists have attitudes and skills that are conducive to innovation*” and that “*What we might call the skills or attributes of innovators appear highly developed in this workforce, particularly the degree to which they display the habits of lifelong learners*”¹³⁰. The report states that for art graduates who have started working in the larger creative industries or in other sectors, “the ‘thinking skills’ or attitudes that they learned appear to matter most”.

¹²⁴ <https://www.hbrfrance.fr/chroniques-experts/2021/02/33359-quand-lart-vient-au-chevet-de-la-societe-de-la-certitude/>

¹²⁵ <https://mab-online.nl/article/91086/>

¹²⁶ Challenges and Opportunities: The 21st Century Public Manager in a VUCA World | Journal of Public Administration Research and Theory | Oxford Academic (oup.com)

¹²⁷ The Fusion Effect: The economic returns to combining arts and science skills | Nesta

¹²⁸ Science Technology Engineering Arts and Maths (as in opposition to STEM)

¹²⁹ reference on page 61

¹³⁰ The Creative Age Knowledge and skills for the new economy, Seltzer, Kimberly; Bentley, Tom, DEMOS, 1999

A 2013 OECD report¹³¹ examined whether arts education has a positive impact on the three subsets of skills they define as “*skills for innovation*”: technical skills, skills in thinking and creativity, and character (behavioural and social skills) and the justification of arts education in curricula. While the study results show little or non-causality between the claim that arts education results in better academic results or better capability for dealing with other school topics, they do recognise that “it is plausible that arts education develops a bundle of skills that matter for innovation, also that artistic skills are often involved in innovation processes”. The report’s conclusion on the main justification for arts education is acquisition of ‘artistic habits of mind’ (or mindsets), which is defined as not only mastery of craft and technique, but also skills as close observation, envisioning, exploration, persistence, expression, collaboration, and reflection, the skills in thinking and creativity, and the social and behavioural skills that are developed in the arts.

The causality between the claim that arts education results in better academic performance or added capability to tackle other school topics, is debated. Causal evidence on arts-based learning is identified in the report “The Impact of Arts-Based Innovation Training on the Creative Thinking Skills, Collaborative Behaviors and Innovation Outcomes of Adolescents and Adults”¹³². This report evidenced that Arts-Based Learning led to stronger STEM innovation outcomes in youth.

According to the OECD report “*Fostering Students’ Creativity and Critical Thinking: What it Means in School*”¹³³, creativity and critical thinking are key skills for complex, globalised, and increasingly digitalised economies and societies. While teachers and education policymakers consider creativity and critical thinking to be important learning goals, it is still unclear to many what it means to develop these skills in a school setting. The report presents a framework to support teachers in the design of classroom activities that nurture students’ creativity and critical thinking skills as part of the curriculum. The report lists eleven signature pedagogies “more prone than others to develop students’ creative and critical thinking”. At least six of the eleven listed pedagogies involve the arts. For example, one non art explicit listed pedagogy is Montessori pedagogy however uses art with several objectives. The other explicit ones are:

- 1) Creative Partnerships (promote partnerships between creative practitioners and teachers);
- 2) Design Thinking (students think and act as designers);
- 3) Modern Band Movement (Music Education);
- 4) Orff Schulwerk (Music Education);
- 5) Studio Thinking (Visual Arts Education);
- 6) Teaching for Artistic Behaviour (Visual Arts Education).

Beyond creativity, the creation and design processes nurture a type of learning ability, mindset and approach. These processes generate processors or mindsets, that are interesting relating to the needs of the 21st century workforce. These are cognitive skills, also called cognitive

¹³¹ Art for Art’s Sake? The Impact of Arts Education. Ellen Winner, Thalia R. Goldstein, Stéphan Vincent-Lancrin OECD, Education, Educational Research and Innovation, 2013

¹³² “The Impact of Arts-Based Innovation Training on the Creative Thinking Skills, Collaborative Behaviors and Innovation Outcomes of Adolescents and Adults” The Art of Science Learning, Kate Haley Goldman, Steven Yalowitz, Ph.D. Erin Wilcox, M.A. 2016.

¹³³ Fostering Students’ Creativity and Critical Thinking: What it Means in School (oecd-ilibrary.org)

functions, cognitive abilities or cognitive capacities, brain-based skills which are needed in the acquisition of knowledge, manipulation of information and reasoning. They have more to do with the mechanisms of how people learn, remember, solve problems and pay attention, rather than with actual knowledge.

The creation processes are “greenhouses” for these kinds of skills such as flexibility, systems thinking, agility, curiosity, discipline, abstract reasoning, ability to experiment, measured risk taking and complex problem solving (the creation process mindset).

The aforementioned OECD report states that different artistic disciplines generate different skills which potentially implies that different artistic disciplines are more suitable or efficient to address a particular topic or objective.

The Art of Science Learning¹³⁴ in the USA has worked with arts-based learning over decades in the corporate environment and its founder and director Harvey Seifter asserts that while certain skills are not art-discipline specific, it can be easier to connect with some disciplines depending on people and contexts. He further states that art disciplines are universal forms of expression that in most cases cross boundaries. The company has worked in numerous companies throughout the USA, and they also created a framework of skills and mindsets connected to arts-based learning that make up central elements of innovation processes.

They have created a list of foundational skills of innovation: Readiness to Learn (Openness to new information, curiosity and inquiry, tolerance for uncertainty), Cognitive Agility (Idea range, behavioural flexibility, resilience), Collaboration (Behavioural empathy, openness to diverse perspectives, team leadership), Activating Innovation (Finding opportunities, solving problems, decision-making). The mindsets identified for cultivating a future-ready leader are: learn to see the world through new eyes, practice self-awareness, growth and renewal, suspend disbelief, embrace uncertainty and change, and connect and discover with empathy, explore and create collaboratively.

These skills and mindsets are validated as highly relevant by The Art of Science Learning’s corporate clients. They are equally malleable to evaluation, and it is possible to see whether individuals and teams have acquired skills or progressed in their application of them. That is feasible, in contrast to measuring whether a company has become more innovative, which is a difficult, if not impossible, task.

The designer’s skills have also been used in various contexts, for design of products or systems. Design skills are today more recognised and known in industry and business, but they are equally applied in a wider manner.

While designers are also guided by imagination, creativity and aesthetics their work process is generally more technical. This includes creating drafts, working through planned schedules of the production process, and operations analysis, along with visualisation of the outcome. Design skills are specific to each profession. An architect depends upon concepts relating to construction, building and geography, while a product designer focuses on the characteristics and needs of a product to produce designs for the same¹³⁵. The work process of designers is an amalgamation of creativity, technical skills and cognitive abilities. This is typically characterised by more prototyping and iteration than the creative process¹³⁶.

¹³⁴ <https://www.artofsciencelearning.org/arts-based-learning/>

¹³⁵ Designing a future economy, Design Council, UK, 2017

¹³⁶ Artists, Designers & Business in Cross-Sector Collaboration: A Report on the Untapped Potential for Systemic Change, Johanna Kouzmine-Karavaïeff & Khawar Hameed, Artisans of Innovation, 2022

However, the different art discipline creation processes should be further deciphered to explore to what degree they are built up on different steps, techniques and methodologies for arriving at their result – the creation. Art disciplines are probably more strategic than we think, there is not just enough awareness and attention around the actual steps in the creation process (not among artists themselves, and not among a wider audience) and how these steps and associated techniques can be used when working with other sectors. The design professions have it all spelled out in ideation, prototyping, testing, and refinement, and we can also see the steps widely used.

In addition, as the article *“The relevance of artistic research¹³⁷”* points out, with respect to the skills that are generated by arts and design processes, it is pivotal to understand the differences in approaches and steps in these processes, how they are similar, different and complementary. This will translate into more sophisticated delivery and positioning processes for other sectors. Hence, more added value for all.

“Arts-based learning is the instrumental use of artistic skills, processes and experiences as educational tools to foster learning in non-artistic disciplines and domains.¹³⁸” These skills can thus be transferred even though it is not done in a systematic manner. However, systematically these same skills are mentioned in contexts associated with the 4th Industrial Revolution and by institutions such as the International Monetary Fund, and World Economic Forum.

In the World Economic Forum publication *Future of Jobs 2023¹³⁹*, it is stated that *“analytical thinking is considered a core skill by more companies than any other skill and constitutes, on average, 9% of the core skills reported by companies. Another cognitive skill, creative thinking ranks second, ahead of three self-efficacy skills – resilience, flexibility and agility; motivation and self-awareness; and curiosity and lifelong learning – in recognition of the importance of workers ability to adapt to disrupted workplaces”*.

Surveys leading to the publication also suggest that *“creative thinking is increasing in importance relative to analytical thinking as workplace tasks become increasingly automated”*.

The World Economic Forum agenda equally addresses the “skills first” approach an opportunity to create diversity within the workplace and “adopting a skills-first hiring approach can offer companies a means¹⁴⁰ to fill critical skill gaps and stay competitive in a challenging labour market, as it broadens the range of candidates they consider.” In this context, artists and people with an arts background clearly merit consideration.

The Artisans of Innovation study behind the report *Artists, Designers & Business in Cross-Sector Collaboration: A Report on the Untapped Potential for Systemic Change* inquired about the similarity between the skills on offer by artists and designers and the skills in demand for companies to stay relevant and innovate. Answers from respondents show that there is a striking match. The same study coined the term ‘Aesthetic Business Skills’, which could denote the arts and design-generated skills needed within business and corporate environments. These skills could be seen as acquired when artists and designers’ master the process and methodologies of collaboration with other sectors.

¹³⁷ Anke Coumans (Hanze) en Ingrid Schuffelers (HKU) 2017 <https://www.scienceguide.nl/2017/06/de-relevantie-van-artistiek-onderzoek/>

¹³⁸ Arts-Based Learning, The Art of Science Learning <https://www.artofsciencelearning.org/arts-based-learning/>

¹³⁹ <https://www.weforum.org/reports/the-future-of-jobs-report-2023/digest>

¹⁴⁰ <https://www.weforum.org/agenda/2023/04/growth-summit-2023-why-skills-first-hiring-is-the-solution-to-the-global-talent-shortage/>

Aesthetic business skills set the foundation of quality, talent differentiation and competitive advantage. They can contribute to the development of a talented, resilient, high performing workforce that is equipped to deal with the diverse challenges faced by organisations, projects or companies. Possibly, aesthetic business skills also could be the outcome of exchange between artists and designers work techniques, creation steps and methodologies.

Contribution to sustainable development

Within the framework of the Sustainable Development Goals (SDGs) adopted in 2015 by the United Nations, the international development agenda refers to culture for the first time¹⁴¹.

UNESCO is engaged in unleashing the power of culture for the achievement of the United Nations 2030 Agenda for Sustainable Development and notably the cross-cutting role of culture and education in this mission.

The Mondiacult 2023 declaration¹⁴² in addition, calls on the UN secretary general *"to anchor culture as a global public good"* and further to *"integrate it as a specific goal in its own right in the development agenda beyond 2030"*.

It has been and remains an ongoing debate as to whether culture has its natural place in the sustainable development society pillar or if culture should be its own freestanding pillar.

Culture is a wide concept, based on the idea of culture as of what we are, culture as of identity. It is true that to create relevant programmes raising awareness about the SDGs within different communities, we need to understand the culture/s and identity/ies, of each particular community or target group we address. However, culture does not stop there, culture is also about artistic expression, and therefore it is important to understand how culture can help to achieve the goals in that aspect.

"We should promote the involvement of the arts in solving the most wicked problems together with science, economics and public administration."¹⁴³

Committee for the Future
(Finnish Parliament 10/2021)

The practice in focus of this policy brief is at the core of how culture contributes to achieving the SDGs given that the practice manifests how artists, designers and other CCS professionals collaborate with professionals from other fields such as research & technology, health and well-being, business and industry, urban development, pedagogy, environment, peace and security etc. It is about leveraging skills and mindsets and exploring new perspectives and solutions to complex challenges.

¹⁴¹ <https://en.unesco.org/courier/april-june-2017/culture-heart-sdgs>

¹⁴² <https://www.unesco.org/en/articles/mondiacult-2022-states-adopt-historic-declaration-culture?hub=701>

¹⁴³ Northern Dimension Institute, Policy Brief 18/2022: Culture must be recognized as a driver of sustainable development: https://northerndimension.info/wp-content/uploads/2022/01/PB18_Huntus.pdf

Artistic practice can embody understanding of any topic and make it more actionable for any audience.

The practice can be seen as an efficient instrument in dealing with the SDGs transversally. This is addressed in the Green Paper Creative Sustainability Solutions: CCI Innovations Lead Sustainability¹⁴⁴. It contextualises the problems and challenges we are facing within the short corridor until 2030 and highlights the relevance of Open Innovation, particularly with the CCIs: Cross Innovation. It draws on the role of public intermediaries in this context.

Beyond that, developing the practice as such will contribute to the attainment of SDG 8 and economic growth. This is because of the economic empowerment opportunity across sectors, including, of course, the revenue generation business model that innovation brings to CCS. The profession of intermediaries grows with the development of the practice and helps to create more professional opportunities for cultural managers, business managers as well as artists, designers and others. To achieve SDG 17 cross-sector collaboration is essential, therefore the practice and leveraging skills and competencies are evidently parts of that. Strong and diverse partnerships are essential to realise SDGs which require high level inter-sectorial, global partnerships to drive and permeate this practice into sectors, cities, countries and regions¹⁴⁵.

In the report The Missing Pillar¹⁴⁶, the British Council details how its projects and programmes relate and contributed to SDG goals, targets and indicators. Based on case evidence, the report demonstrates the value of culture for people, peace, prosperity and the planet.

A local policy example of how culture and creativity is embedded into other fields and sectors is the Bristol One City Plan¹⁴⁷ in the UK. This plan was co-designed with hundreds of partners in different sectors, organisations and communities across Bristol. The One City Plan presents six themes working together to deliver on projects that will improve Bristol, and the One City Approach encourages other organisations to take the lead in working collaboratively. Taking an integrated approach to governance, the One City Approach recognises that collaboration across sectors and themes will help to reduce inequalities in society and have a long-term impact as the work is based shared goals. This plan is one example how culture and artists' creativity are understood to be that vital 'enabler' and are named in many goals, usually centered on economic activity.

The Global Goal Centre in Bristol¹⁴⁸ is the city hub for the global goals, and it is anchored in the Bristol One City Plan. It was inspired by the need for creative approaches that connect and inspire people to connect and take action on the global goals. For example, the centre integrates artists in delivering on awareness raising, community processes, outreach, and in co-creation processes, and considers the mindsets of artists to be pivotal. The centre has therefore worked with more than one hundred artists since its start in 2019. Implemented projects include Sparks Bristol¹⁴⁹

¹⁴⁴ European Creative Industry Summit 2020, Hamburg Kreativ Gesellschaft

¹⁴⁵ Artists, Designers and Business in Cross-Sector Collaboration – Untapped Potential for Systemic Change, Artisans of Innovation, 2022.

¹⁴⁶ <https://www.britishcouncil.org/arts/culture-development/our-stories/the-missing-pillar-sdgs>

¹⁴⁷ <https://www.bristolonecity.com/>

¹⁴⁸ <https://globalgoalscentre.org>

¹⁴⁹ <https://sparksbristol.co.uk/>

together with ArtSpace LifeSpace¹⁵⁰ and Invisible Circus¹⁵¹. Sparks Bristol is funded by different charitable trusts, heritage lottery fund, arts council, and national lottery fund.

Referring to the discussion about evidence and the importance to include art and culture practitioners in setting up criteria for impact, it can be questioned to what degree arts and culture, often through arts- and design-based processes, can verifiably prove its meaning and impact in the current setting of the SDG indicators. Cultural intermediaries specialised in process innovation and complex human based processes would be relevant people to provide input in regard to this topic.

Conclusions

In a post-COVID context, the culture sector, through arts and design-based collaboration and innovation, can provide substantial assistance and innovation not only within the CCS but also in other sectors.

Evidence exists pointing to creation and design process professionals acquiring many of the skills and mindsets wanted and needed by the 21st century workforce. Research and practice also points out that these are generated by arts education and training and encouraged and re-modelled by arts-based methodologies. However, we need to be clear and explicit about the precise inherent skills and mindsets of the art and design processes, what they are and how they can function.

To arrive at needed results and positioning, further decoding should be done by inclusive and well-orchestrated research teams comprised of practitioners such as artists, intermediaries as well as researchers and policymakers. The emphasis here is on the diverse research team with a good balance of the “usual suspects and outsiders”, including field practitioners.

¹⁵⁰ <https://artspace.uk/about/>

¹⁵¹ <https://www.unit15bristol.com/sparks-bristol>

10 Final conclusions

The diversity in types of different arts & design-based collaborations and cross-innovations sets a challenge for policymakers. The topic is cross-sectorial by default meaning that for the policies to be efficient, we must reach far beyond the culture sector, into economy, finance, environment, sustainable development, health, peace and security only to name a few. In this chapter, you will find policy recommendations concluding the analyses from all chapters and suggestions on further work to support the practice.

Policy orchestration at national level must be enabled to boost significantly the development of the practice. However, attention must be paid to how this is done in an efficient manner by building inter-sectorial readiness, dialogue across sectors, and facilitating connections to the entire ecosystem. It is of great importance to enable cornerstone elements such as funding instruments, financial instruments, education & training, intermediary functions, clusters, hubs, art institutions, pre-incubators, incubators and accelerators.

It is equally important to ensure that the development of the practice addresses the sustainability of the CCS, rather than being subordinate to public policy trends or merely an instrumentalisation of CCS for other sectors.

Arts and health is one kind of art & design-based collaboration and cross-innovation that can act as a forerunner given its trajectory in EU policy. As a next step, it will be important to embrace arts and culture in health sector policy. Many valuable learnings could come out of this inter-sectorial process and pave the way for similar integration of arts and design-based collaboration & innovation in other policy areas.

Thus, it would be important that an inclusive research team (comprised of practitioners, academia and policymakers) follows this process. Measures that should be implemented at national level in regard to other types of arts and design-based collaboration and innovation have already been done in terms of culture and health, i.e. address mappings of initiatives, related policies and stakeholders.

Policy recommendations

Foundational actions:

1. Address the capacity for inter-sectorial policy readiness. Found an **inter-sectorial ministerial working group** to address what orchestrating, structuralising, and formalising the practice means to the people involved, what it results in and how it will impact the different sectorial responsibility areas. Policies, conventions and norms must be established to guarantee mobilisation of financial and human resources to the benefit the practice. Enable sustainability in this sense and inscribe the practice in other policy areas than culture to appear under the radar of the often-seen idea of witnessing cultural measures first ones to be cut.
2. **Experience** and relate directly to arts & design-based collaborations and cross-innovation activities in policy-making contexts. Get further understanding of the practice in real life and training situations. Partner up with an intermediary to pilot the practice and raise awareness on policy level through practical activities. Make the public authority organisation (or your other context) a forerunner in exploring the possibilities of the practice.
3. **Establish a national non-political entity** that champions and orchestrates the practice at a national level. Ensure sustainability through identifying institutions with stability in charge for industrial, economic and cultural development, such as councils, federations, innovation and development agencies. Ensure that the practice it is inscribed in their mission statement, that they shall build on previously undertaken actions, programmes and pilot initiatives.

Building ecosystem cornerstones:

4. Launch **new educational opportunities** and build on existing ones. Art & design-based collaboration and cross-innovation needs to be addressed within the CCS (art, design, cultural management). Address training for intermediaries. Create programmes and courses raising awareness and building skills in other fields and sectors: in management, leadership, public administration and client capacities.
5. Empower and enable **entrepreneurship** within arts and design and cultural management. Offer qualitative, high-level training on this topic.
6. Support the development of **intermediary functions** and advocate for the intermediary as a pivotal part of the ecosystem. Drive the strategic exchange between public and private intermediaries forward and ensure a balanced relation between them.
7. Clearly address and explain the practice and expectations on outcomes in **funding instruments**. Acknowledge gaps in the available funding schemes and the need of support for micro-scale actors. Collaborate with intermediaries to ensure sustainability and relevant programmes.
8. Accelerate and scale up entrepreneurship through **financing instruments** such as venture capital investment, impact investment and bank loan facilities. Promote new seed money instruments to support business model development. Make sure to reach out to intermediary companies with offerings of the instruments, as they play a central role in the development of the practice.
9. Enable the practice within **clusters, hubs and art institutions** through awareness raising in collaboration with intermediaries.
10. Evaluate existing **pre-incubators, incubators and accelerators**. Ensure competency in, and understanding of, CCS and the practice.

11. Enable conditions for **production of useful evidence** of the practice to different stakeholders. Create inclusive, inter-sectorial and case specific approaches for evidence and to establish usable impact criteria. Collaborate closely with experts in process and intermediary practices as they are pivotal to give perspective on criteria and indicators for diverse kinds of targets and goals (SDGs, innovation, process impact & evidence).

Guidelines for a sustainable approach to the development of the practice:

12. **Address the narration gap** courageously and renew the value proposition of the practice. The CCS need much greater flow in the narrative of what artists and designers do and can do. Eliminate boundaries between the now separated discourses on intrinsic value and art for art's sake and potentials of multiple values.
13. **Be explicit and clear with the language and terminology** in your efforts to promote the practice. Today few people know a lot about the practice, many do not know much at all. Support the establishment of the practice through added communication flow and aspirations to familiarise the practice to wider audiences. To have the practice explicitly and clearly included in strategy documents is a precursor for advancing in a more structured and formal way.
14. Boost the understanding of potential in sectors and fields beyond CCS. **Embrace a client- and market-driven perspective** in all development of the practice and include other sectors (clients) in the development. Support exploratory pilots to enable innovations and radically innovative examples of the practice.

Suggestions for further work

International cooperation and collaboration is needed on several levels to support the development of the practices. Contexts like cultural relations and culture & development can support national-level orchestration. Examples include:

Identifying, networking and capacity building for intermediaries

More awareness is needed on the complementarity of intermediaries. Firstly, intermediaries must be identified, encouraged and further supported. Intermediaries are needed for the practice to emerge. Both public institutions but also private companies and organisations are needed for the establishment of the practice. The role of CCS clusters, hubs and arts institutions (such as museums) must be discussed and explored, along with their possibilities regarding intermediary functions for the practice. When no formal education exists, both national and international networks are essential to facilitate best practice exchange in relation to techniques, process steps and methodologies. Define an international standard for intermediaries, build skills, market strategies and organise workshops to further professionalise the practice.

Research partnership on skills stemming from arts and design processes

A fairly constituted research consortium is one of the most crucial points since only a truly inclusive research consortium will be able to decode the skills and mindsets, stemming from arts and design creation processes. We also need to establish impact measurement, criteria, indicators and process innovation suitable for all (artists, public and private intermediaries, representatives from artistic research, from academic research, from policymakers, as well as

other “client” perspectives). Research is needed to clarify and add value to the value propositions of arts and design-based collaboration & cross-innovation in the relation to professionals from other sectors (clients, collaborators). The outcomes of this work should contribute to the clarifying of skills and mindsets for value proposition, as well as recommendations on criteria and indicators for evidence.

Arts and design-based collaboration and cross-innovation - exhibition of best practices

Best practices need to be known for a larger audience (geographically, sectorially). An international collaboration platform in this regard could be developed. Best practice exhibition should involve different forms of the practice and include cases from both private and public sectors as well as research projects. This platform would contribute to the need to create a tradition of visibility for the practice, efficient ways to showcase actions that often are not accessible for larger audiences, and through accelerated discourse and knowledge sharing support for the formation of common language, and classification of criteria around the practice.

MOOCs (massive open online courses)

MOOCs specialised in arts & design-based collaboration and cross-innovation can enable faster help for students and post-graduates and professionals to access needed information. High level partnerships need to be built up to reach out efficiently to both students and art professionals, as well as to managers and leaders in other sectors. Different kind of MOOCs can address the practice generally as well as specialised sector related courses, e.g. business and industry, peace and security, and health, etc.

Networks for policymakers and governments

Awareness raising (boosting understanding of practice, exchange of approaches and policies) for national level public authorities. Convene policymakers and CCS stakeholders to share and develop good practice on how to stimulate creativity, innovation and entrepreneurship in a region, with a specific focus on collaborations with the creative industries.

Embrace the practices in relation to the UN agenda on sustainable development

Acknowledge the practices as the core of how culture contributes to sustainable development. The topic is directly interlinked with human driven processes across sectors, how artists and designers contribute to such exploration and innovation processes. The criteria and indicators for how this should be measured are very relevant to understand when revisiting the indicators for how culture contributes to SDGs.

Embrace the practice in relation to shaping a comprehensive and integrated UNESCO Framework on Culture and Arts Education with policy guidelines

To further enhance the synergies between culture and education, as well as to explore how art and design-generated skills and mindsets can be integrated into education, it would be pertinent to consider the insights from the policy brief during the UNESCO World Conference on Culture and Arts Education, scheduled to take place in January 2024. The aim is to “strengthen knowledge and skills acquisition, creativity and innovation, and thereon contributing to job opportunities, income generation, and social transformation”.

11 End remarks: a way out of limbo

This policy brief is a call to policymakers around the globe to become champions of the practice, to create further awareness within and outside the CCS, initiate inter-sectorial dialogue on how policy can best support the development of the practice.

In recent decades, we have witnessed a growing amount of interest in connecting CCS more strongly into innovation, well-being, sustainable development and other policy areas. However, oftentimes this interest remains at an ideological level, without practical translation to measures that would enable the CCS to contribute and to develop.

The complexity of developing the practice is multi-layered, the points to address do not only sit at policy orchestration level. They are interconnected with the implementation level, and we need to look at the practice with clarity before we continue that granular development.

At an implementation level, we need to systematise sophisticated approaches for working with arts and design-generated skills and mindsets. We need to decipher how to integrate them into innovation processes and societal development in the widest sense.

We must comprehend and acknowledge the skills and mindsets offered, intrinsically linked to, and generated by, art creation and design processes. This entails further exploration and decoding of the processes to determine how they can complement each other. We should understand how these steps and methodologies used can both distinguish and complement one another in creating better-defined value positioning towards other sectors and clients.

Furthermore, it's important to recall that while the practice serves as a pathway to innovation, innovation itself is not the sole and ultimate objective.

Failure to develop the practice means draining opportunities for art and design professionals, and for the wider economy and for society at large. For the practice to remain unstructured and undeveloped, it would mean that the commitment of the practitioners on various levels with interest and capacities to explore and contribute to the practice, may be lost. This "brain drain" would be a contradiction to sustainability.

However, the integration of the practice in our societies needs long term perspective and requires parallel engagement from policymakers, academia, practitioners, private sector, investors, and labour and interest organisations across sectors.

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The practice holds significant potential to address many current needs if orchestration from an inter-sectorial policy stage is activated.

This brief acknowledges that there is still an ongoing debate with respect to impact and evidence and the lack of well-documented processes, but it also recognises that evidence must be looked at with wider perspectives in more inclusive settings to find evidence indicators and criteria that suit human-driven processes across sectors.

Parallel to this, we should ask ourselves, what can be expected from arts and design-based collaborations and innovation processes if we do not have any efficient policy support, explicit educational and training context to rely on, funding programmes to accelerate the practice and awareness, or if we do not have any international standards to refer to?

Today, the practice finds itself in a state of limbo. Even if it is more accepted today than 15 years ago, and even if we can see development in discourse, policies, funding, service delivery and projects, this does not mean that the current action is structured and connects the needed dots. We find more knowledge and insight into it – but not enough traction. We find increased awareness – but no broad adoption.

Efficient policy is too rare, which results in a dearth of education, training and inter-sectorial outreach, failing, inadequate and disconnected ecosystems. Factors such as the use of opaque language, the saturation of the term 'creativity,' and the evident lack of inter-sectorial preparedness at both macro and micro levels contribute to this situation.

Let us avoid turning arts and design-based collaboration and cross-innovation into a religion – it shouldn't be a matter of belief. Instead, let us work on creating the necessary conditions to activate the practice.

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Appendix

1. Creative cross-innovations

Benchmarking: Survey results

Time period of data gathering via online survey 18.1.23–19.2.23.

Personal invitation to fill in online survey sent out via email to 360 persons (target group of survey respondents was limited into existing networks of the NDPC and the authors with acknowledged expertise within the topic).

Total amount of answers: 59

Country of origin of the respondents: Finland (8), USA (5), Germany (4), Netherlands (4), UK (4), Spain (4), Latvia (3), Sweden (3), Italy (2), with one respondent from Algeria, Australia, Austria, Bulgaria, Canada, Croatia, Denmark, Egypt, Estonia, Eswatini, Ethiopia, Georgia, Greece, Japan, Lithuania, New Zealand, Nigeria and Portugal.

Professional backgrounds of the respondents (possibility to name several):

Actor	President
Artist (4)	Professional Associate for County Development Programs
Author	Project manager (3)
Art hall director	Project manager in cross-innovation
Artist performer	Office Manager
Business and team coach (2)	International specialist
CEO (6)	International Networks Manager
Consultant	Junior research fellowship
Composer-Performer	Professor/professor of the practice (5)
Dean	Proposals and networking manager
Designer	Project Co-Lead cross-innovation hub
Director	Post Doctoral Scholar
Facilitator	PhD (3)
Founding director	Researcher (2)
Funding partner	Senior Ministerial Adviser, Cultural Affairs (Art and Culture)
Futurist	Specialist: CCI business & entrepreneurship
Lecturer (2)	Trainer
Ministerial Adviser	
Performance Artist	

Link to download the anonymised survey answers:

<https://ndpculture.org/benchmarking-survey-results/>

All questions related to the survey can be addressed to info@ndpculture.org

2. Examples of ecosystem operators from the study

Examples of funding instruments

Joint projects between creative industries and other sectors in Estonia

This was one of three types of calls for small and large-scale projects ran between 2014 and 2020, administered by public operator Enterprise Estonia¹ and developed in partnership with the Ministry of Culture. The programme was financed by the Ministry of Culture, as the focus was primarily on fostering the development of culture and creative industries. However, over time, other sectors recognized the importance of service design in their own processes and became beneficiaries themselves. As a result of this shift, the funding responsibility moved from the Ministry of Culture to the Ministry of Economy and Communications, whose mandate encompasses broader business development initiatives. This change reflects the fact that the beneficiaries are no longer exclusively limited to the creative industries, but now include other sectors as well. Enterprise Estonia's insight from the implementation of the calls is that more communication and more explanation on expectations are needed both to creative and to the other sectors. For future calls, they will request more input from across sectors.

KIC Culture and Creativity funding calls

EIT KIC Culture and Creativity launched its first funding calls in the spring of 2023². The calls addressed areas of education, innovation, creation and society, and anticipated different types of applicants/beneficiaries such as higher education establishments, incubators and different sized CCS entrepreneurs and organisations. These calls should enable boosted activity for incubators, facilitate the development of higher education courses and curricula, and enabling smaller entrepreneurs to launch new products and services. Application procedures have been adapted to entrepreneurs' needs. New calls are foreseen on a regular basis throughout the KIC programme.

¹ <https://eas.ee/en/>

² <https://eit-culture-creativity.eu/calls-for-proposals/>

Examples of financing Instruments

Impact Investment

UpStart Co-Lab

Upstart Co-Lab³ -- a non-profit organization in New York City, United States working nationally – connects capital to creative people who make a profit and make a difference. Upstart Co-Lab brings impact investing to fashion, food, film & TV, video games and other creative industries to drive deep social and environmental impact, commercial viability and an innovative edge.

Launched in 2016, *with the mission to create opportunities for artist innovators to deliver social impact at scale*, Upstart explored three key paths: spotlighting the artist as social entrepreneur; unleashing more capital for creativity; and enabling sustainable creative lives.

Their first report, “Great Minds Don’t Think Alike: Artists as Innovators in Business, Government and Society”, defines artist Innovators as artists who work outside the studio, the theatre and the concert hall bringing their distinctive talents and skills into business, government and the social sector. The idea was to create a campaign for overcoming misperceptions and enabling widespread adoption of a new model of innovation, with Artist Innovators as central players.

Eventually, Laura Callanan, the founder of Upstart, felt the need to choose another narrative given that policymakers do not recognise artists’ potential but, if these artists start creating successful companies, it is another story. Beginning in 2020, Upstart focused on the second pathway using impact investment to bring more financial resources to the creative economy.

Upstart has built a coalition of impact investors who understand the power of art, design, culture, heritage, and creativity to drive social impact. From January 2020 through December 2022, Upstart advised 10 private foundations, donor-advised funds, and endowed cultural institutions — with \$1 billion of aggregate investment capacity — on investing with funds and businesses in the creative economy expected to have commercial success and generate social impact. In 2023, Upstart is launching a \$100 million portfolio

³ <https://upstartco-lab.org/>

of funds and companies comprising the first impact investment strategy for the U.S. creative economy.

Upstart Co-Lab uses impact investing as the umbrella term that includes concepts such as sustainable investing, ESG (investing in companies operating with best environmental, social and governance practices) and SRI (socially responsible investing, or sustainable, responsible and impact investing).

Arts & Culture Finance, by Nesta

Arts & Culture Finance⁴ is a division of the innovation charity Nesta, and runs three different funds. The Arts & Culture Impact Fund, the Cultural Impact Development Fund and the Arts Impact Fund. The latter, which was the first to be created, was investing between announced between 2015 and 2018, a total of £8.8 million of investment across 27 enterprising arts organisations.

The Arts & Culture Impact Fund is a £23 million social impact investment fund launched by Nesta, together with Big Society Capital, Arts Council England, the National Lottery Heritage Fund, Bank of America, Esmée Fairbairn Foundation and the Freeland Foundation. The fund offers loans between £150,000 and £1 million to help organizations in the arts, cultural and heritage sectors build resilience and deliver social outcomes.

The Cultural Impact Development Fund provided small-scale repayable finance between 2018 and 2020 to socially driven arts and cultural organisations working with the people and communities in greatest need.

The three funds have resulted in the development of stronger and more innovative arts and culture organisations, including initiatives that are of cross-innovation nature such as Pinc College⁵, an arts education social enterprise using art, design and creativity to improve student engagement and attainment, and Inhouse-records⁶, which engages hard-to-reach populations through music-based training programmes for prisoners and ex-offenders.

With a focus on using music to improve core competencies and employability skills, the organisation's long-term goal is to help graduates lead empowered, fulfilling, and crime-free lives and, ultimately, to reduce re-offending.

Loans are given in majority to charitable organisations. Companies may also receive loans if they are demonstrably mission-driven, usually meaning they

have a social purpose in their founding documents and/or measures such as dividend caps or reinvestment of profits.

The Arts & Culture Finance team plan to boost the existence of cross-innovations in the continuation of the schemes.

Fundación Compromiso, Buenos Aires, Argentina

Fundación Compromiso⁷ based in Buenos Aires has since 1994 developed and disseminated a new model of effective support and investment in social, environmental and cultural issues through civil society organizations, private companies and public institutions in Latin America. The foundation is currently guiding impact investors in the region to help understand their opportunities and attracting partners from around the world.

The foundation has been chaired by Carolina Biquard for 30 years. She co-founded the non-profit organization in 1994 with the mission of professionalising and bringing Peter Drucker's management tools to other civil society organisations.

They did so by establishing one of the most important NGO networks in Argentina. In 2015, after Biquard was appointed Director of the National Fund for the Arts, Compromiso started a serious path towards social innovation projects focused on creative industries. There are several ongoing programmes such as Potrero Digital, and also Creativity, Culture & Capital.

Potrero Digital is a network of digital job centres created to bring digital competencies and commerce to young people from vulnerable populations, so they have access to knowledge, and to work in the animation industry. Potrero Digital, soon five years old, is today a great social ed-tech where more than 8,000 students have passed through, having achieved investment on about 3 million dollars. Potrero Digital offers courses in collaboration with top pedagogical partners, and in addition to technical subjects, they include training in digital English and socio-productive skills. Their specializations include digital marketing, cloud solutions, graphic animation, web programming, e-commerce, IT support and Unreal Engine.

The programme has created hundreds of alliances with digital companies (e.g. Google, Amazon, other large, medium and small companies and professionals working in the field, labor organizations, governments, universities, etc.). They also have partnerships for corporate volunteering, for example with JP Morgan, who is also a key strategic partner, having invested five years ago in the first scholarships and investing again this year in a thousand more scholarships. By developing new skills, the program contributes to

⁴ <https://www.artsculturefinance.org/>

⁵ <https://www.artsculturefinance.org/case-studies/project-inc/>

⁶ <https://www.artsculturefinance.org/case-studies/inhouse-records/>

⁷ <https://en.compromiso.org/>

democratizing access to the opportunities provided by the digital economy. Training is the engine of job placement and progress to transform realities.

Compromiso has formed a strategic alliance with Arts & Culture Finance Nesta, and Upstart Co-Lab, around the Creativity, Culture and Capital project. As a living resource and community platform, Creativity, Culture & Capital illustrates that the creative sector already delivers social impact and proves that impact investment supports a more just and sustainable global creative economy.

Carlos March, President Fundación Compromiso Impact Report 2023: *“Access to education and training does not depend on the free will of individuals, but on public policies driven by states and the determined entrepreneurial spirit of civil society. Learning in the knowledge era is the most powerful tool to break with the conditions that prevent people from being completely free and having creative autonomy. And, for this reason, by evaluating training and learning, the conditions to ensure more freedom and autonomy are improved”.*

Examples of education & training

Brussels Business School

ICHEC Brussels Management School (ICHEC)⁸ has started two interesting entrepreneurship programmes, one for CCS professionals, and one for artists, founded on the idea that these professionals should have the right to high level business and management training.

The cultural entrepreneurship programme, C-SHIP⁹, is based on interdependent pillars:

- Business and Operation Model innovation - how to find new revenue streams? How to reinvent your activities?
- Technologies - how to use exponential technologies and low techs? How to leverage tech for good in an ethical way?
- Ecosystem and partnership building - how to leverage territorial potential in its entire diversity?
- Internal and external governance - how to move towards innovative, cooperative, participatory and fair ways of leading cultural projects/institutions/enterprises?
- Sustainability and positive impact - how to identify and make your massive transformational purpose a reality and have a significant positive impact on societal challenges?

⁸ <https://www.ichec.be/en>

⁹ <https://www.ichec.be/en/c-ship-project>

All this supported by a common thread: the entrepreneurial approach from both behavioural (mindset, mental models, glass ceilings, entrepreneurial myths,) and tools (design thinking, lean startup, agile perspectives)

ICHEC also proposes the programme *Artpreneur*¹⁰ addresses artists who would like to focus on their artistic passion, and cultural products without having a second job to earn extra income. Other objectives for participants in this programme include enabling an entrepreneurial approach beyond declining subsidies and making a positive impact on society, etc.

Stockholm School of Economics (SSE)

Art Initiative at SSE¹¹ supports the student interaction with artists and art in different manners. Among the initiatives can be mentioned *Handels x Mejan* which is a collaborative effort between SSE and newly graduated students from the Royal Institute of Art. The works in the exhibition are selected by the SSE Art Initiative and Art Division based on topics and artistic expressions that they think will resonate well with SSE's students.

Art Talks takes place within the SSE Bachelor course *Art & Luxury*, and are aimed at giving business students an insight into the life of a young artist. What is an artistic process? How do young artists think? How do current events impact processes, methods and themes?

Another initiative that be mentioned is the book series *Experiments in Art and Capitalism*. More initiatives can be found on the SSE website.

Turku University of Applied Sciences (Art Academy)

The university¹² has several programmes addressing the practice. For the BA level arts and culture professionals the Master School offers MA level degree in “Contemporary Contexts of Arts”, with special dedication to support cross-sectorial collaborations. Another example are the various programmes related to arts & health as “Cultural well-being”. The novelty of this programme is in its cross-sectorial quality: the programme is open for BA level professionals not only in arts or culture, but also in health and social work. The programme supports cross-collaborations within the context of arts & health¹³.

¹⁰ <https://www.ichecformationcontinue.be/fr/artpreneur.html>

¹¹ <https://www.hhs.se/en/outreach/sse-initiatives/art-initiative/>

¹² <https://www.tuas.fi/en/about-us/operations-and-organization/arts-academy/>

¹³ <https://www.tuas.fi/en/study-tuas/master-school/master-school/>

The Hague University of Applied Sciences

Artful Business Creations¹⁴ In this 10 week programme, international students explore what the arts have to offer to business and work on projects provided by external clients. Thus, by working on real life assignments, students learn how to apply the artistic/designer mindset, concepts and techniques to business challenges. The focus is on existing business challenges that require a fresh perspective (e.g. an empty building looking for a new purpose, a new audience for an existing product/service, a festival that is attracting less and less visitors). Instead of working with standard management tools and models, students are encouraged to think and act like artists or designers.

The Hague University of Applied Sciences is also a partner of the project successfully managing sustainable and artistic innovations (SUSTain)¹⁵ in which students from the aforementioned degree programme participate. The project explores the work of intermediaries and the knowledge and competencies required. According to the project website, “A preliminary study shows that while there are many different innovation brokers, the core of their activities always revolves around effectively bringing different realms together. Different innovation realms each bring in their own language, knowledge, networks, priorities and interests. The innovation broker’s task is to shape the sought-after synergy between these spheres.”

Saïd Business School, University of Oxford

Saïd Business School (SBS) aims to make the wider intellectual richness of Oxford available to its students and staff in various ways, for example, by engaging with ideas, activities and scholarship from the humanities. The work of historians, philosophers, classicists, as well as the study of literature and artefacts from diverse cultures and traditions can shed light on most challenges that concern business school students. On this note, SBS offers a range of programmes and activities such as events showcasing research from the business and humanities disciplines¹⁶, Art at Saïd¹⁷ and more importantly (for supporting the practice) different leadership programmes. In the Executive Education programmes in particular, the Arts and Humanities have played a pivotal role the last 40 years. The methodology is based on facilitation by reflected practitioners typically from the performing arts, literature and humanities in general.

¹⁴ <https://www.kiesopmaat.nl/modules/hhs/MO/139446/>

¹⁵ <https://www.thuas.com/research/centre-expertise/successfully-managing-sustainable-and-artistic-innovations-sustain>

¹⁶ <https://www.sbs.ox.ac.uk/events/engaging-humanities>

¹⁷ <https://www.sbs.ox.ac.uk/programmes/executive-education/campus-open-programmes/oxford-strategic-leadership-programme>

Within the tutoring tradition derived from the undergraduate and postgraduate teaching at the university at large, the executive education learning culture has developed adding artistic, philosophical and aesthetic perspectives at the most advanced level. Over the 25 years of the Saïd Business School’s formal existence, these learning methods have become a unique selling point and with a high level of client satisfaction both for the individual programmes and for the custom clients. In the MBA teaching and the undergraduate programmes, the SBS has only started to integrate the arts and humanities in the learning innovation – based on the results of executive education.

The experiential learning sessions on conducting leadership at Saïd Business School, including sessions on the flagship Oxford Strategic Leadership Programme¹⁸ are one example on how music and conducting are blended into leadership training. The programme is led by Peter Hanke, a classical music conductor and performer, investigating the connections between leadership and music, philosophy and performance theory, and focuses on leadership from the conductor’s point of view. Peter Hanke and his Oxford based vocal ensemble enable an experiential learning environment for executive education that mirrors a conducting masterclass combined with philosophical coaching. Leadership, transparency, power relations, followership, sense of timing, decision-making and personal preferences are explored.

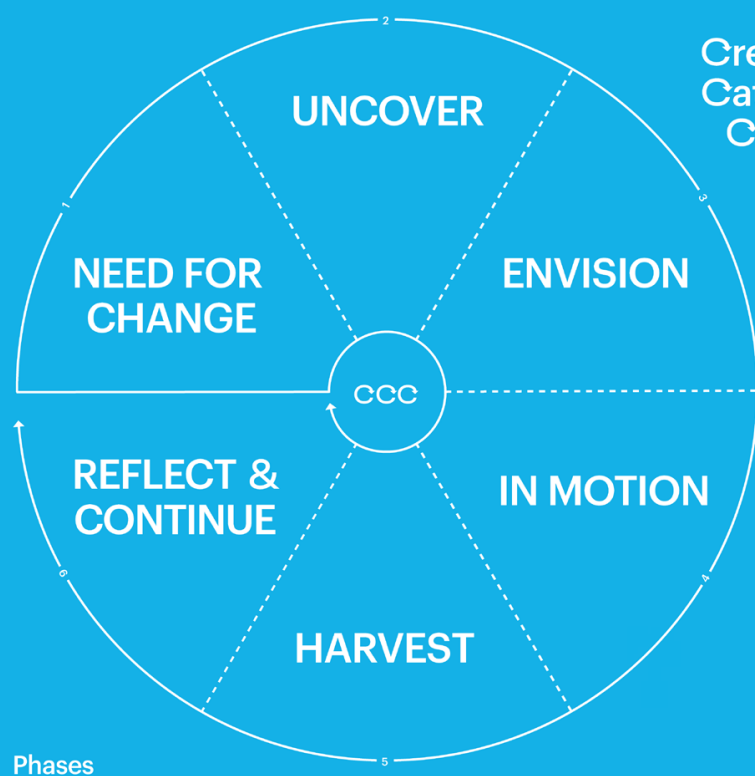
Examples of intermediaries

Art Partner

Art Partner addresses social, cultural and societal issues within organisations. Their approach combines art, creativity and artistic interventions with active employee engagement to promote positive changes. Art Partner facilitates and organizes various projects and initiatives that utilize art and culture as tools for social change and community development.

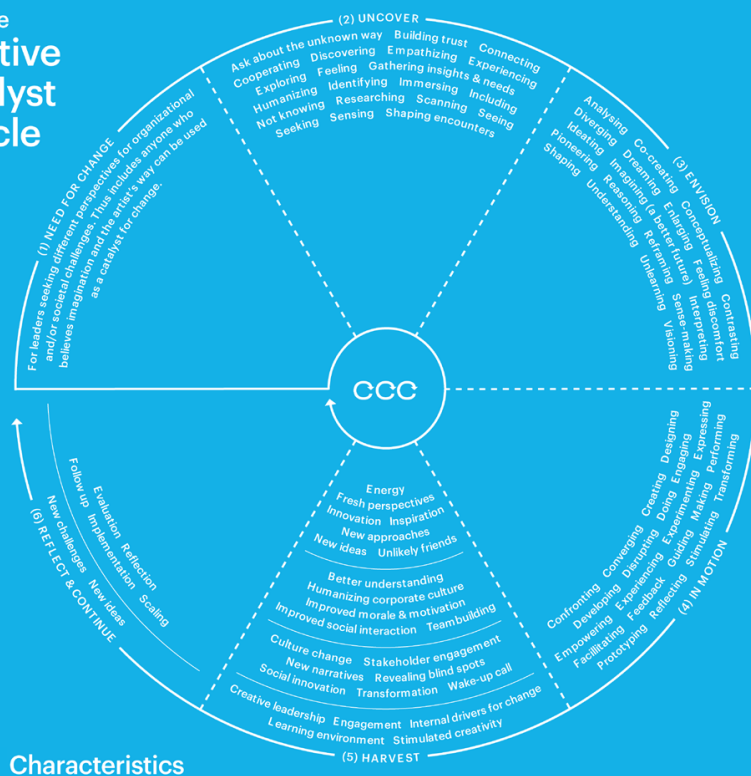
The company always collaborates with artists, designers, and other creative professionals to develop innovative and impactful artistic interventions. These interventions can be targeted towards diverse topics such as inclusivity, environment, health, education, and more.

¹⁸ <https://www.sbs.ox.ac.uk/programmes/executive-education/campus-open-programmes/oxford-strategic-leadership-programme>



Phases

The Creative Catalyst Cycle



Characteristics

Tools & Methods (a selection)

- (1) NEED FOR CHANGE
- Creative question
 - Casting the creative team

- (2) UNCOVER
- Art-based learning
 - Artistic qualitative research
 - Contextual Inquiry
 - Creative Exercises
 - Curiosity
 - Directed Storytelling
 - Embedding knowledge
 - Fly on the wall
 - Ignorance
 - Informal conversations
 - Interviews
 - Introspection
 - Maximum curiosity
 - Literature review
 - Performative lunch/dinner
 - Explorational tours
 - Not jumping to conclusions or solutions

- (3) ENVISION
- Creative exercises
 - Creative writing
 - Collective reading
 - Conceptualising
 - Dealing with the unknown
 - Diary studies
 - Embodiment
 - Experiential learning
 - Feedback
 - Kill your darlings
 - Reframing the creative question
 - Springboard stories
 - Visual mapping
 - Writing letters
 - Wordclouds

- (4) CO-CREATION
- Artistic interventions
 - Artistic impulses
 - Art Partnering
 - Associative experiences
 - Creative exercises
 - Development
 - Embodiment
 - Improvisation
 - Learning experience
 - Making art
 - Metaphors
 - Performance
 - Powerful narrative
 - Prototype
 - Rehearsal
 - Storytelling
 - Theatrical mirror
 - Theatrical reading
 - Try-out
 - Visual harvesting

- (5) RESULT & IMPACT
- Action manuals
 - Art-based events
 - Audio fragments
 - Booklets
 - Conferences with a twist
 - Drawings
 - Exhibitions
 - Experiential learning events
 - Feed back-fast forward sessions
 - Films
 - Leadership programs
 - Masterclasses & workshops
 - New services
 - Products
 - Radio plays
 - Social innovation
 - Theatrical readings

Picture: To offer structured interaction with companies and organisations Art Partner created a methodology called the Creative Catalyst Cycle. © Art Partner

Art Partner calls themselves 'Spacemaker' or intermediary and plays a significant role within artistic interventions by facilitating, curating, and enabling the creation and implementation of artistic projects within various organisational spaces. Their role involves bridging the gap between artists and the spaces in which their interventions take place, often working to enhance the impact and effectiveness of the artistic endeavor. Here's a closer look at their role:

In artistic interventions they play a multifaceted role that encompasses project management, evaluation of impact, facilitation, artistic curation, community engagement, and logistical support.

The Art of Science Learning and Creating Futures that Work

Creating Futures that Work (CFTW)¹⁹ is a training and development company that uses arts-based learning to develop future ready leaders. Through its founder, it

is connected to **The Art of Science Learning (AOSL)**²⁰ a National Science Foundation-funded research centre that uses the arts to spark innovation in science, technology, engineering, education and business. The Arts-Based Experiential Learning (ABL) System grew out of an AOSL research project. Thus, the foundation has fed into the use of consultancy. The ABL impact has been validated by successful use with clients all over the world, ranging from small entrepreneurial startups and non-profits to the Fortune 100. Creating Futures that Work engages with both professional coaches and teaching artists from various disciplines in their missions.

Between 2012 – 22, Harvey Seifter (founder of **The Art of Science Learning and Creating Futures that Work**) led 503 workshops for General Electric (GE) that used arts-based experiential learning to strengthen the creativity, innovation, leadership, collaboration and communication skills of more than 20,000 leaders and managers across the entire organization.

¹⁹ <https://futuresthatwork.com/>

²⁰ <https://www.artofsciencelearning.org/>

Each workshop offered direct, hands-on experiences that used the arts to help GE participants strengthen the foundational skills of innovation and develop key mindsets of future ready leadership – from accelerating change and adapting to disruption, to empathic listening and high performance teamwork.

Guided by Seifter and his team of teaching artists in close collaboration with GE learning and development professionals, participating GE leaders and managers worked with twenty-two different art forms including classical music, clay sculpture, improvisational theater, outdoor mural-making, suminagashi (an ancient Japanese form of water painting), expressive movement and poetry.

ARTFORMS USED

LEARNING OBJECTIVES	Chamber music (classical)	Charcoal drawing	Clay sculpture	Collaging	Dance and movement	Environmental woven sculpture	Idea modeling	Improvisation	Jazz music	Kinetic sculpture	
Agile behavior				x	x		x	x	x	x	
Accelerating innovation				x	x	x	x	x	x		
Adapting to emergent complexity	x	x	x	x	x	x	x	x	x		
Building and developing contextual intelligence	x			x	x	x	x	x	x		
Building high performance team culture	x			x	x	x	x	x	x		
Co-creation with customers							x	x			
Collaboration skills	x			x	x		x	x	x		
Collaborative leadership	x			x	x			x	x		
Connecting with audiences	x				x						
Creative problem solving	x	x	x	x	x	x	x	x	x		
Cultivating resilient behaviors	x	x	x			x	x	x	x		
Developing an iterative mindset	x		x			x	x	x	x	x	
Empathic listening	x						x	x	x		
Enhancing creativity	x	x	x	x	x	x	x	x	x		
Exploring the difference between how we see ourselves and others see us											
Finding opportunity in disruption						x		x	x	x	
Improving non-verbal communication skills	x		x	x	x	x	x	x	x		
Improving verbal communication skills	x				x		x	x			
Integrating diverse perspectives into a coherent view	x		x	x		x	x	x			
Leadership balance and equilibrium			x		x	x				x	
Leading change					x			x	x		
Leading in environments you do not control	x			x	x		x	x	x	x	
Leading through influence				x	x		x	x	x		
Leading through uncertainty				x	x		x	x	x		
Learning to see what isn't there, as well as what is		x		x							
Moving from image to action			x		x						
Overcoming self-limiting beliefs		x									
Rapid prototyping	x		x	x	x	x	x	x			
Strengthening perception (observation, listening, pattern recognition, etc.)	x	x	x					x	x		
Teambuilding				x	x	x	x	x	x		
Telling powerful stories					x			x			

ARTFORMS USED

LEARNING OBJECTIVES	Oil pastel drawing	Pencil/pen drawing	Performance Art	Photography	Poetry	Portraiture	Printmaking and posterizing	Suminagashi	Theater	Vocal music	Writing and journaling
Agile behavior		x	x				x	x	x	x	
Accelerating innovation		x	x					x	x		x
Adapting to emergent complexity	x						x	x			x
Building and developing contextual intelligence				x		x		x	x	x	x
Building high performance team culture	x		x						x	x	
Co-creation with customers											
Collaboration skills			x						x	x	
Collaborative leadership						x			x		
Connecting with audiences			x				x		x	x	
Creative problem solving	x	x		x			x				x
Cultivating resilient behaviors		x							x	x	x
Developing an iterative mindset		x							x		x
Empathic listening					x	x			x	x	x
Enhancing creativity		x	x	x	x	x	x	x	x	x	x
Exploring the difference between how we see ourselves and others see us		x		x		x			x		x
Finding opportunity in disruption								x	x		
Improving non-verbal communication skills		x	x				x	x	x	x	x
Improving verbal communication skills					x	x	x		x		x
Integrating diverse perspectives into a coherent view					x						
Leadership balance and equilibrium											x
Leading change							x		x		
Leading in environments you do not control								x	x		
Leading through influence			x					x	x		x
Leading through uncertainty			x					x	x	x	x
Learning to see what isn't there, as well as what is					x	x		x			x
Moving from image to action			x	x					x		x
Overcoming self-limiting beliefs		x				x			x		
Rapid prototyping		x					x		x		
Strengthening perception (observation, listening, pattern recognition, etc.)		x	x		x			x	x		x
Teambuilding									x	x	
Telling powerful stories		x	x		x	x	x		x	x	

Picture: Tables over Art forms used and corresponding learning objectives, 2012 – 2022. © Art of Science Learning and Creating Futures that Work, 2023. All rights reserved.

The primary audiences for these workshops were senior leaders, emerging and high potential leaders, learning and development teams, and managers at all levels. Participants came from all over the world and worked in every major GE division and business unit including Oil & Gas, Power, Water, Aviation, Transportation, Healthcare, Digital, Capital, Energy, Renewables and Baker Hughes, as well as corporate headquarters. External participants included GE customers and corporate partners.

Asked why GE made arts-based learning a core element of its leadership training and development, Bob Lewis, formerly GE Crotonville's Faculty Leader for Experienced Leader Solutions, explained "Arts-based learning helps leaders expand their point of view and look at things from a different perspective. It also helps them become more creative and innovative. That's why we use it."

Rich Rischling, formerly Culture and Learning Leader for GE Renewable Energy, highlighted a uniquely valuable contribution made by arts-based learning: "It's very important that our leaders experience different approaches, in different contexts. We use arts-based learning as a way to help them explore and make connections for themselves."

Rischling described one particularly impactful workshop: "We have our leaders observe a string quartet in rehearsal, noticing how the quartet uses consensus to experiment and find the decision. Our leaders compare what they observe to how they typically lead and recognize there are more powerful ways to engage their employees."

Lewis summed up the power and impact of arts-based learning by saying: "These workshops actually increase the creativity of our leaders. They look at things differently. Their mindset is expanded. The workshops really help our leaders become more innovative."

Creating Futures that Work engage distinctly different groups (though there is occasional overlap and cross-over) that work on their projects:

Coaches: experienced, seasoned leadership and executive coaches that have received extensive training in arts-based experiential learning and completed our intensive ICF-accredited ABEL certification program. Many of the coaches have personal creative practices that they incorporate into their coaching, but few would identify themselves as professional artists.

Teaching artists: First created to form the Art of Science Learning National Faculty, these are a group of practicing artists, working in many disciplines, who share a passion for bringing their artistic skills, processes and experiences to leaders and organizations. All have received extensive training in the AOSL curriculum and methodologies and many have contributed to the design of workshops designed to strengthen creativity, collaboration, communication,

innovation, future ready leadership and organizational transformation. The teaching artists facilitate workshops and lead hands-on learning sessions in a wide range of workplace settings including corporations, small businesses, professional associations, educational institutions, research centers, centers of informal learning, non-profits, NGO's etc. Over the past decade, they have worked with more than 100 teaching artists. The roster includes classical musicians (we even formed a string quartet for this purpose), jazz ensembles, song writers, blues musicians, actors, theater directors, performance artists, dancers, choreographers, improv theater companies, videographers, filmmakers, poets, spoken word performers, sketch artists, graphic artists, painters, clay sculptors, metal sculptors, kinetic sculptors, pottery artists, model builders, visual artists working in mixed media, muralists, environmental sculptors, suminagashi artists and creators of public art. Teaching artists collaborate closely with the founder of CFTW and AOSL and their coaches, lead workshops, and sometimes serve as artists in residence supporting our incubators - creating original artwork, documenting processes, and expanding the framework for exploring challenges.

Cross Innovation Hub

The Cross Innovation Hub²¹ developed a variety of different formats for orchestrating cross innovation and cross-sector collaboration on an implementation level. The Cross Innovation Lab is their flagship initiative offering consecutive workshops for companies to develop customized solutions to the identified challenges.

Example of a Cross Innovation Lab case: FAIRCRAFT light plane cabin interior design

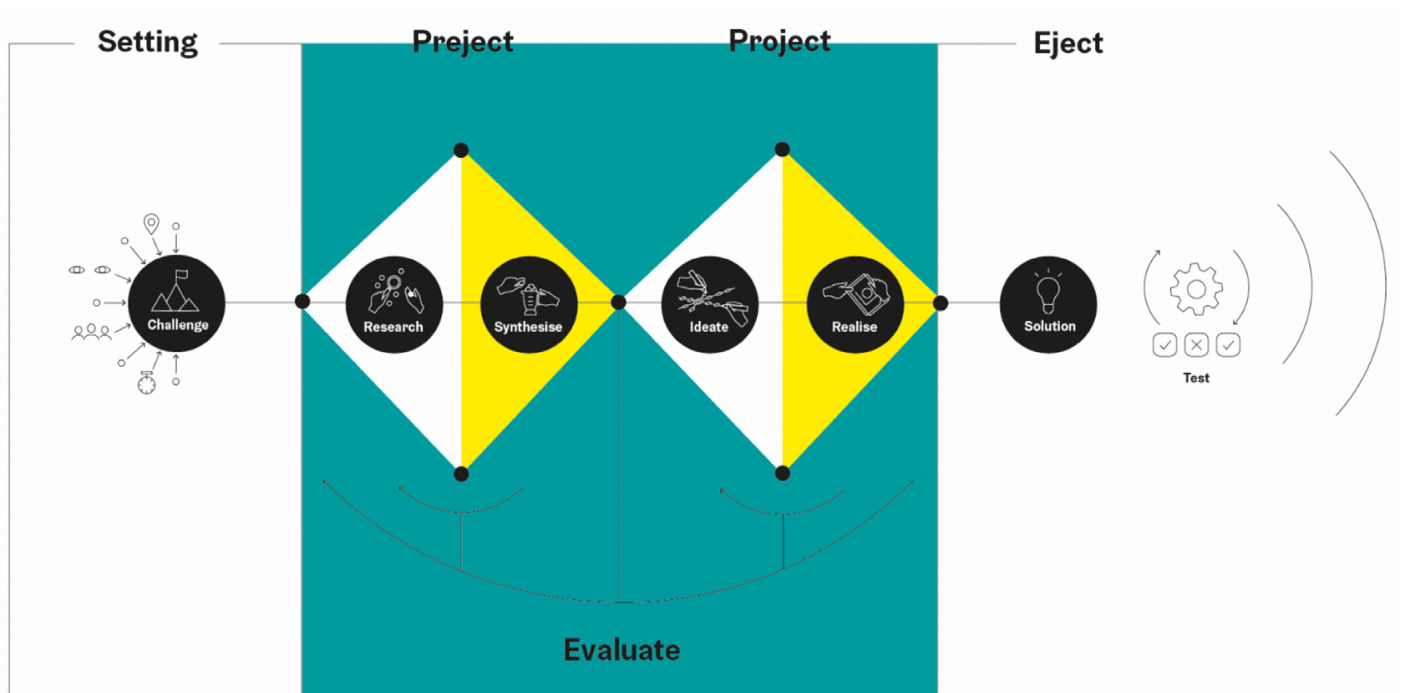
Hamburg is the centre of aircraft cabin manufacturing in Germany. Seven aviation companies formed a unified team to work on the project at the Cross Innovation Lab. This was the first time that manufacturers, OEMs and service providers had made a concerted joint effort to address the issue. Together they focused on meeting the challenge of making aviation more sustainable. Because every time a plane takes to the skies it produces CO₂ emissions - and no matter how low, these emissions are always too much. Many air passengers already make donations to climate protection organisations to compensate for their journeys. Nevertheless, the aviation industry still has a long way to go to find more practical solutions to increase its sustainability. The best way to achieve this goal is to utilise the swarm intelligence generated by cross-disciplinary collaboration. In just a few weeks the team confirmed this, developing the FAIRCRAFT concept for climate-neutral aircraft cabins for the Airbus 320 plane. It envisages passenger seats suspended from

²¹ <https://kreativgesellschaft.org/en/cross-innovation-hub/>

the cabin ceiling and covered with textiles made from recycled materials. This should deliver a significant reduction in weight. The aviation team's pioneering idea thus not only provides a way to save fuel but also takes the industry into the circular economy. The concept is based on ideas contributed by the creative professionals participating in the project. Designer Florian Hättich; filmmaker Claudia Rinke and designer Sebastian Mends-Cole all have excellent sustainability credentials. Thanks to a grant from the Hamburg Innovation and Development Bank (IFB) plans to exhibit a prototype in the near future are now one step closer to becoming reality. The prototype's objective is not only to prove that the concept is feasible but also to demonstrate that it delivers increased comfort and safety.

Carefully orchestrated cross-innovation processes

The Hub's cross-innovation processes provide a framework and clear structure for collaboration. They consider that the framework conditions leading to successful cross innovation consists of a productive setting on eye level, an agile process as well as proven and new methods among other factors. Further details about this framework, conditions, expertise, phases of process and methods can be found in the Hub's publication "Cross Now! Driving Innovation and Change"²²



Picture: Cross Innovation Hub Process Model for Cross Innovation: The Hub's processes are inspired by Design Thinking, and they usually span over four phases: Setting, Preject, Project and Eject. © Cross Innovation Hub / Hamburg Kreativ Gesellschaft.

LIME: Arts and Health in the UK²³

Lime Arts and Wellbeing Centre at Manchester University NHS Foundation Trust (MFT).

Lime²⁴ embeds the arts and creativity in the culture of healthcare at MFT to improve the health and wellbeing of staff and patients. Established in 1973, Lime is one of the UK's longest standing Arts & Health organisations and an internationally award-winning enterprise. Based at Manchester University NHS Foundation Trust, Lime coordinates and delivers art & music projects in hospital and community healthcare settings across the North West and further. Lime projects offer the disenfranchised a voice and the opportunity and

²² https://kreativgesellschaft.org/site/assets/files/16472/230201_kg_01_s7v25_en_rz-eng-final.pdf

²³ <https://mft.nhs.uk/the-trust/other-departments/lime-arts-and-health/>

²⁴ <https://www.limeart.org/>

power to create change. Consultation with healthcare communities sits at the heart of Lime's work. Creative practitioners work directly with healthcare staff and patients to provide vibrant and nourishing artistic experiences and transform healthcare environments.

TaikuSydän²⁵ (as ArtHeart) is a multi-sectorial coordination centre and national network for activities and research among the field of arts, culture and well-being in Finland. The objective of Taikusydän is to make arts and culture a permanent part of well-being services in Finland. TaikuSydän is a focal point serving both the practitioners in the field of arts & health, as well as experts, developers and policymakers supporting the establishment of arts & health sector in Finland on various levels (training, regional network facilitation, communication and advocacy, databank and research network facilitation). TaikuSydän was established in 2015. The Taikusydän project is administrated by Turku University of Applied Sciences. Over the years, it has been funded by the City of Turku and the city of Tampere, Arts Promotion Centre Finland and the University of Turku. TaikuSydän is also one of the key actors behind a Finnish online journal "Taide-tutka118" published twice a year since 2017. The magazine focuses on practice and its various perspectives (expanding contexts and diverse values of arts and culture).

The MAP Consortium in the UK²⁶ is the brainchild of multi-disciplinary artists with 20 years' experience of designing and delivering change work in organisations using creative methodologies. The MAP work in cultural, education public, and faith institutions, private companies and sports bodies. Missions are varied but include leadership, organizational culture, collaborative working, innovation, place-making and feedback.

Examples include facilitating modules on co-creation as a part of a leadership development programme at a global accountancy firm. Other include undertaking longer term residencies to bring values to life within a law firm and also with a major UK Opera house. Interventions often include consultancy, can be short or long-term, and are mostly responsive to client needs rather than pre-determined products. In terms of methodologies for processes they use the 'Human Arts' framework, which is about seven core competencies enabling people to thrive in their work. Their design prioritizes a process of facilitated discovery (rather than direct knowledge transfer) stimulated by tools, processes and ways of working from the arts.

A standard process would be: consulting with clients about their needs and aspirations / developing

a proposal responding to those needs / refining aims with the client / designing the programme / 'rehearsing' or prepping all artists involved / delivering elements of the programme / debriefing and reviewing with participants, artists and the client.

Examples of incubators

The Instituto Oswaldo Cruz Pilot Incubator for Healthcare Innovation

In March 2023, the American research center Art of Science Learning (AOSL) initiated a program with the Instituto Oswaldo Cruz (IOC), an institution of Brazil's federal Ministry of Health, to collaboratively develop and implement innovation, research and educational projects using arts-based learning to address critical challenges at the intersection of healthcare, social need and environmental crisis.

Their first project, launched in June, is a 6-month pilot Incubator for Healthcare Innovation²⁷ on IOC's Rio de Janeiro campus, that uses AOSL's arts-based innovation model to develop ready-for-market solutions to benefit IOC and its community, while enhancing IOC's scientific and managerial capacity to address key health research challenges. A video shows the completion of the first work week²⁸.

IOC's 35 incubator participants include executive leaders, clinical and field researchers, faculty, and innovation, IP and technology development managers. They work regularly in more than 100 hours of remote and in person arts-based workshops led by AOSL Founder/Director Harvey Seifter and visual artist Todd Siler (AOSL's ArtScientist in Residence).

Immediately prior to the first sessions, participant innovation skills were measured using the CFTW Innovation Skill Assessment®. At the end of the pilot, these skills will again be measured, providing rich pre/post data.

Participants have formed three teams to develop their innovations – a process that will continue, with AOSL support, through the end of the pilot.

In 2024, IOC and AOSL will focus on raising funds to launch a full-scale version of the incubator in 2025 through a mix of impact investment, earned revenues from IP, joint ventures with public and private sector entities, and philanthropic support.

²⁵ <https://taikusydan.turkuamk.fi/en/>

²⁶ <https://mapconsortium.com/>

²⁷ <https://www.ioc.fiocruz.br/en/noticias/incubadora-de-inovacao-equipes-terao-90-dias-para-desenvolver-projetos>

²⁸ https://www.youtube.com/watch?v=zKMi-KUUT_o&t=360s

Examples of networks

Districts of Creativity Network

Founded in 2004 by Flanders District of Creativity²⁹, the Districts of Creativity Network³⁰

unites regions from across the world to share and develop practices on stimulating cross-disciplinary creativity in society to foster innovation and prosperity.

The network started as a policy initiative when the minister of economy at the time, thought that the economic paradigm needed to shift, and she started to explore the opportunities of creative economy. It was decided to find out how regions worldwide dealt with creative economy, not from a technology aspect, but from the human driven aspects.

The meeting “Creative districts meet at Flanders” was organised for ministers from around the world, and the conclusion was that this type of exchange was needed and should be pursued.

The network is today a not-for-profit NGO with public funding of the Flemish government, an independent organisation with a public mission.

The network members share and develop good practice on how to stimulate creativity, innovation and entrepreneurship in a region, with a specific focus on crossovers with the creative industries.

Pascal Cools from District of Creativity says that the members participate as spectators and actors, depending on their local and national priorities and needs. They remain in the network because they either see benefit politically, in terms of policy exploration or because of commercial aspects.

The needs and motivations of the members are also different, it ranges from needs to innovate efforts in humanitarian aid to business model innovation for companies - so the image on how arts and culture can help is quite diversified and is a strength of the network that gives perspective.

The representatives of members to the network varies depending on what kind of traction that the topic gets locally, thus representatives can for example be university professors, professionals or policy makers.

The networks activities are manifestations of the network objectives. Creativity World Forum has been in the past an annual forum hosted by one of the members. However, the format is now revised because of environmental reasons. Reverse Mission is another type of activity led by a member on a specific topic where a delegation from the network visits a city

and meet with peers. The network also organise DC Meet Ups (online) on a regular basis for members to explore specific topics.

A strength of the network is to have many perspectives on what the intersectional approaches between CCS and other sectors can mean.

Two challenges identified with international networks:

The difficulty to join an international network – which depends on the varying interest of local and national varying policies and strategies.

How do you go translate and transfer experiences and knowledge gained in the network to different stakeholders in your cities, countries, regions?

Examples of the practice in local, national and regional policies

Local - Leitrim County Council, Ireland

Within Leitrim County Council³¹ the Local Enterprise office and the Arts Office are partners for an Arts and Business Collaboration programme. While Leitrim County Council does not have any policy or strategy documents supporting the practice as such, it does have local institutions that nevertheless are active in the field.

The Arts and Business Collaboration programme originate from an earlier programme called Art@Work letting people in the active professional age engage with arts, as not much was on offer for this age group, except from the case of being an arts enthusiast. Art@Work simply brought art to people at work in organisations and companies, with the objective to demystifying artists and arts practice.

Art@work started in 2002 consisted of short residencies in organisations but it quickly demonstrated the benefit of the programme to artists and the companies themselves and the value of longer programmes, which was developed as a new programme Spark.

Since 2012 Leitrim County Council has engaged with around 20 companies as part of the Spark programme. They see this as a catalyst for new thinking. It is a way for this rural area to stay responsive and innovative, while they do not have local innovation such as tech industry or pharma.

Small Sparks³² is a research phase of the Spark

²⁹ <https://www.flandersdc.be/en>

³⁰ <https://districtsofcreativity.org/>

³¹ <https://leitrimcoco.ie/eng/>

³² <https://www.leitrimcoco.ie/eng/community-culture/arts/programmes/spark/spark.html>

programme. Companies are given the chance to explore common interest and opportunities for how creative activity can carry benefit for both the company and the artist. The Small Sparks can develop into the 6-month artist residency.

To date the programmes have resulted with collaborations between artists and a range of public, private and service industries from hotels and coffee shops, medical device companies, organic growers co-ops, education centres and disability organisations. Current collaborations include, a bakery, a guest house, a restaurant, a children's education company and a holiday resort. The most recent completed project was with the Hair & Beauty Industry Confederation of Ireland³³.

Small Sparks has adopted a process of first receiving applications from companies³⁴ and thereafter they communicate with artists who develop proposals on interaction relevant to the challenges. The objective is to recognise and demonstrate how an artist can bring value and impact beyond conventional innovation methodologies and the motivations and aspirations that generally underpin those.

Leitrim County Council would call what they do an 'artist in residence' programme but they admit that it does not perfectly fit the bill, as the process now starts with the short 'Small Sparks' programme but can then continue onto the longer, more developed and considered Spark project, which is a collaboration between the artist and the company.

As for the future they redefine their engagement on a year-to-year basis. The challenge is to convince companies and invest in the process. Many of the small companies with tight balance sheets are quite risk adverse.

Estonia

One example is Estonia where a mindset shift on culture can be noted by the manifestation of culture and its subsectors in an operational governmental document "Cultural development plan 2021 – 2030"³⁵. The plan details specific areas in culture and its role and function in different fields such as foreign relations, defence, social cohesion, international competitiveness, impact on culture on mental health, even if the practice is not detailed as such. Culture 2030 is in line with all five strategic goals of the country's long-term strategy "Estonia 2035". The aim of the development plan is make a significant contribution to the UN Sustainable Development Goals. One of its goals is to make the role of culture and creativity in the development of society more valued.

³³ www.thecoiffured.com

³⁴ <https://www.localenterprise.ie/Leitrim/News/Press-Coverage/Express-your-Interest-in-Small-Sparks.html>

³⁵ <https://www.kul.ee/en/culture2030>

Sweden

In Sweden, a new strategy proposal for culture and creative sectors was finalized in 2022. The proposal strategy "Creative Sweden"³⁶ outlines awareness and alignment with sustainable development goals and how the culture and creative sectors should contribute to this context and how CCS companies can be sustainable. The importance of cross-sectorial collaboration is also clearly addressed. In the strategy, it is also stated that *"the establishment of arenas for, cross sectorial innovative work between the cultural and creative industries and businesses in other industries that are forging ahead on the green transition and socially sustainable development in society, at regional and local level and in collaboration with international partners"*. The strategy is still pending for validation. The good intention now needs to be translated to explicit policies and programmes.

Austria

The Austrian culture and creative industry strategy from 2016 *The creative industries – a key economic factor and driving force for Austria as a place of innovation*³⁷ addresses and recognizes "the positive cross-over effects of the creative industries on the economy, the innovation system, regional development, public administration and society at large, effects reaching far beyond their own economic performance. Cross-sectorial collaboration is an important component of this strategy and progress reports have been made yearly.

United Kingdom

In June 2023, the Department for Culture, Media and Sport released the Creative Industries Sector Vision: A joint plan to drive growth, build talent and develop skills

This document recognises the role of creative industries in innovation, education, in well-being, in achieving climate goals, and in economic growth. Among the actions to achieve their 2030 Innovation Objective UKRI³⁸ and Department for Science and Innovation and Technology³⁹ will deliver the next £50 million wave of the Creative Industries Clusters Programme⁴⁰ to support R&D in at least six new clusters. This clusters programme can be important in supporting continuously the practice.

³⁶ https://www.regeringen.se/rattsliga-dokument/statens-offentliga-utredningar/2022/08/sou-2022_44/

³⁷ <https://www.bmaw.gv.at/en/Topics/Business-Location/Creative-Industries.html>

³⁸ <https://www.ukri.org/>

³⁹ <https://www.gov.uk/government/organisations/department-for-science-innovation-and-technology>

⁴⁰ <https://creativeindustriesclusters.com/>

Regional policy: Northern Dimension Partnership on Culture

The Northern Dimension Partnership on Culture (NDPC) was established in 2010 as the fourth partnership in the Northern Dimension Policy. The Northern Dimension policy's overall aims are to promote stability, well-being and sustainable development through concrete cooperation benefiting the region. The mission of the secretariat is to strengthen the strategic role of the Cultural and Creative Sectors (CCS) in sustainable development across the Northern Dimension region in ways that are not possible at national level only but rely on transnational co-operation and knowledge exchange. The NDPC's strategic goal is to serve as a knowledge broker and accelerator of new initiatives linking the culture and creative sector with other sectors of society.

The strategies of NDPC 2021-2024 and 2023-26⁴¹ are the only identified policy context that explicitly addresses the practice: *“Lack of systematic and intended crossovers from CCS to other sectors. While there are some very encouraging examples of CCS crossovers, there is a lack of systematic approach to enhancing close collaboration between CCS and other sectors” ... Among the priorities are “Focusing on building cultural and creative crossovers with other sectors, particularly with areas covered by the UN Sustainable Development Goals, as well as facilitating dialogue between cultural actors and business community”*. Equally, the NDPC strategy 2023 – 2026 addresses and prioritizes crossovers which addresses the same challenges while the corresponding priority in this strategy focuses on knowledge brokering, building stronger links and facilitating dialogue between the Cultural and Creative Sectors and other sectors, particularly with areas covered by the UN Sustainable Development Goals.

The NDPC's aforementioned strategies have so far translated into several activities related to skill-building, networking, knowledge gathering, advocating and awareness raising. This policy brief at hand is just one example of practical implementation of the strategy. Another is Creative Cross-Innovation Bootcamp events, connecting practitioners in different fields for skill-building and networking around the practice⁴².

⁴¹ https://ndpculture.org/wp-content/uploads/2021/04/07/3nsd0d1s94_NDPC_Strategy2021_2024_07042021.pdf

⁴² More NDPC activities at <https://ndpculture.org/projects/>

Examples of evidence on arts and health

The Flourish Collective⁴³ in Canada is an arts-led, community-engaged initiative that explores how creative arts engagement enriches social connection and wellness across the life course. One of their many projects explores the factors that either encourage or prevent communities from practicing effective handwashing behaviours. The Flourish Collective is supported in part by funding from the New Frontiers in Research Fund, the Social Sciences and Humanities Research Council, and the University of Toronto Connaught Fund.

Arts for Health⁴⁴ in the UK is an organisation located within Manchester Metropolitan University. Their work includes research, projects and advocacy. Their research¹²⁵ includes the Arts and Humanities Research Council funded study Exploring the Longitudinal Relationship between Arts Engagement and Health¹²⁶ (2015) showing a significant association between engaging with the arts and longer lives better lived.

Nordic Arts & Health Research Network⁴⁵

The Arts & Health field is an interdisciplinary field with many stakeholders including arts, cultural, social and health professionals. The focus in the field is on arts engagement for health and well-being purposes; aiming to build bridges between sectors and create collaboration using arts and creative activity in various social, educational and health settings.

The Nordic Arts & Health Research Network is a forum for exchange and collaboration of Arts & Health researchers within the Nordic area. The key aims of the Nordic Arts & Health Research Network are to foster interdisciplinary discussion and co-creation of knowledge (experiential, practical, and theoretical) within the interdisciplinary Arts & Health. The network publishes the Nordic Journal of Arts, Culture and Health is an open access journal established in 2019. The journal provides a platform for publication and debate in the interdisciplinary field of arts and culture in healthcare and health promotion. The purpose of the journal is to contribute to dissemination of research, knowledge and practice experience in the arts, culture and health field. The network was launched in 2019 in collaboration with six partners, with Turku University of Applied Sciences (TaikuSydän arts & health focal point) as the main coordinator. The network is supported by the Nordic Culture Point.

⁴³ <https://flourishcollective.ca/>

⁴⁴ <https://www.artsforhealth.org/>

⁴⁵ <https://nordicartshealth.turkuamk.fi/>

