

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), The USA (5), Germany (4), The Netherlands (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.

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

Actor	Performance Artist
Artist (4)	President
Author	Professional Associate for County Development Programs
Art Hall Director	Project Manager (3)
Artist Performer	Project Manager in Cross-Innovation
Business and team coach (2)	Office Manager
CEO (6)	International Specialist
Consultant	International Networks Manager
Composer- Performer	Junior Research Fellowship
Dean	Professor/professor of the practice (5)
Designer	Proposals and Networking Manager
Director	Project Co-Lead Cross-Innovation Hub
Facilitator	Post-Doctoral Scholar
Funding Director	PhD (3)
Funding Partner	Researcher (2)
Futurist	Senior Ministerial Adviser, Cultural Affairs (Art and Culture)
Lecturer (2)	Specialist: CCI Business & Entrepreneurship

Ministerial Adviser	Trainer
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1. How can you relate to this topic and practice, does it exist in your professional field?

- Yes: 48 responses
- Maybe: 5 responses
- No: 2 responses

1.1. Space for your comment

Working in projects

Creative Industries in Nigeria and other African countries work routinely in a multidisciplinary approach both by choice and necessity. For example skilled workers like editors work across music, film and television, theatre producers work with music etc. Also a diverse range of skills - creative, technical, digital skills are required to achieve any project or initiative so work is required across disciplines. The sector by design functions based on 'cross -innovations'.

Arts and Health

I relate to it and I believe that it is the best way for a better future, but unfortunately it is not active in Georgia and I have not heard anyone using it so far.

We work as a creative industries think-tank and consultancy with wide range of stakeholders, where these cross-overs between culture and creativity and other sectors are evident. For example, tourism strategy and culture, developing UNESCO biosphere and culture, developing business support systems and linking it to the creative industries, working with linking museums to corporations in the field of Corporate Social Responsibility, interdisciplinary approach in higher education institutions, etc.

Arts-based learning for businesses, NGO's and community organizations has been primary focus of my professional activity as a practitioner, researcher and educator for the past 20 years.

As part of the Creative Industries Research Unit, it is one of our key focus areas.

We have some residents at the incubator who are involved in other fields and industries - e.g. business, IT, pedagogy, medical field. However, we do not run any cross-disciplinary programs currently. We would like to engage in cross innovation in the future, learn more about how we can promote cross-sector collaborations.

In my field of health humanities, art practices such as creative writing, visual arts and performance are used as ways to provide self-reflective space for medical students within their curriculum. The arts are also used with medical students to help hone observational and listening skills that translate to enhanced abilities to communicate with patients in the clinic and hospital.

I think that this process is the key for many issues especially for culture economy and artists particularly freelancers and theatre, societies.human being.

We undertake research in this field and provide advice and guidance for policy, strategy and investment in cross-overs. It has also become a key focus area for our work with universities - e.g. developing the business and strategic case for new research and knowledge exchange institutes in this field.
In the department of cultural innovation/creative economy is a position for the field of cross innovation
description of CCI as a operative field in near relation to arts, culture and business
In a way, this cross-collaboration has been around all along (consider the work of Leonardo da Vinci), but it's not fully tapped into.
There are two approaches to this topic: 1, creative economy: which focuses on economic spillovers from cultural practice (e.g. creative solutions to business interfaces, design-thinking approaches to processes, etc.) and 2, the contribution of culture to development objectives (poverty eradication, sustainable economies, gender equality etc.). My area of work focuses on the latter, but we have a separate creative economy team.
I work and collaborate with clients, experts and researchers in different fields, sectors and ways.
I use artworks and visuals to facilitate Business Coaching sessions
in my field of heritage conservation there is a great deal of interest in cross-sector collaboration and blended finance but generally there is not much of a framework to support this collaboration
This term is not directly in use but somewhat understandable
Currently working with organisations in Singapore and Lithuania seeking avenues to promote Cross Innovation to a) provide new ways for artists to monetize creative thinking and b) provide opportunities for organisations in the public and private sector to tap into more diverse sources of creative input and fresh perspectives
Currently working in a crossover collaboration with company in the Netherlands.
Highly noticed and defined as a strategical objective in CCIS in Finland (Ministry of Economics and employment)
Cross-sector innovations exist in research/ within a University or institute context, especially with interdisciplinary approaches. In general, they happen often by coincidence or through diverse exchange/ networks with people from different backgrounds, experiences, age groups, etc with an interest in common or a need for change;
Working in the University sector, I can see great potential for these kinds of networks. Cross sector collaborations are invaluable, but they can be hard to establish. One of the greatest challenges is communication - how it is formed and sustained.
Art as a method in a business development context
We run artistic interventions in organisations for 18 years
it is there but not always recognised in cultural policy
I have been actively promoting this activity and translating best practice into policy for the past 12 years
The sharing happens more randomly than on a work environment
Yes, cross-sector collaboration exist in our organisations, where by we work with other disciplines, business, finance, technology and others, to innovate viable and sustainable business models for the local creative economy. However, from our experience, this is a practice that is common throughout the country.

Collaboration, in general, and innovation in particular isn't promoted. The policies that exist often stifle innovative approaches to the creative sector and it often leads to stunted growth in the sector.
I have been working as a cultural development expert in Ministry of Culture and Tourism
Coordinator and it's related company have been working together on related issues and creating opportunities in the field of creative development, as well as cross-sectoral collaboration between creative and other industries. There were some initiatives (i.e. interreg projects), during which creative centres have been established, as well as living lab structures, in order to promote application of creative solutions in other sectors, in order to improve business models, encourage innovations and growth, etc.
I am a scholar interested in the collaborations between the arts and business.
As a service provider to local/regional/national institutions, as well as European and international networks, we have been contracted for the development of projects that explore precisely these creative cross-innovations.
It's the core of the project we work for.
I have not seem many examples of the type of cross innovations or learnings.
This is a relatively new concept, and the public sector is in process of incorporating it.
Arts & Business network for cultural and commercial businesses, working to build a strong and valued arts sector. We forge partnerships which bring creativity into the heart of commercial businesses and business skills into arts organisations. Through innovation, investment, support, and advocacy we help our members grow and achieve their big ambitions.
It is the aim of our company is to connect the worlds of the arts with organisations, so this is our DNA.
E.g., socially engaged arts practices in hybrid contexts, including, for example, the arts for health and well-being in a broad sense.
I have been working in the field of Arts Based Education and Training for over 35 years working with in the fields of business, education and social change in the U.K. and internationally.
We organize events for cross-innovation
In my practice, I regularly collaborate with people from different disciplines. I am also facilitating cross-disciplinary collaborations with artists, businesses, and science.

2. What terms or language do you use, or hear about, that are related to this practice?

interdisciplinary practice;
Cross-sectorial, cross-border, culture for health, multi sectorial, finding new ways, new focus, interdisciplinary, co-creation, new sector approach, new strategies, new policies...;
Multidisciplinary, cross -sector;

collaborating, co-creating, sharing, discovering, new way, creative;
creative cross-overs, creative spill-overs, interdisciplinary approach, cross-sectorial teams, arts & business, socioeconomic impact of culture and creativity;
creative economy, multi-disciplinary or trans-sectoral development & learning, arts & innovation, arts & business, STEAM (science, technology, engineering, ARTS and math), phenomenon-based learning and doing, informal and network leadership;
Last few years I've been talking about artists in organizations and the use of art in organizational development. Some of the cross-sector collaboration projects are called multiprofessional collaboration, systemic approach or service design processes;
Cross-disciplinary innovation is something very new and upcoming. It provides a lot of value;
Health humanities, interpretation, humanistic sensitivity, narrative medicine;
Spillovers / interdisciplinarity / transdisciplinarity / fused skills / STEAM / innovation / social innovation / collaborative R&D / cross-sector collaboration;
Cross innovation, Interdisziplinarität (German) ;
luova talous, luovat alat, CCI;
Spillover is the main term that has been used in the UK, particularly Nesta, who's been a leading voice in the relationship between culture/cultural industries and the economy as a whole;
Language that both sides understands, human to human, avoiding expert jargon, being curious and learning from each other, find out and asking questions to understand what is necessary for the collaboration without losing who you are;
Artful thinking Co-creation Visual thinking;
The business sector speaks a different language from the cultural sector and much of the terminology is not understood. The cultural sector needs to learn to create investable projects that the business sector can embrace and participate in. In addition, there needs to be a specific language developed for impact monitoring that conveys clearly how investing in heritage helps to strengthen community cohesion and support environmental sustainability;
In the context of several European programmes where the CCIs come to aid other sectors in order to maximize the impact of their activities and results;
Creative innovation;
artistic interventions, crossover creativity, purpose, development of knowledge and skills, new perspectives;

Co-innovation, co-creation, multi-professional teams, cross-sectoral innovation, cross-sectoral collaboration, design thinking, incubating, living labs, citizen/customer participation, citizen/customer orientation, value creation, competitiveness, wellbeing, innovations, circular development, shared knowledge, peer learning, artistic approach, emotion and communication building. Lack of understanding, lack of shared language;
cross-sector = interdisciplinarity; creative & analytical thinking paired with strategic approach and outreach; project work - short & manageable between sectors; seeing mutual benefits;
I believe this relates to the issue of establishing communication processes. The 'language' of research (particularly within the university context) doesn't always translate. I do feel that there is a great deal of common interest and ground across sectors, just finding the language to engage with each other is the key;
Art as a method;
Artistic interventions in organisations; cross fertilization; arts and business; hybridization;
cross-sectoral, co-creation, social design;
creative innovation labs, grassroots innovation, creative prototyping, learning through doing (all relating to a multidisciplinary context) ;
transdisciplinary and sustainability;
Terms that I often use or hear about in this practice are: collaboration, Innovation, Sustainability, cross-disiplinary or cross-sector, Knowledge-sharing, Shared-growth;
Creative partnerships, Artists in organisations, Arts and business;
culture, creativity, AI, arts, collaboration, co-creation, gaming, cross-sectoral, etc.;
Cross-Innovation, branchenübergreifende Kooperation;
Creativity / Creative thinking / New approaches / Fresh approaches (rarely innovations) ;
The critical terms I use is arts-based innovations;
In English: cross-sectoral innovation, creative cross-pollination, inter-sectoral connections;
Cross-sector collaboration/innovation; cross-industry innovation; co-creation with creatives; cross innovation/cross innovation with creatives; open innovation with creatives/the CCIs; among others;
Creativity, STEAM, cross-sector, innovation;

cultural knowledge, creative connections, creativity and innovation, activist art Applied art Artivism Art as social practice Art for social change Art in action Artistic interventions in organisations Arts-based community development Arts-based initiatives (ABI) Civic art Civic engagement Collaborative art Community art Community-based art Community-based art education Community cultural development Dialogic aesthetics Dialogic art Experimental communities Hybrid artists Interventionist art Littoral art New genre public art Participatory art Place-based artmaking Public art Site-specific art Social art Socially engaged art Socially engaged practice Social practice Social practice art Social practice of art Relational aesthetics Relational art Workarts;
'values based education and training'; 'change management' and 'restorative practice'. the language of 'peacekeeping', 'peacemaking' and 'peacebuilding'. Additional terms we use are: Conflict. Negative peace. Positive peace. Direct violence. Indirect (institutional and cultural) violence. Social justice;
But we use words artistic research / artistic interventions / artist mindset / facilitating change / creativity for change;
Arabic & English languages;
English or Chinese;
Japanese; Amharic; Finnish, Swedish, English.
English (6).

3. What is needed in order to develop this practice (e.g., skills, research, funds, awareness, training, policy directives etc.)?
<i>Mediator or agency/ innovation broker, which take the role of coordination of bringing the right parties together, education and communication, policy support, funding programs;</i>
<i>The practice is fairly developed even if not explicitly referenced. More support for arts and culture generally as well as perhaps making objective more explicit in funding and support initiatives;</i>
<i>Raising awareness, funds, workshops and more examples of how it works;</i>
<i>Skills and competences, awareness (good practices), funding, networking, mentoring and coaching;</i>
<i>1. Funding for research - we have a body of evidence that proves the existence of a causal relationship between arts-based experiential learning and enhanced creative thinking skills, more robust collaborative processes and stronger innovation outcomes, through experimental research. That body needs extension in every direction - who benefits, in what specific ways, from what kinds of arts-based interventions, for starters.</i>

<i>2. Funding to develop the field, which means supporting early career practitioners, as well as mid and later career practitioners to continue their professional growth and break new ground;</i>
<i>Awareness raising, development pilots, funds for training edu staff;</i>
<i>Skills, awareness, brave organizations to invest money and time to it;</i>
<i>Government policies, funding schemes, training and skills, research, network;</i>
<i>Funding and possibility for small SME working within these sectors to get funding. Most funding ends up going to large pitches/bids leaving out potentially good smaller ideas;</i>
<i>research, funding, training, networking, educational assessments, feedback from students;</i>
<i>And international exchanges collaborations between institutions and more opportunities to individual freelancers;</i>
<i>Need to embed fused STEAM education at an early age; then develop cross-over skills development throughout the learning journey. This will provide the talent pipeline for which dedicated R&D investment, impact-facing challenge funding and transdisciplinary collaboration platforms can then support and catalyse;</i>
<i>A growing network of professionals interested in that field and more research/training and funding possibilities;</i>
<i>there is a need for networks and knowledge sharing;</i>
<i>Research, funding, awareness, full-fledged arts education, policy directives;</i>
<i>I think better research to understand exactly the relationship between artistic creativity and productivity. This will then enable educators to identify the needed skills that should be added to curricula and the equivalent in the workplace.;</i>
<i>awareness of high-quality long-term collaboration cases with measurable value and influence, continues learning (training, skills, master's degrees?), more entrepreneurship in the field;</i>
<i>Soft skills like emotional intelligence and ability to collaborate between professionals with a very different kind of knowledge base and approach towards work in general. In Italy there is still not much attention on the topic from the Academic point of view and it would be useful to have at least some University that would focus on projects that are creating cross contamination between different professions and disciplines.;</i>
<i>There is no methodological framework that is widely practiced in the field of heritage conservation for creative co-creation. Some of the educational institutions that are well known for heritage conservation training should begin to incorporate this type of thinking into their curricula. Policy directives have been put forward, especially in Europe, in the last few years (e.g., the Davos Declaration) but don't seem to have had much impact on the field. Translating policy directives into working methods is sometimes challenging. There is very little funding available to pursue this kind of collaboration. When it is successful, the success stories need to be analyzed, published, and widely disseminated.;</i>
<i>training, skills and funding;</i>
<i>More awareness;</i>
<i>Please, read AMASS Policy White Paper Suggestions for Stakeholders and Policymakers based on the Findings of the AMASS Project;</i>
<i>all of the examples above but in particular the awareness, interest and action of private sector organisations to adopt cross innovation as a strategic tool ;</i>

- Funds that stimulate the cross-sectoral collaboration, without defining the exact sectors that need to collaborate beforehand.

- More skilled intermediaries/brokers that can work as boundary spanners within the sectors, and more research into their kind of work;

Awareness of creative industries, shared language and understanding of other industries objectives, operating models, resources, CCIS have to learn how to proof the benefits of their competence, create products, CCIS needs salesmans, agencies which are run by sales persons, not artist them selves, other industries have to understand the future competitiveness through customers, emotions, brands, contents,

To bring people together and work together; establishing networks step by step on project basis and building up from there; local and regional financial support; publishing and communicating results and potentials; inviting participation and trials, refinement;

strong networking practices and finding common ground to work;

Deep business understanding;

Policies, funds, facilitators, training;

within art education more attention, in skills descriptions, national cultural policy should do more that just acknowledging the social value of culture;

All of the above, but above everything: radical inclusion – focus on starting from where we converge and mission-oriented actions;

awareness, research, funds and training;

I think a lot of work needs to be done in trainings and capacity-building especially in Sub-Saharan Africa. This, along with research and funding for creative cross-innovation projects :

Actually all - and with a focus on values and outcome for all parties;

Continuous training and awareness creation;

Since Croatia is still relatively unexperienced in the field, promotional campaigns are a first step towards the acceptance and beeing part of this practices, stating benefits and possibilities of this type of approach. After that, number of trainings and similar learning tools should be created and offered to all interested parties. Policy directives, in form of stimulating the cross-sectoral cooperation, like financial aids, etc. should be formed, in order to interest as much organizations as possible;

All of the above mentioned;

Skills, research, funds, awareness, training, policy support:

There is a need of a combination of all factors but most importantly evidences proving the value of the collaborations between arts and business - i.e. ROA return on arts;

Certainly the upskilling and reselling processes within the CCIs would be crucial in the coming years for them to be able to engage in cross-overs. Only through cross-sectoral cooperation would the CCS be able to face the major challenges ahead - climate change, digitalisation (among which, ethical use of AI) and post-covid. In this sense, pan-European consortiums such as the one of the Cyanotypes Erasmus+ Blueprint project (<https://cyanotypes.website>) are at the moment working to identify which would be the specific skills that will be needed in the future.

Further research both in academic and non-academic settings is still needed to deeply understand how cross-overs operate, to be then able to establish evidence-based policy frameworks and funding schemes to support cross-sectoral innovations in the CCLs;

All of the mentioned above;

Awareness, both in the general public, and the public sector;

Investment in cultural fundraisers;

Educational program in Universities

- 1) A new mindset in the arts and other fields concerning the role of the arts and the artist in society.*
- 2) Specialised training programmes (MA programmes and Continuing Education/Open University programmes) and international collaboration and joint development initiatives between these programmes and relevant stakeholders.*
- 3) Artistic thinking (in tandem with design thinking) as transversal content in all leadership training.*
- 4) Systematically highlighting the role of artistic thinking and design thinking in interdisciplinary and cross-sectoral collaboration and development initiatives.*
- 5) Theme-based research funding that supports research in socially engaged arts practices, expanded professionalism in the arts, and artistic thinking and arts-based practice in hybrid contexts;*

Access to other networks.

Funding.

Conference/workshops/retreats for best practice to be shared.

Online communities.

Funding and support for finding opportunities.

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

- Yes: 40 responses
- No: 3 responses
- Maybe (or "I don't know"): 12 responses

5. Do you know any funding schemes for the cross-over support? Please specify by naming the title, country and other relevant info (website, for example).

- Yes: 34 responses
- No: 22 responses

EU

- Creative Europe
- EIT Culture & Creativity Calls
- Erasmus+
- European Maritime and Fisheries Fund (EMFF)
- European Regional Development Fund (ERDF)
- European Social Fund (ESF)
- Horizon on STEAM & Women Call
- Interreg
- New European Bauhaus

Africa

- Local funding schemes

Austria

- Vouchers for CClIs

Canada

- Canada: New Frontiers in Research Fund

Denmark

- North Jutland Regional Fund

Estonia

- Enterprise Estonia

Finland

- Centre for Economic Development, Transport, and the Environment, Finland
- Companies allocating for business development
- Ministry of Education and Culture, Finland:
 - AV Culture Promotion Centre AVEK (CreaDemo, DigiDemo)
 - Taike, Arts Promotion Centre Finland
 - Arts & Health Grant Program
- Ministry of Economy and Employment, Finland:
 - [Uudistuva ja osaava suomi, rakennerahasto, Finland](#)
- Business Finland
- Työsuojelurahasto

<p><u>Germany</u></p> <ul style="list-style-type: none"> · Creatables (Medien- und Filmgesellschaft Baden- Württemberg) · Goethe Institut
<p><u>Netherlands</u></p> <ul style="list-style-type: none"> · National Cultural Participation Fund (cooperation between culture, society, and health)
<p><u>Japan</u></p> <ul style="list-style-type: none"> · Arts Council Tokyo
<p><u>Spain</u></p> <ul style="list-style-type: none"> · Funding Scheme provided by the Governing Council of the Basque Region 2023
<p><u>Switzerland</u></p> <ul style="list-style-type: none"> · TalentHouse: list of funding opportunities for start-ups, freelancer and business to create partnerships
<p><u>Tunisia</u></p> <ul style="list-style-type: none"> · Culture Funding Watch
<p><u>UK</u></p> <ul style="list-style-type: none"> · Architectural Heritage Fund in the UK · Arts Council Northern Ireland: Funded Investment Programme Arts & Business NI that invests in mutually beneficial partnerships between business and the arts · UKRI UK Research and Innovation Creative Clusters Programme · Cultural Heritage Finance Alliance · Loughborough University London · Loughborough University London: Funded PhD studentships grant · PhD studentships that support interdisciplinary in research e.g., business/management studies · UK Heritage Lottery

USA

- National Education Association (NEA)
- [National Endowment for the Arts](#)
- National Institutes of Health (NIH)
- Non-specified federal funding support: e.g., Preservation Leagues of New York State
- US National Science Foundation (NSF)
- US tax credits for historic preservation of buildings
- The Cultural Heritage Finance Alliance (CHiFA): urban heritage regeneration projects
- Upstart CoLab

Other

- NDPC (not directly, but one can have a project in European Maritime and Fisheries funds for the local community development involving CCIs and alike approach)
- The UN SDG regularly lists funding opportunities related to development

6. Do you know any policies and policy frameworks for cross-over support?

- Yes: 18 responses
- No: 36 responses

EU

- New European Bauhaus

Estonia:

- “Culture Development Plan 2021–2030” or “[Culture 2030](#)” has been integrated in the strategic document “Cohesive Estonia 2030”

Finland:

- Academy of Finland's Strategic Research Council à funding provider
- Creative Economy Roadmap (Ministry of Economy)
- Creative Finland
- Culture and Health policy frameworks
- National programs for CCI and innovation practices (both under ministries of education and culture as well as that of employment and economy.)
- “Strategy for Cultural Policies 2025” and “Strategy for 2030” (Ministry of Culture and Education)
- Turku city cultural programme “Common Cultural Promise: A Time of Art and Culture!”

Germany

- Policy framework Hamburg Creative Hub

Netherlands

- Dutch National Policy: Social Design

Spain

The [KSI Berritzaile programme](#) fosters, among others, the connection between the technological sector and the CCIIs.

UK:

- Arts on prescription
- “More than a policy framework as such, there's been support and development of local creative clusters in various cities in the UK. Although not explicitly supporting cross/over support, it's assumed that this happens especially where there's a cultural cluster, where connections with other parts of the economy are stimulated by proximity.”

USA

- Arts.gov
- Climate Heritage Network
- Health Humanities Consortium; The Fundamental Role of Arts and Humanities in Medical Education (FRAHME)
- “There have been many over the years (in particular, I am thinking of work done by the President's Council on the Arts and Humanities during the Obama years, the National Academy of Science Branches of a Different Tree study in 2017 (I think) and some work done by the Royal Society for Art, but none that I am aware of has had substantial and sustain traction

International

- UN Agenda 2030 and MUNDACULT, UN CCI and sustainability
- NDPC and NDPC policy briefs

7. Do you know any development agencies for cross-over support?

- Yes: 40 responses
- No: 27 responses
- Maybe: 3 responses

EU

- [Cultural Relations Platform](#)
- EUNIC: European Union National Institutes for Culture

<p><u>Africa</u></p> <ul style="list-style-type: none"> Adani Africa “Too many to list but generally speaking - agencies that support creative industries support and enable multi disciplinary work even if not explicitly specified. Agencies that support mono sector work also support multi disciplinary of primary benefit it is to their sector of focus even if this is not explicitly specified.”
<p><u>Austria</u></p> <ul style="list-style-type: none"> Culture & Sustainability Lab (Vienna)
<p><u>Brazil</u></p> <ul style="list-style-type: none"> IPTI
<p><u>Canada</u></p> <ul style="list-style-type: none"> Canadian Association of Health Humanities
<p><u>Croatia</u></p> <ul style="list-style-type: none"> Regional Development Agency of Sisak Moslavina County
<p><u>Denmark</u></p> <ul style="list-style-type: none"> ArtBizz
<p><u>Estonia</u></p> <ul style="list-style-type: none"> Estonian Trade Development Agency: part of Enterprise Estonia
<p><u>Finland</u></p> <ul style="list-style-type: none"> Business Finland/TEKES Hyvinvoinninvalitystoimisto Kream Helsinki New Beat Sitra Smart AF Strategic Design Agencies (Måndag Finland, Punda, Gofore)
<p><u>Germany</u></p> <ul style="list-style-type: none"> Cross Innovation Hub Hamburg: as a public intermediary between the CCI and other economic sectors, it is our role to connect companies and individuals from seemingly unrelated sectors to identify and leverage innovation opportunities in result-open and yet solution-oriented processes. Medien- und Filmgesellschaft Baden-Württemberg; Kompetenzzentrum Kreativwirtschaft des Bundes
<p><u>Italy</u></p> <ul style="list-style-type: none"> ART-ER: it supports Emilia-Romagna Region in fostering the collaboration between museums, libraries, archives and digital-oriented companies and between performing arts operators and the same cluster of companies and research labs. Basilicata Creativa and Puglia Creativa (knowledge hubs)
<p><u>Kenya</u></p>

<ul style="list-style-type: none"> • Heva Fund
<p><u>Lithuania</u></p> <ul style="list-style-type: none"> • Innovation Agency
<p><u>Netherlands</u></p> <ul style="list-style-type: none"> • Art and Business NI • ClickNL
<p><u>Nigeria</u></p> <ul style="list-style-type: none"> • CCHUB “The programme’s objective is to enable startups working at the intersection of technology and creativity to access knowledge, networks and support that quickens their path to profitability, scale and access to needed institutional financing.”
<p><u>Norway</u></p> <ul style="list-style-type: none"> • Innovation Norway
<p><u>Portugal</u></p> <ul style="list-style-type: none"> • ANI Portugal
<p><u>USA</u></p> <ul style="list-style-type: none"> • USAID
<p><u>UK</u></p> <ul style="list-style-type: none"> • Arts & Business NI • British Council • Innovate UK • Nesta • “There are many especially UK based development agencies that certainly support these initiatives. Many of them have started to found affiliates in EU countries as a result of Brexit. Some KEA, Rinova, Inova+ as well as many VET:sand HEI:s who do active work in the field.”
<p><u>Spain</u></p> <ul style="list-style-type: none"> • ACCIÓ (accio.gencat.cat) • The Catalan Institute for Cultural Enterprises (ICEC): it works with companies and projects which are potential actors in cross-over exchanges.
<p><u>Sweden</u></p> <ul style="list-style-type: none"> • Boden Business Park • LEARNING LABS CROSS INNOVATION: An initiative by Subtopia (Martin Q Larson) and the Royal college of Arts (Tomas Arctaedius) Stockholm, Sweden • Vinnova
<p><u>Other</u></p> <ul style="list-style-type: none"> • NDPC • OECD • UNESCO

8.Do you know any intermediary agents or cultural brokers for cross-over support?

- Yes: 18 responses
- No: 36 responses

<p><u>Africa</u></p> <ul style="list-style-type: none"> • Andani Africa • Creative Economy Practice at CcHUB • Culture Funding Watch • Heva Fund
<p><u>Belgium</u></p> <ul style="list-style-type: none"> • Art Economy • KEA
<p><u>Brazil</u></p> <ul style="list-style-type: none"> • Murilo Muraah, Fabricas de Cultura (Sao Paolo)
<p><u>Denmark</u></p> <ul style="list-style-type: none"> • ArtBizz
<p><u>Estonia</u></p> <ul style="list-style-type: none"> • Tallinn Music Week/Shiftworks
<p><u>Finland</u></p> <ul style="list-style-type: none"> • AGMA • Creative Finland • Giggle • Kook Management • Luova Lapio • Newbeat • SMART AF • Taidesukellus • TaikuSydän • Tupu Creative
<p><u>Netherlands</u></p> <ul style="list-style-type: none"> • Art Partner • JAS Art Studio • KunstLOC regional support organisation
<p><u>Portugal</u></p> <ul style="list-style-type: none"> • Passa Ao Futuro
<p><u>Middle East</u></p> <ul style="list-style-type: none"> • AFAC - The Arab Fund for Arts and Culture

<u>Spain</u> <ul style="list-style-type: none"> • Conexiones Improbales
<u>Sweden</u> <ul style="list-style-type: none"> • Learning Labs Cross Innovation: Subtopia • TILLT
<u>UK</u> <ul style="list-style-type: none"> • Arts and Business NI • MAP Consortium
<u>USA</u> <ul style="list-style-type: none"> • Creativity Connection (program of the Arts & Business Council and subsequently Americans for the Arts)
<u>Other</u> <ul style="list-style-type: none"> • NDPC

9. Do you know any networks, clusters or hubs for cross-over support?

- Yes: 18 responses
- No: 36 responses

<u>EU</u> <ul style="list-style-type: none"> • CLIC program: EU 2020 Horizon programme (ended 2021) • European Creative Business Network (ECBN) • SciArtInitiative • “The European Creative Business Network (ECBN) has over the year actively engaged in this topic (e.g. through the participation in the mentioned EXCITE-EYE project), and provided a platform for the discussion on the topic in several editions of its European Creative Industries Summit (ECIS).” • “Very many within the Culture Europe programme, S+T+ARTS, NEB Lighthouse and NEB Lab projects”
<u>Africa</u> <ul style="list-style-type: none"> • Creative Circles 2
<u>Austria</u> <ul style="list-style-type: none"> • GRASP Network
<u>Belgium</u>

<ul style="list-style-type: none"> · Districts of Creativity Network: it unites regions around the world to share and develop practices on stimulating cross-disciplinary creativity in society to foster innovation. · KIKK Galaxy
<p><u>Canada</u></p> <ul style="list-style-type: none"> · FLOURISH - Community Engaged Arts for Social Wellness (University of Toronto)
<p><u>Croatia</u></p> <ul style="list-style-type: none"> · “Through a project initiative which Development agency implemented with partners from Bosnia & Herzegovina and Montenegro, network of creative actors "CREATIVE@CBC" was established, in order to connect members of CCI with members of other, more traditional sectors. Also, a living lab was established, whose main task is to encourage an innovative and different approach to solving certain problems, designing new initiatives, encourage innovations, etc. Name of the living lab is PISMO HUB”
<p><u>Finland</u></p> <ul style="list-style-type: none"> · Aalto Studios · Arctic Art and Design Lab (ARCTA) · Artful Leaders Club: “The club brings together approx. 700 Finnish leaders to explore creativity and creative methods as a tool for leadership“ · Creative Finland · Luovat Yrittäjät: the targets are creative entrepreneurs · Open Creative House · SparkUp (Turku) · Taide osana organisaatioita TOO (Arts as part of Organisations) · Y North (Rovaniemi)
<p><u>Germany</u></p> <ul style="list-style-type: none"> · Animation Media Cluster of the Stuttgart Region (AMCRS) · CAE - KREATIV GESELLSCHAFT Hub and Project · Co-Learning Space · Cross Innovation Network (within Cross Innovation Conference organization at the Hamburg Kreative Gesellschaft) · FabLab: in Chemnitz · Kompetenzzentrum Kultur- und Kreativwirtschaft des Bundes · PCI Network (a network for the public CCI intermediaries across the different states in Germany - Hamburg being one of them) · Q-Hub: in Chemnitz · Werkbank 32
<p><u>Georgia</u></p> <ul style="list-style-type: none"> · Creative Cluster Georgia
<p><u>Greece</u></p> <ul style="list-style-type: none"> · MOSAIC
<p><u>Italy</u></p> <ul style="list-style-type: none"> · Basilicata Creativa and Puglia Creativa · BeCulture: Managed by the University of Naples and Italian CRS à still to be implemented

<ul style="list-style-type: none"> · “The CLIC program (now completed) of the EU 2020 Horizon and its sequel BeCulture, managed by the University of Naples and the Italian CRS, seem to be attempting to create such a network. The Interamerican Development Bank's Living Heritage program (Patrimonio Vivo) has created such a network in Latin America, but participation is limited to cities that are involved in the Living Heritage loan program of the Bank.”
<p><u>Latvia</u></p> <ul style="list-style-type: none"> · LIAA - Investment and Development Agency of Latvia
<p><u>Netherlands</u></p> <ul style="list-style-type: none"> · ArtEZ Alumni Hub: entrepreneurship education and the arts · Musework: music-education nexus · Next Nature Network · The TURN Club
<p><u>Spain</u></p> <ul style="list-style-type: none"> · Barcelona Design Centre · Comunitat RIS3CAT Media; promotes R&D&I activities within the CCI · Foment de les Arts i el Disseny (Dissey Hub Barcelona) · Hibrida Lab: a space in which to promote crossover and hybridisation between fields, disciplines and knowledge in search of innovation
<p><u>South America</u></p> <ul style="list-style-type: none"> · Patrimonio Vivo - Living Heritage: network of cities under the Interamerican Development Bank (focus on urban cultural heritage)
<p><u>UK</u></p> <ul style="list-style-type: none"> · Arts & Business NI “has a membership of 75 private sector businesses and 120 cultural organisations” · Pervasive Media Studio Bristol · “Various clusters around the UK: e.g., Dundee has a videogames one, Glasgow has a design one, London has a strong IT/art one. From a research and network development perspective, Nesta has been leading this space - although I'm not sure they're still working on it.”
<p><u>USA</u></p> <ul style="list-style-type: none"> · ASBH - American Society for Bioethics and Humanities · “I say 'yes' but most of these are located in the UK and EU. That said, Americans for the Arts tries to do this.”
<p><u>Other</u></p> <ul style="list-style-type: none"> · AIO Nordic Network (Artists in Organisations): in collaboration with ArtBizzand established by Arts Promotion Centre Taiké/Fi, it supports 21st century artists as expert in creativity. Curriculum & Support for artists in cross-sector practice · All-Around Culture - ثقافة دايير ما يدور / Creative

I. Cases and examples of educations and training programs:

EU

- [AMASS: Acting on the Margins: Arts as Social Sculpture](#) : “Acting on the Margins: Arts as Social Sculpture (AMASS) is an arts-based action research project that aims to create concrete opportunities for people to come together and accompany artists as agents in creative projects and interpretations. This multidisciplinary project considers a wide field of disciplines and through participatory approaches, it will use practical methods from the field of service design to explore the role of the arts in mitigating societal challenges, aiming at capturing, assessing and harnessing the societal impact of the arts and further generate social impact through policy recommendations. It also identifies, explores, collates, evaluates and analyzes existing and new innovative productions, experiments and case studies from the perspective and the physical positioning of European countries ‘on the margins’ in the underserved northern, southern, western and eastern regions. It sets up 35 experiments in these peripheries to investigate the educational effects of the STEAM model in integrating the arts with science through participatory and multidisciplinary approaches. The challenges addressed by AMASS: the future of work in creative, cultural and other sectors, radical ideologies and extremism, societal polarisation and stratification, lack of civil society participation, populism and migration.”
- [Mind over Matter](#): “Hands-on, inquiry-based methodology approach to education for youth future STEAM careers”
- [MTF Labs](#) “Curriculum with novel methodology for inclusion and accessibility design”

Austria

- University of Music and Performing Arts Vienna: [course on creative entrepreneurship/project management](#): special focus lies on sustainable project management and includes lectures on EU & Austrian cultural policy, sustainability, and the SDGs among others

Bulgaria

- " In almost every creative entrepreneurship program there is part on cross-over innovations"

Estonia

- STARTER Free, 3-month business idea development program: trainings and workshops with real entrepreneurs, launched jointly by all 8 Estonian universities.

Denmark

- [Kaospilot Innovation programs](#): focus on the figure of the creative leader

Finland

- Fast Track mini accelerators for Cross-sectoral sustainable innovations: pilot process to be held in 2023. New concepts for building sustainable / circular new innovations by utilizing creative competence (Humak, Creve).
- [Humak, Creve](#): accelerating process for multi-professional / cross-sectoral teams that it delivers through a set of online micro course
- Humak, Creve: Strategic Design Accelerator process (creative boost for business and professionals working in teams)
- Master of culture and arts: YAMK Creativity and Arts in Social and health care fields
- Metropolia university of applied sciences: CRASH (it combines the arts and culture in health and social care)
- [University of Lapland, Faculty of arts and design: education in applied arts](#)
- Theatre Academy (Helsinki, part of University of Arts) cross-sectoral training programs

- Turku University of applied sciences AMK: Kulttuurihyvinvoinninkoulutusohjelma (master school in cultural wellbeing)

Netherlands

- [Master Crossover Creativity](#): *“The master of Crossover Creativity course in brief: -For pioneers in change and innovation -You help design the future of society -You see the power of creativity, entrepreneurship and crossover collaboration -You go on to work as an innovative designer, environment manager or social designer, for example -Offered as both a full-time and part-time course”*
- [Master Crossover Creativity \(HKU\): using creativity for impactful change](#)
- THNK School of Creative Leadership: Leadership course based on art learning

Spain

- [Trans Foko](#): *“Holistic vision in the management of cultural company’s and professional careers in the arts”* and [various other training programs](#) by *Conexiones Improbables*

Sweden

- [The Royal College of Music \(Stockholm\): strong nexus between music and business](#)

UK

- Computer science & health sector; Public sector & health; *Public Health Voices/ webinars, UCL*
- Creative Solutions: *“Launch of an international, inclusive, collaborative ‘Peace Education’ research programme addressing the impact of theatre to contribute to positive change in society. The Fire in Cambridge.”*
- Imperial College: *“[Design Thinking Approach programme](#) is a four-day course that guides participants towards becoming champions of innovation within their organisations. The programme delivers hands-on learning experiences that will give participants the mindset and practical tools to develop business ideas into commercial propositions”*
- Independent Thinking Ltd network of educators: workshops, keynotes, coaching and training for teachers, students and school leaders
- University of Sheffield, England *“Collaboration between university departments - different language departments”*

USA

- [Art of Science Learning, Phase 1](#)
- Chapman University: Center for CCIs
- [Massachusetts Institute of Technology](#) MIT Media Lab: *“art, poetic justice, affective computing, human dynamics, responsive environments”*
- Narrative Medicine Facilitator Training: workshop format ([Edu/Training: Narrative Medicine Facilitator Training](#))

II. Examples of research, studies or publications:

EU

- Culture for Health report
- New European Bauhaus (NEB) [report: innovative pedagogical methods that connect with local places and communities](#)

<ul style="list-style-type: none"> · Training artists for innovation · Training program for artists to know how to work in “non creative “ contexts(see also training section)
<p><u>Canada</u></p> <ul style="list-style-type: none"> · International Entrepreneurship in the Arts, Routledge, 2016
<p><u>Croatia</u></p> <ul style="list-style-type: none"> · Mapping analysis of CCI in Croatia; Mapping analysis of CCI in Sisak-Moslavina County; Mapping analysis of traditional industries in Sisak-MoslavinaCounty
<p><u>Finland</u></p> <ul style="list-style-type: none"> · Art as a method to revive organizational culture, co-founders · Artists in Organisations AOI report from 2022 · Arts & science, arts & innovation, creative economy, CCI for innovation, A collection of STEAM-cases · Conflicting professional identities for artists in trans-professional contexts: insights from a pilot programme initiating artistic interventions in organisations · Cultural Rights, Well-being and Democracy in Elderly Care: The Dance Ambassadors as a Case Study. Nordic Journal of Dance · Dance in Elderly Care: Professional Knowledge. Journal of Dance Education · Documents of Socially Engaged Art: this collection of essays studies different modes of documentation that are employed in collaborative artistic or design processes, including multiple approaches that reflect artists’, participants’, academics’ and educators’ viewpoints: Välikäsiä vai välittämistä(available in Finnish only) · Intersectoral Value Creation (Publication: Intersectoral value creation: reflects upon the role of arts management in intersectoral value creation. · Justifying the Arts in Health and Care in Finland: A Discourse Analytic Inquiry. Cogent Arts & Humanities · Vondracek, A. (2013). Training artists for innovation. Why, what and how? In Heinsius, J. & Lehikoinen, K. (red.), Training artists for innovation: competencies for new contexts. Helsinki: Theatre Academy of the University of the Arts Helsinki.
<p><u>Germany</u></p> <ul style="list-style-type: none"> · “Creative Company”, Dirk Dobiéy · Creative Clash Report (Berlin. WZB): “Artistic interventions in organisations - Finding evidence of value-added”. · Cross now! Driving Innovation and Change, by the Cross Innovation Hub, published in Hamburg 2022 · Federal Ministry for Economic Affairs and Climate Action as editor, Berlin 2022: Erfolgsfaktoren von Cross Innovation mit der Kultur- und KreativwirtschaftAnalyse von Fallbeispielen · Kompetenzzentrum des Bundes: Erfolgsfaktoren von Cross-Innovation der Kultur- und Kreativwirtschaft: success factors of cross-innovation and case studies · Spillover Compendium
<p><u>Italy</u></p> <ul style="list-style-type: none"> · The Value of Arts for Business by Giovanni Schiuma, Cambridge Press · The Value of Art for Business
<p><u>Latvia</u></p>

<ul style="list-style-type: none"> · RIXC publications · Vides Risinājumu Institūts “Research institute that uses art as one of their tools”
<p><u>Netherlands</u></p> <ul style="list-style-type: none"> · Co-creation with artists creates innovative power and connectivity: innovation, artists, unheard voices, dealing with uncertainty · Cocreaco: when creatives meet companies
<p><u>Spain</u></p> <ul style="list-style-type: none"> · CCI and Innovation CONTRAST - <i>General Outcomes: Reflection on the concept of innovation and R&D within the CCIs, as well as on the measurement of R&D&i.</i> · Compilation of resources on Hybridation and Innovation by ConexionesImprobables
<p><u>UK</u></p> <ul style="list-style-type: none"> · Cambridge Peace Education Research Group (CPERG) · Capital of Culture, NESTA: report on the impact of creativity on local productivity · Publications by Chrissie Tiller · “Some studies can be found in the website of Arts and Business Scotland”
<p><u>USA</u></p> <ul style="list-style-type: none"> · Artistic interventions in Organizations, Routledge · Journal of Medical Humanities: innovative research, creative scholarship, poetry, essays, reviews, and short reports in the health humanities · The National Academy of Science Branches of a Different Tree study in 2017 · “Preservation, Reuse and Reveal of Cultural Heritage through Sustainable Land Management” · Shakespearean Legal Thought in International Dispute Settlement · The Fundamental Role of Arts and Humanities in Medical Education (FRAHME): AMMS · The Impact of Arts-Based Innovation Training on the Creative Thinking Skills, Collaborative Behaviors and Innovation Outcomes of Adolescents and Adults
<p><u>International</u></p> <ul style="list-style-type: none"> · AMASS Policy White Paper: suggestions for Stakeholders and Policymakers based on the Findings of the AMASS Project · Cultural tourism, sustainability & CCI · UNESCO's Global Report 2022: Re Shaping Policies for Creativity

III. Examples of methodologies/services for cross-over support:

<p><u>EU</u></p> <ul style="list-style-type: none"> · The NEB centres on sustainability · MCSA staff exchange programs (service) · eamLab (methodology): “It is a collective, interdisciplinary creative group that brings together professionals from various fields of practice in the digital society: artists, programmers, engineers, CG animators, mathematicians, architects, web and print graphic designers and editors.”
<p><u>Croatia</u></p>

- Living Lab Koprivnica Scientists: companies that provide public lighting solutions, the public sector and citizens jointly test and create new solutions based on CCI (AI) for even more efficient management of the public energy system (public lighting)

Finland

- [ArtSense Ltd](#): collaboration models, services, methodologies, products with social and health sector, coaching and psychology, engineers, climate researchers, decision makers
- Culture and Health (not specified)
- Creative Mornings / [Tupu Creative](#): *“five artists executed short remote workshops for people working for the Finnish government to support their well-being, and Lapland university of applied sciences (in collaboration with Tupu Creative; creative writing to support the ideation.”*
- Dance Ambassadors (Tanssikummit), dance for eldercare
- New Beat oy: *“maintenance company of small town in central Finland made long development project using art-based methods in process like music, rap, yoga, visual art. Also hiring “outsider artists.””*
- Outsider art festival inside hospital unit, Jyväskylä
- Participatory art program inside hospital Hospital Nova Jyväskylä
- The Finnish Hospital Clowns Association Sairaalaklovnit ry
- Vere - creative workshops: a service design company organizes open workshops about creative methods in innovations for people in working life

Germany

- Artist-in-residence program: culture in urban development.
- Bosch artists in residence
- Cross-Innovation Hub by Hamburg Kreativgesellschaft Companies: research collaborating with creatives
- Zeiss/KIT: involvement of a musician to strengthen innovation and collaboration *“Artist-in-residence program: composer Emmanuel Witzthum worked at Zeiss for a certain time”*

Ireland

- University network dedicated to interdisciplinary practices between science and arts

Italy

- Arts, science, technology
- ELICA for arts
- [Flowknow](#) *“A business coaching method that uses art and visuals to facilitate business coaching sessions”*

Latvia

- 2ANNAS ISFF with Vides Risinājumu institūts: scientific research and short film programmes

Netherlands

- Case: KPMG - Humanizing the corporate culture
- Erasmus MC, Inclusion in medical education
- [Inclusion in medical education](#)
- The Hague University of Applied Sciences: taking their vision from the paper into the hearts of the people involved
- *“Purpose Reporting project: a research project in which 9 companies and artists were linked, in order to find out if the artists could create another form of impact reporting for the company. The artistic interventions that came out of this crossover collaboration were then presented and evaluated by an impact*

researchthemselves. Organised by THRIVE Institute and The Turn Club. The research is still ongoing, so no data has been published about this yet (upcoming methodology) “

Portugal

- [Passa ao Futuro](#): enablers of communication between traditional techniques and contemporary: Based out of Portugal bringing together artists, crafters and creatives to explore artisan craft whilst following and teaching different methodologies of design and sustainability

Spain

- Fundació Èpica - La Fura dels Baus Research centre on arts, science and technology

UK

- [Deborah Szebeko](#): designing and launching social ventures and services for global health-tech and pharma businesses, charities and the public sector.
- The National Theatre in the U.K. and The London Academy of Dramatic Art; “artraining consultancy to support funding for students from low socio-economic backgrounds”

USA

- Case studies in [Heritage Regeneration](#): community engagement as part of social entrepreneurship
- Creativity Connection, a program of the Arts & Business Council

International

- [Acting on the Margins - Arts and Social Sculpture: Create free public tools and courses for the practice \(methodology\)](#)
- [“Culture and the SDGs - enhancing creative cross-sectoral collaborations \(methodology\)”](#): an experimental project that sits somewhere between action research, capacity-building training, and a creative residency. At one end, it seeks to raise awareness about the UN SDG framework within the cultural and creative industries (CCIs) and highlight the inherent interlinkages between culture and the Sustainable Development Goals (SDGs,) while at the other end simultaneously encouraging professionals from other sectors (such as education, environment, and policy) to engage more actively with the culture sector. It wishes to provide a space for developing open collaboration models for inclusive sustainable development that draw from creativity and cultural expression, as much as from sectoral expertise in combating the world’s most pressing problems. The project aims to create these publicly accessible models so as to facilitate collaboration between diverse actors, and in parallel, define the potential of culture in the successor of the 2030 SDGs, sharing the insights across the CCIs through creative advocacy media. Lastly, it also aims to extend the discussion on culture’s role in the SDGs, to better understand the opportunity for culture to feature as an explicit goal or as an implicit transversal actor, within the post-2030 framework on sustainable development.”
- Young Entrepreneurs (EYE) programme and its EXCITE project (2015-2017): Consolidated, host entrepreneurs received new entrepreneurs in a mutual learning process. While this is the general aim of the EYE programme, EXCITE was in particular focused on the CCIs, and on promoting cross-sectoral connections.

IV. Other examples:

EU

<ul style="list-style-type: none"> · “E.g., The European Committee of the Regions is strongly supporting these activities at regional level and promoting support in Parliament.” · “research and knowledge exchange provision from universities; festivals - e.g.in design, festivals of ideas, tech / creative festivals (e.g., Ars Electronica, Interactive SXSW, Dutch Design Week” · “Perhaps, informal talks, webinars, or conferences where exchange could lead to cross-over ideas, initiatives, and then support;”
<p><u>Africa</u></p> <ul style="list-style-type: none"> · African Cities Cultural Vibrancy Index (Pan-African measure) · Creative Business Seminar Series: it helps enterprises to improve their business skills, and extend network
<p><u>Austria</u></p> <ul style="list-style-type: none"> · Ars Electronica
<p><u>Denmark</u></p> <ul style="list-style-type: none"> · Dutch Design Week: event · Regional fund: This regional fund supports projects with artists and e.g.health
<p><u>Estonia</u></p> <ul style="list-style-type: none"> · Tallinn Music Week: international platform provided by Shiftworks to support social change through music and culture
<p><u>Finland</u></p> <ul style="list-style-type: none"> · Agency for Wellbeing: support for cross-over (Support for Cross Over: Agency for wellbeing: https://hyvinvoinnin-valitystoimisto.humak.fi/inenglish/)
<p><u>Germany</u></p> <ul style="list-style-type: none"> · Cross-innovation cases · Cross-innovation workshop, organised by Cross Innovation Lab (Hamburg) · CORE: Stuttgart enterprise · Innovation camp in Chemnitz · “In Hamburg, for instance, there is another ERDF, cross-cluster project called Co-Learning Space (Hamburg Kreativ Gesellschaft and the regional media initiative, which is also part of the Hamburg Kreativ Gesellschaft, being the creative clusters among the others non-CCIs cluster). This cross-cluster project has a networking, rather meta level.” · Local international: International academic exchange project for fashion designers from Germany and Bangladesh focusing on sustainability and fair production methods within the fashion and textile industry. It is our aim to educate, inspire and encourage young fashion designers to be visionaries and design thinkers. Is this applicable? Interesting as such but within CCIs.
<p><u>Italy</u></p> <ul style="list-style-type: none"> · Fondazione Ermanno Casoli
<p><u>Netherlands</u></p> <ul style="list-style-type: none"> · Futurebased · National cultural participation fund: cooperation between culture, social and health
<p><u>Spain</u></p>

<ul style="list-style-type: none"> · KSI Berritzaile programme: Public support given by the Basque government. It fosters, among others, the connection between the technological sector and the CCI · The CCIs and Innovation CONTRAST project: developed by the Department of Culture and Language Policy of the Basque Government and devoted to the creation of spaces for the exchange of good practices and knowledge development on innovation in the cultural and creative sectors, focused particularly on cross-sectoral innovation. See also the sheet 'Publication' for this reference
<p><u>Sweden</u></p> <ul style="list-style-type: none"> · Cross Innovation Learning Conference (developed by Subtopia)
<p><u>UK</u></p> <ul style="list-style-type: none"> · Art and Business Northern Ireland: Array of programmes supporting cross-overs. One is the board matching programmes Board Bank (for senior business leaders) and Young Professionals on Arts Boards (https://www.artsandbusinessni.org.uk/business-membership/young-professionals-on-arts-boards)
<p><u>USA</u></p> <ul style="list-style-type: none"> · Interactive SXSW: large scale festival/events · LASER - Leonardo Art Science Evening Rendezvous: Cross-disciplinary talk series, an initiative hosted by Sci Art in New York and Boston · Northwest Narrative Medicine Collaborative: support for crossovers · Preservation League of New York State: many states in the US offer both modest financial support and capacity building assistance to help communities take advantage of public funding and incentives. preservenys.org

<p>Space for your comments</p>
<p>Cross-innovative and integrated cross - sectorial approaches, new ways and solutions have become a need for sustainable development. Despite the slow change in big processes, the small scale developments are happening very rapid exactly thanks to the crossinno solutions, which makes the small scale stakeholders /organisations/places resilient and able to adapt in the very fast moving and changing world.</p>
<p>The practice is both by necessity and design in Nigeria and many African countries by design as earlier outlined.</p>
<p>Answer to the last question (Is the development of creative cross-innovative practices now more topical than 10 years ago? Is the topic gaining more traction?) is really "yes and no and I don't know"! Yes, it is certainly a more familiar concept and more comfortable to discuss in more contexts. Dramatically so. Does that mean it is gaining more traction? I'm not sure - I don't see as much evidence of that as I'd like to, and that raises the concern that unless the moment is leveraged in concrete and sustainable ways, it will pass and this kind of work may come to be viewed as a passing fad.</p>
<p>I think that in general c-level of business life understands more about the changing environment and need for new approaches</p>
<p>This topic is definitely gaining more traction. We see the borders between different disciplines becoming more permeable. It is observed that more collaboration and networking between different fields leads to more creativity and innovation.</p>

I think there's been a decreasing interest e.g. Nesta was much more active in this space. It might be due to economic reasons i.e. decrease of funding, culture being less of an economic priority than before.
I have worked in this field for almost 23 years now. Last 10 years things have gone forward but mostly repeated the circle of projects and funding. Challenge: When the project and funding ends, collaboration ends and artists are waiting for the new funding in order to continue the work and then start again from scratch. Collaboration is still much seen as funded work. Radical break through and implementation is still waiting to happen in the society. Biggest boundaries in my opinion: continues dependence of public funding, lack of entrepreneurship, long term development and healthy competition, historical tradition.
In my experience specially in Italy the art world is often to biased and full of prejudices against artistic experimentation outside the official art context, especially if it happens in a commercial space. Artistic interventions that aim to act on social conditions are accepted better that actions that take place inside commercial companies. Here we need a completely new mindset.
The creative sector in general is well aware that the resources available to support the arts, culture and the institutions involved in presenting and preserving heritage are shrinking. There is a widely-felt need to address the growing gap. Government institutions have not been equipped, however, to put the goal of narrowing the gap into practice. There is a lot of academic work being done and published on this subject, but it does not translate into action. The leadership has to come from the civil sector, but there are very limited resources and incentives to encourage this. We are still in the early innovation stage of creating successful programs.
Guess there is increasing awareness in some but not broad adoption yet. Organisations are too often still relying on tried and tested methods of ideation and innovation.
Cross-innovations are more important for other industries, competence in CCIS to answer other industries needs have not grown to the level it should be. Understanding of other industries lack.
It is probably more likely to innovate, if more than one sector is involved and diverse people contribute to developing new practices. There is also a need to innovate in these times.
fully support these initiatives - they are high relevant for the current and upcoming generation of graduates
Art allows self-reflection in a business leadership context.
absolutely, the need for more artist skills and processes to help working on complex societal issues is getting more and more attention
I got introduced to creative cross-innovation practices through the Culture & Sustainability Lab in 2022 so I am still a novice to some extent, and I can't speak on it's growth in the past 10 years.
People here and there talk about the multidimensional role of creative industries
It is more topical, but it is still in the phase of debating and not actual doing.

It is cyclical interest in cross-innovative solutions, and it was, it is, and it 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.

As proven by the projects mentioned before, all developed in the recent years, this is a highly topical matter. This is also our experience working in the field of CCI across Europe and beyond.

Post COVID businesses need to retain staff and are very focused on employee wellbeing. The arts can deliver engaging and powerful creative staff engagement and wellbeing programmes and animate workplaces, however in NI there is stretched capacity, poor core funding so small arts organisations struggle to step into this space. Therefore agencies such as Arts & Business NI are important to support and guide.

When we started 15 years ago people thought we were really really strange. They couldn't cope with the idea of artists playing a role in societal and organisational wicked issues. That has changed completely. Now they find it interesting and it sparks curiosity. Big change.

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 transprofessional 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.

Info about the provided responses:

The diverse interpretations surrounding the practice are confirmed by the answers submitted by survey respondents. The responses are highly varied, and also the practice is often also understood as the more general development needs of the arts, culture and creative sector. Consequently, not all the indicated activities and entities are included in the appendix listing of survey responses. However, the anonymised raw data excel may be requested from info@ndpculture.org.