

ACADEMY OF PERFORMING ARTS IN PRAGUE  
**THEATRE FACULTY**

Arts Management  
Department of Arts Management

**MASTER'S THESIS**

**CROSS-SECTORAL COLLABORATIONS BETWEEN THE  
ARTS AND ORGANIZATIONS**

*Case studies from the Czech Republic and Sweden*

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Date of defense: February 2021

Degree granted: MgA. (Master of Arts)

Prague, 2021

AKADEMIE MÚZICKÝCH UMĚNÍ V PRAZE  
**DIVADELNÍ FAKULTA**

Produkce  
Katedra Produkce

**DIPLOMOVÁ PRÁCE**

**MEZISEKTOROVÁ SPOLUPRÁCE MEZI UMĚNÍM A  
ORGANIZACEMI**

*Případová studie České republiky a Švédska*

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Datum obhajoby: Únor 2021  
Přidělovaný akademický titul: MgA.

Praha, 2021

## **D e c l a r a t i o n**

I declare that I have prepared my Master's Thesis Dissertation independently on the following topic:

Cross-sectoral collaborations between the arts and organizations  
*Case studies from Czech Republic and Sweden*

under the expert guidance of my thesis advisor and with the use of the cited literature and sources.

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## **Abstract**

Cross-sectoral collaborations between the arts and organizations (or another name for it is artistic interventions) have been explored and used in practice in such European countries as Sweden, Norway, Denmark, France, Spain, the UK, Switzerland and etc. The research discusses the cross-sectoral collaborations, in which people, practices and/or products from the world of the arts enter the world of organizations to support and trigger development and innovation. I will examine and map the development of this field in the Czech Republic and Slovakia as well as question what are the impacts of such collaborations? Whether we can identify the potential “values-added” for organizations, artists and for the society in which they are enclosed? The thesis also contains the results of the research during the internship in 2020 that was conducted in Sweden in the organization TILLT, one of the most experienced project teams in the field of cross-sectoral collaborations since the early 2000s.

## **Abstrakt**

Mezisektorová spolupráce mezi uměním a organizacemi (nebo jiným názvem je umělecká intervence) byla prozkoumána a používána v praxi v evropských zemích, jako je Švédsko, Norsko, Dánsko, Francie, Španělsko, Spojené království, Švýcarsko. Výzkum diskutuje mezisektorovou spolupráci, při nichž lidé, praktiky a / nebo produkty ze světa umění vstupují do světa organizací na podporu a spouštění rozvoje a inovací. Prozkoumám a zmapuji vývoj této oblasti v České republice a na Slovensku, stejně jako prozkoumám otázku "jaké jsou dopady takové spolupráce?". Zda dokážeme identifikovat potenciální "přidané hodnoty" pro organizace, umělce a pro společnost, ve které jsou přiloženy? Práce také obsahuje výsledky výzkumu, během praxe v roce 2020, která byla provedena ve Švédsku v rámci organizace TILLT, jeden z nejzkušenějších projektových týmů v oblasti mezisektorové spolupráce od počátku roku 2000.

## **Acknowledgements**

Upon completion of my Master's Thesis, I would like to take a moment to thank all those who have contributed to assisting me along the way. First of all, I would like to thank my research and faculty advisor, Martin Hudecek, for his support and guidance through this process. I would like to thank all the interviewees from the Czech Republic, Slovakia, and the UK: Tereza Raabova, Marie Kinsky, Michal Hladky, Petr Rokusek, Petr Šidlo, Jan Školnik, Paul Bourne. A great contribution to the thesis was made during the internship in the organisation TILLT based in Sweden, Gothenburg. I am wholeheartedly thankful for the discussions and interviews with the members of TILLT: Johan Lundbladh, CEO; Maria Mebius-Schröder, project and process manager, artist; Nina Kjällquist, project and process manager; Johanna Ivstedt, project designer; Tiago Prata, international project manager, and my mentor; Andrea Olander, financial manager. I gained a lot of knowledge about working in the international field, trained my analytical and problem-solving skills, and carried out independently a cross-sectoral project 'Creative Force Russia'. I was applying the method of project and process management which TILLT managers taught me, practicing cultural production skills, organizational learning, management and coordination, communication and customer care, artistic production skills, learning more about digital engagement strategies, and analyzing case studies from TILLT.

### List of used terms, labels and abbreviations

Cross-sectoral collaboration	Creative and complex type of collaboration, which involves various disciplines
SMEs	Small and medium-sized enterprises
Cross-sectoral collaboration between the arts and organizations	A bridge-building model which develops practices and/or products in order to create new kinds of "values-added" in organizations and for the arts. In many cases it is based on the paradigm of open innovation and the principles of the intersections between diverse fields, disciplines and people.
ABI	Artistic Business Intervention
TILLT	Swedish intermediary organization, one of the most experienced project teams in the field of cross-sectoral collaborations since the early 2000s
WZB	Wissenschaftszentrum Berlin für Sozialforschung gGmbH - Social Science Research Center Berlin
Airis	TILLT's intensive programme. "Airis" originally referred to "artist-in-residence"
N.I.C.E.	Network for Innovation and Creativity in Europe
Conexiones Improbables	An international platform of hybridization and transdisciplinary projects that promotes and develops open innovation projects between organizations and expertise of artists
SE.S.TA	Centre for choreographic development in Prague
Arts at Cern	Is a leading art and science programme fostering the dialogue between artists and physicists. The organization is based in Geneva
EENC	European Expert Network on Culture



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## Chapter 1: Introduction

### 1.1. Purpose Statement

The Master Thesis's aim is to address the important values of cross-sectoral collaborations between the arts and organizations with the relevant examples from the Czech Republic, Slovakia, and Sweden within the cultural and business sectors. The cross-sectoral collaboration projects have increasingly become a research field in itself with strong links to both creativity and innovation.

It can be explained also with such an example. An entrepreneur with certain skills, resources, analyzed and segmented audience, clear mission, and vision of the company knows where he/she wants the company to go. However, on the path, this entrepreneur is not sure whether it is the right way to go, or do not really know how to get there. At this moment, an art organization or creative person can be helpful to challenge this situation, to work with the entrepreneur together and this can be considered a cross-sectoral collaboration between the arts and organizations, where collaborative methods are used.

The purpose of the Master Thesis research is to map the development of this field in the Czech Republic and Slovakia as well as to find and analyze the impacts of the cross-sectoral collaborations for both the arts and organizations.

Moreover, the analysis of the impacts will be supported with the research results from my internship at TILLT, the Swedish intermediary organization that has great expertise in cross-sectoral collaborations and work with a focus on the cultural sector, creative economy, social sustainability, climate change, social inclusion, organizational development.

The research paper is divided into four chapters.

*The first chapter* explains the purpose of the research, problem statement, main questions. It shows a conceptual framework of the paper and supplies the research with the methodology.

*The second chapter* provides the reader with some background by defining and describing cross-sectoral collaborations between the arts and organizations

as well as problematizing the issues that the research looks to address. It also describes the best practices from Europe, its evaluation, and methodology developed by an organization TILLT and WZB groups. The first mapping of producers of cross-sectoral collaborations between the arts and organizations (artistic interventions) within Europe is presented in *Appendix 7*.

*The third chapter* portrays the outcomes of the research of cross-sectoral collaborations based on the interviews with visualization materials in *Appendix 3, 4, 5*. It shows the results of the mapping of cross-sectoral collaborations between the arts and organizations in the Czech Republic and Slovakia and the methods of evaluation of these collaborations, as well as their impacts.

*The fourth chapter* describes the actual internship in the organisation TILLT (Sweden) which I did from March till July 2020 in Gothenburg. It includes also the analysis of 1 case study of the cross-sectoral collaboration projects conducted by TILLT in 2017-2020. The real case study 'Creative Force Russia' which was initiated by me and TILLT together in the framework of the internship may be considered as a well-constructed version of cross-sectoral collaboration between Sweden and Russia with the actual methodology received by TILLT.

*The fifth chapter* presents the summary and conclusions. The end of the paper includes the list of literature and internet links as well as all Appendixes.

The research in the Czech Republic and Slovakia was based on questionnaires for organizations, particularly for SMEs (small and medium-sized enterprises) and individuals such as art managers, producers, artists, entrepreneurs. The questionnaires were used for 8 in-depth interviews with selected respondents. Along with this practice-based research, the process included desk research on cultural and creative industries with a focus on the Czech Republic, Slovakia, and Sweden.

KEYWORDS: #cross-sectoral collaborations, #artistic interventions, #arts-in-business, #creativity, #the arts, #organizations, #SMEs, #innovations, #R&D

## 1.2. Problem Statement

Cross-sectoral collaborations are widely represented within creative industries, such as architecture, design, art, fashion, music, R&D, software, and video games considered as beneficial cooperation for organizations. However, this isn't always the case in practice and there is lack of awareness for both of the fields (the arts and organizations). Not to mention that cases of cross-sectoral collaboration between performing arts and organizations are a rare phenomenon in Czech Republic and Slovakia.

The ideas and intentions of the artists as well as the intentions of the management of the companies do not always meet the expectations when it comes to mutual collaboration. It is often the case that organizations have very clear ideas and visions about the goals they need to achieve and invite the artists to challenge the tasks during the processing of the project.

The other aspect which can be related to collaboration is when the artists are initiating the training. They can provide special knowledge or training to organizations and the question is where the companies can leverage or value, or use it for anything in their business model. Creative organizations and artists could deliver the training in the form of presentation skills seminars, negotiation skills, team building or leadership workshops and etc.

Since the topic of possible collaboration is dual-sided, the question is on the surface: how can both sides be aware of the potentials and evaluate the effects, for example, to bring out new innovative ideas which can be mutually beneficial? For answering this question, it is crucial to explore the evidence of a wide range of potential "values-added" for employees, organizations, artists, and for the society in which they are enclosed.

“Policymakers are showing an interest in how to support sustainability, quality of working life, and corporate social responsibility, and they are discovering that cultural resources can contribute significantly. That’s why both sides would like to know whether cross-sectoral collaborations can deliver on the promise to stimulate innovation, organizational learning, and bring new values to the companies. Decision-makers would like to know on which basis to choose this trail (or not). Intermediary organizations that place artists in organizations and support the intervention process seek information about which of their approaches have which effects, and what they could do better”<sup>1</sup>.

As for the artists, they of course are wondering about their engagement in artistic collaborations with organizations. And not of the last importance the actors in this process are the researchers who deliver a broad perspective, seeking to figure out the complex processes evoked in bringing artistic ways of knowing, experimenting, and challenging into organizational contexts.

Moreover, as a rule, the skepticism also arises, for example, to clarify whether there are situations in which artistic collaborations may actually confuse or even do damage.

Regarding, the performing arts sector, there is also a certain degree of suspicion from the side of organizations and even arts managers and producers. Because some organizations are not ready to go into the unknown and explore or they are limited in their vision only by the tangible result expressed in numerical terms.

Arts managers and producers are asking the experts in this field: What steps should be taken in order for this collaboration to happen? If the performing arts sector will learn from the examples of design, architecture, or video games industry, could it bring any insights into the principles of creating new business models with financial sustainability?

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<sup>1</sup> Vives, M. and R. Gomez de la Iglesia. Managing Arts and Business Collaborations: A comparative analysis of four programmes in Europe. San Sebastián, TILLT Europe, 2009

On the other hand, could the performing arts sector be inspired from the example of successful cross-sectoral collaborations and become sustainable, as it has absolutely another structure of operations, in most of the cases which are fixed and unchangeable.

### 1.3. Initial questions to clarify by the research in the Master's Thesis

In order to meet the Master's Thesis objectives, the following questions were developed: What are the impacts of cross-sectoral collaborations for the arts, organizations, and society? How these impacts could be described?

Through the carefully mapped examples in the Czech Republic and Slovakia, I was able to identify some of the impacts in the particular projects. Moreover, in the period of the internship in the organization TILLT (Sweden), I had an opportunity to investigate their package of studies, methodology, and the principles of process management inside cross-sectoral collaborations.

### 1.4. Conceptual framework

Referring to my conceptual framework schematic as seen in *Figure 1.1. Conceptual Framework Schematic*, I began by looking at the theory of Creative Industries; recent Creative Industries strategies, and overviews from Sweden, Switzerland, Spain, the UK, Czech Republic and Slovakia. At the same time the research reports: "Transforming organizations with the arts", "Creative Clash. Artists in organizations – mapping of European producers of artistic interventions in organizations", "Managing artistic interventions in organizations: a comparative study of programs in Europe" produced within the work of the policy grouping TILLT Europe presented a methodology and defined the specifics of cross-sectoral collaboration between the arts and organizations, or as it is called in some of the reports "artistic interventions". TILLT has committed itself to producing a package of studies to understand the impact of such collaborations in research projects, and to formulate recommendations on European policies that should support this type of collaborations.

After the literature overview, I defined the cross-sectoral collaboration between the arts and organizations as a term. The next step was to do the mapping of the best practices from selected countries, most of the practices were mentioned in the research made by TILLT. The examples of the programs were presented by Airis (Sweden), Disonancias and Conexiones improbables (Spain), Interact (Great Britain) and Artists-in-Labs (Switzerland), 3CA in the New Patrons Programme (France).

Comparative analysis of that programs allowed me to create a table with the following sectors: organization, country, aims, potential "values-added", scale, impact, link to the project. The table can be found in *Appendix 4* under the name "*Best practices of cross-sectoral collaborations between the arts & organizations in Europe*". After looking at the best world practices and their evaluations, I mapped the cross-sectoral collaborations between the arts and organizations, especially SMEs, in the Czech Republic and Slovakia. 8 in-depth interviews with the selected organizations and entrepreneurs were conducted via Skype, Zoom, real conversations, and visits to the organizations in Czech Republic during January - April 2019. The next phase was the summary and conclusions for that analysis and an internship in TILLT (Sweden) which allowed me to select more materials on cross-sectoral collaborations with the arts and organizations and prepare my own project "Creative Force Russia" based on the knowledge received from TILLT. In the end, the summary and conclusions are presented.



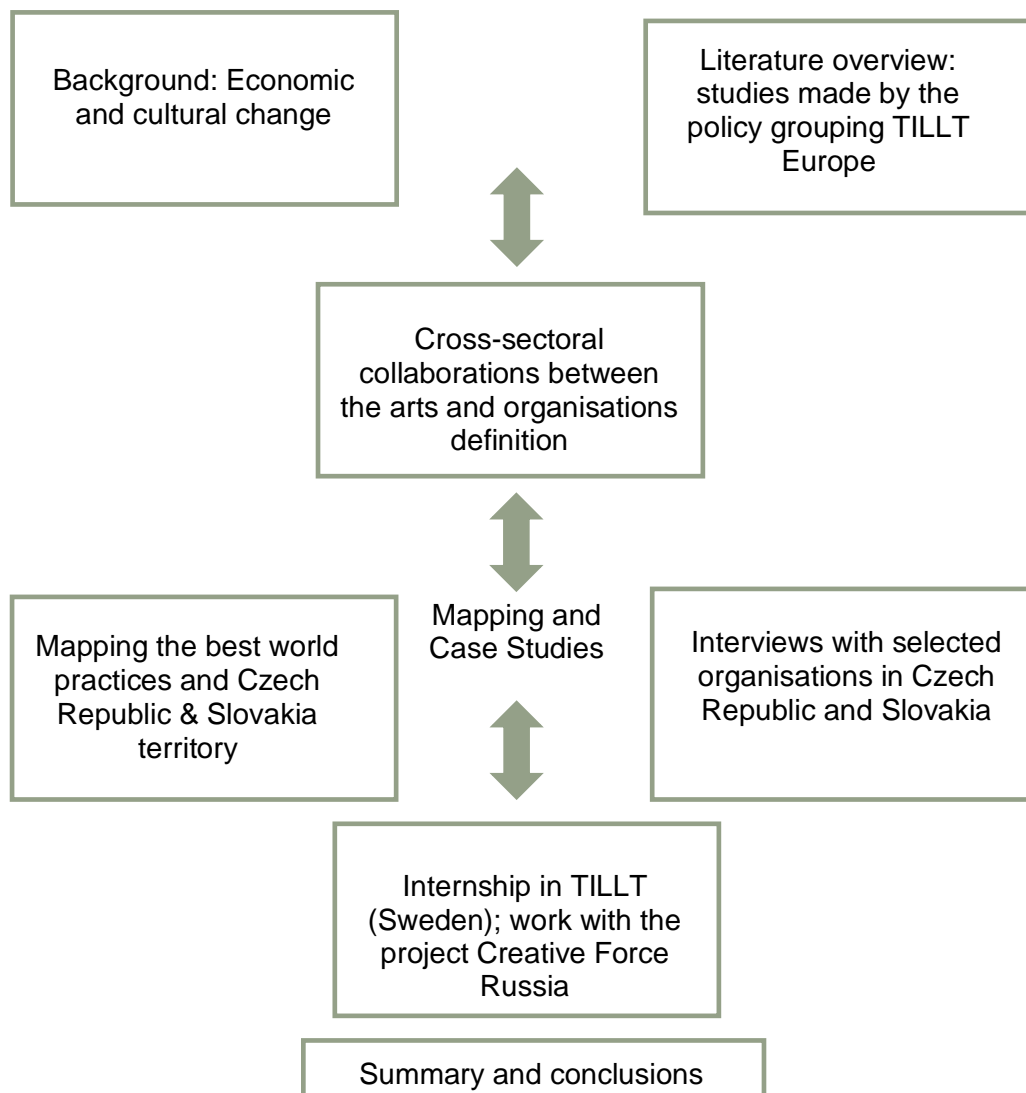


Figure 1.1 Conceptual Framework Schematic. The source: author

### 1.5. Methodology

In order to understand the landscape and relevance of the topic, general tendencies, applications, and challenges of the relationship between the worlds of the arts and organizations, I made the research through the review of the literature. The three books and three reports which became a methodology and inspiration for my data analysis in the beginning were:

1. "The Creative Economy. How people make money from ideas" by John Howkins, England: Penguin Press, 2001
2. "Changing the performance. A companion guide to arts, business and civic engagement" by Julia Rowntree, New York: Routledge, 2006

3. "Artful Creation. Learning-Tales of Arts-In-Business" by Lotte Darsø, Frederiksberg, DK, Samfundslitteratur, 2004
4. "Transforming organisations with the arts". Research report by Ariane Berthoin Antal. TILLTEUROPE project, 2009
5. "Creative Clash. Artists in organisations – mapping of European producers of artistic interventions in organisations". Research report by Grzelec Anna and Prata Tiago. TILLT, Sweden, 2013
6. "Managing artistic interventions in organisations: a comparative study of programmes in Europe", 2<sup>nd</sup> edition, updated and expanded 2011 by Ariane Berthoin Antal with Roberto Gomez de la Iglesia and Miren Vives Almandoz

The management research reports which are presented in the paper include "Cultural Sources of Newness" made by Wissenschaftszentrum Berlin für Sozialforschung gGmbH (WZB) during the years 2008 – 2014. The research unit was established in 2008 to address cultural factors that favor creativity as well as cultural conditions under which newness is recognized and valued.

The research team undertook interviews, participant observation and action research in very diverse settings of collaboration between multiple actors in fields like automobile development, product design, business consultancy, and municipal, public issues in order to generate a deep and wide-ranging understanding of the phenomena. Such qualitative methods were supplemented with the creation of data bases, for example on artistic interventions and on architectural competitions.

Publications and case studies from Creative Lenses a four-year project (2015-2019) were used for analysis of current trends for cultural organizations focused on forums, conferences and workshops. Creative Lenses project was made in cooperation with Trans Europe Halles, organized and supported by 13 organisations including cultural centres, international networks, universities, creative business incubators and cultural agencies from 9 European countries. The principal aim of Creative Lenses is to research, devise, innovate and test new business and management models for the sector that can be replicated and then used by a wide range of arts and cultural players throughout Europe.

In order to receive the most current statistical data as well as shared findings from case studies of Creative Lenses program I listened to Final Conference "Culture and Business Models in Challenging Times" which was held in Helsinki on 24-25 April 2019.

Among the 8 in-depth interviews which were implemented during the first phase of the research were: the interview with an innovation agency on the Czech market - Direct People and Chief Commercial Officer, Petr Šidlo, who explained the mechanisms of innovative stimulation for companies in the Czech Republic.

The next one was the interview with the founder of the educational and cultural center Broumov Monastery, Jan Školník, who presented an overview of the ways of collaboration in the field of the arts & entrepreneurship in small towns in the Czech Republic.

More interviews with Tereza Raabova (Culture Matters), Marie Kinsky (SE.S.TA), Petr Rokusek (Nano Energies), and Michal Hladky (Kosice Creative Center in Slovakia) helped me to start the analysis of the main question: What are the impacts of cross-sectoral collaborations for organizations and for the arts? Most of the interviews were recorded digitally as well as they were transcribed and analyzed in order to sum up the findings.

The first interview was conducted in January 2019 with Tereza Raabova, the founder of Culture Matters, an expert on creative industries, the economy of culture, and cultural policy. The outcomes of the interview inspired the development of the research framework, it raised the relevance of the topic for cultural and arts organizations to have entrepreneurial skills, develop their knowledge of marketing and financial aspects.

As a possible vector of development Tereza Raabova mentioned economic impact studies for organizations, associations as a support for advocacy; the need for educational programs for cultural managers and

entrepreneurs in smaller towns and cultural houses could be the heart for these activities.

The main Master's Thesis Timeline could be found in *Appendix 6*. Part 1 is called "Research and presentation based on the projects in the Czech Republic. January – June 2019" and Part 2 is "Internship in Sweden, Gothenburg, TILLT. January – September 2020". The actual time of the internship in Sweden at TILLT was 1<sup>st</sup> of March- 5th of July 2020.

## Chapter 2: Cross-sectoral collaborations between the arts and the organizations

### 2.1. Background: Economic and cultural change

*"...culture as a breeding ground of the generation of innovative attitudes and values"*  
TILLT

In the report "Managing artistic interventions in organizations: a comparative study of programs in Europe" there is a thought-provoking introduction about the shifts we are all living in now: "The social, economic, and technological contexts within which organizations operate are undergoing changes that some observers characterize as paradigm shifts: Jeremy Rifkin calls it "the age of access"<sup>2</sup>, others speak of the "experience economy"<sup>3</sup>. In addition to the many ongoing changes, the societies in which we live and work have been fraught by a multifaceted crisis atmosphere these past few years, which has challenged engrained certainties."<sup>4</sup>

Today we have new approaches towards developing the values of the projects which we are doing. The values of the projects could evolve from scientific and creative research, branding, industrial design, engineering, nanoscience or biotechnology. For companies and organizations producing the goods, providing the services or creating the projects is not the only intend they prefer to generate. Their purposes have expanded to producing meanings, new connections, relationships and specially to introducing us into new experiences.

The shift has also happened in the roles which were played by different institutions and agents, many changes have taken place in the forms of jobs, required skills, ideas and values, strategies, ways of doing things, hopes and aspirations, challenges and concerns.

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<sup>2</sup> Rifkin, J. The age of access: The new culture of hypercapitalism, where all of life is a paid-for experience. New York: Jeremy P. Tarcher/Putnam., 2000

<sup>3</sup> Pine, J. B. and J. H. Gilmore. The Experience Economy. Work is Theater and Every Business a Stage. Boston, Harvard Business School Press., 1999

<sup>4</sup> Berthoin Antal A. Managing artistic interventions in organisations, TILLT Europe, 2011

People seek for individualized answers and individualized experiences. As well as they claim the right to think and act differently, to be atypical. Because we are now paying more attention towards concepts, we are prioritizing processes and meanings over objects, collaborating, coproducing and sharing over exclusively possessing.

If we look at the orbit and nature of innovations we could notice that "it required calls for the constant creation of new knowledge in and between organizations"<sup>5</sup>, as Ikujiro Nonaka and his colleagues have been emphasizing for many years. Later, they have specified that such learning is about "managing flow"<sup>6</sup>, thereby bringing to the heart of organizational practices a concept that arises from artistic practice.

People in organizations in order to shift the understanding of professionalism away from "the company man" to a profile much closer to the artistic world, adding the concepts of authenticity, proportionality, reflexivity and critical spirit to their desirable characteristics. Creativity is coming to be seen one of the main and essential nutrient in the workplace, and basically for testing and introducing a new framework of social and economic relationships.

Definitely these are some of the changes that may lead transformations to a new economy of culture, in which hopefully there is still opportunities to reconsider capitalistic attitudes so that human relationships are not only seen from a commercial viewpoint.

Throughout the times culture has often been treated as the evidence of social and economic development no matter how hard it is sometimes to indicate the economic and social value of culture and the arts. Culture is also a source of development, a well-spring of newness in society. Ariane Berthoin Antal stresses in her report that "it is possible, but woefully insufficient, to consider the relationship between economy and culture in terms of the direct and indirect

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<sup>5</sup> Nonaka, I., & Takeuchi, H. The knowledge creating company. How Japanese companies create the dynamics of innovation., 1995

<sup>6</sup> Nonaka, I., Toyama, R., & Hirata, T. Managing flow. A process theory of the knowledge-based firm., 2008

impacts on gross national product or jobs. Other dimensions of this relationship exist, and perhaps the essential one has to do with culture as a breeding ground of the generation of innovative attitudes and values. Most significantly it offers a new way of incorporating value to very diverse social and economic activities.”<sup>7</sup> As Boris Groys points out in his works and his clear-cut reflections about the value of newness, it is about a search for nothing more nor less than “being alive”<sup>8</sup> in the modern world.

To sum up the introduction about the background of the question it is necessary to mention that the paradigm shifts towards such new constellations as the experience economy are opening a window of opportunity for connecting the world of the arts with the world of organizations by building relationships that go beyond the historical links based on sponsorship and patronage.

Working with the arts can become a catalyst of the creative capabilities of business organizations and encourage productive innovation processes. Such kind of relationships could be fairly meaningful for society. It can foster cultural democratization while addressing different topics such as gender equality, climate issues, civil rights and improve the self-esteem of the people.

Of course, the process of cultural democratization depends very much on the current political and economic situation in each particular country. Some countries are developing the integration of the arts into the social sector more efficiently, others are just starting to build the links following the expertise and the best practices from other countries. Creativity as a practice and way of designing your work with a cultural basis seems to be a key in the competitive transformation and differentiation of new organizations in all sectors.

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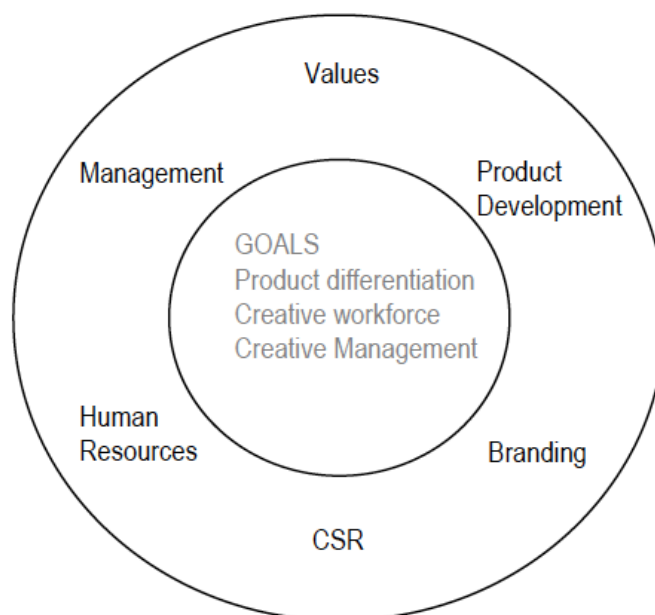
<sup>7</sup> Berthoin Antal A. Managing artistic interventions in organisations, TILLT Europe, 2011

<sup>8</sup> Groys, B. Art power. Cambridge: MIT Press, 2008

Moreover, in the era of internet creativity and artistic approach became a provoking, sense-making, engaging, practical and available activity for the needs of every person. Boris Groys highlights it in his essay "Art, Technology, and Humanism": "A user of the internet does not switch from the everyday use of things to their disinterested contemplation—the internet user uses the information about art in the same way in which he or she uses information about all other things in the world. Here art activities finally become "normal," real activities—not different from any other useful or not-so-useful practices. The famous slogan "art into life" loses its meaning because art has already become a part of life—a practical activity among other activities."<sup>9</sup>

Within the economic and cultural change, it becomes clear that more analysis and research are done on the topic of creative strategies for organizations. For example, the European consultancy organization KEA identified and described the different fields in which a creative strategy based on culture responds to different organizational objectives. It is presented in Figure 2.1.

Figure 2.1: The wheel of creative strategy



The source: KEA (2009) *The impact of culture on creativity*. Brussels p. 53

<sup>9</sup> Groys, B. Art, Technology, and Humanism, e-flux journal, 2017



## 2.2. Science revolution and its connection with present days

Most of the people have a complex attitude towards modern science, because the language of math is not so close to our brain, moreover the scientific discoveries often contradicts with intuition and "common sense". We could ask which percentage of world population of 7.8 billion people understands quantum mechanics, cellular biology or macroeconomics? Nevertheless, the prestige of the science is huge now because it provides us with unprecedented power. Even if the presidents and generals do not grasp much about nuclear physics, about nuclear bomb they have sufficiently clear idea.

During the last centuries, the science provided us with a lot of new tools. Some of them are intellectual, as the methods with which we may predict the death rate and economic growth. Even more important are technological tools. A very strong connection was established between science and technologies as they are quite often mixed. It seems to us that new technologies can not appear without scientific research and also that there is no sense in studies if they do not lead to emergence of new technologies.

As a matter of fact, such kind of fellowship between science and technology is a very recent phenomenon. Until 1500-year science and technology lived in their way. When in the beginning of 17<sup>th</sup> century Francis Bacon suggested that they should be united, it was a revolutionary idea. In 17 – 18<sup>th</sup> centuries the connection grew stronger but the inseparable knot tied up in 19<sup>th</sup> century. Overwhelming majority of governors and entrepreneurs until contemporary era did not finance the nature study in the hope of getting new technologies and the majority of thinkers did not plan to embody their discoveries into the elaborated gadgets.

The inseparable knot between science and technology opened for us the field of discussion for innovations and the artists, cultural workers played an important role in it as well.

### 2.3. Technological and artistic innovations

First, we may look at the understanding of the concept of innovation or newness and identify the emergence of innovations not only in R&D and technological field but also in artistic spectrum.

The research program of the WZB Research Unit "Cultural Sources of Newness" argues that innovation in society is not only driven by scientific and technological conditions but also by cultural configurations associated with forms of closeness, collaboration and communication that surround innovation processes. However, I cannot fully agree with WZB Research Unit expressing the idea that "the concept of newness highlights the fact that innovations are neither obvious nor attributable to individual creativity"<sup>10</sup>.

For instance, the activities which are happening in the organization CERN incorporate individual creativity and mind-set of artists and scientists. CERN, the European Organisation for Nuclear Research, situated not far from Geneva, host to the world's largest particle physics laboratory. The facility has the Large Hadron Collider – a 27-km machine 100 m underground that can recreate conditions like those that existed seconds after our known universe came into existence 13.7 billion years ago.

Since its first opening in 1956 the artists have been attracted to CERN. They came seeking inspiration as well as collaborations, prestige and potential funding from being connected with the CERN institution. Among the most famous artists residents were the German photographer Andreas Gursky, the Japanese artist Moriko Mori, the Icelandic singer-songwriter Björk, the French screenwriter/director Cedric Klapisch, English sculptor Antony Gormley and writers such as the poet Gwyneth Lewis and novelist Robert Harris. Of course, the innovation process is happening in the constellation of many people involved, however, the individual creativity can be identified quite clearly.

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<sup>10</sup> Michael Hutter, Ariane Berthoin Antal and others. WZB Research Program of the Research Unit "Cultural Sources of Newness", Berlin, 2010

After the interview with Monica Bello, the Head of Arts at Cern, I came to conclusions based on Monica Bello's words that in Arts at Cern they don't impose a formula for the artists during the residencies because the organization is not aiming at evaluating the artistic inputs.

The freedom of exploration supported by the governmental funds is a rare phenomenon even for Europe, that is why I may admit that the trend of searching for innovations and concept of newness emerged as a trigger for such cross-sectoral collaboration between scientists, artists, cultural workers, municipality of Geneve, leading cultural institutions such as Prohelvetia, Republique et canton de Geneve, the UNIQA Group.

Second, talking about creativity I would like to quote Peter Meusburger from his book "Milieus of Creativity" where he expresses the thought that "creativity requires imagination, and this, in turn, needs diverse stimuli and supportive milieus"<sup>11</sup>. The advice of the book for us as professionals and citizens is that we should try as much as possible to engage in unknowing and not only tolerate what is different but also to give rise to it.

Quite fortunately, there is no need to start from scratch in this venture. At the current moment, a great number of organizations and artists have had the courage to experiment with the creative clashes and "improbable"<sup>12</sup> connections between the world of the arts and the world of organizations. In the next section, I will focus more on the definition of cross-sectoral collaboration between the arts and organizations in order to describe the area of the research as well as the aims and visions of such collaborations.

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<sup>11</sup> Meusburger P. "Milieus of Creativity", Springer Verlag, 2009

<sup>12</sup> Darsø, L. Artful creation. Learning-tales of arts-in-business. Frederiksberg, 2004

In studied by me literature and reports on cross-sectoral collaborations and method of artistic business interventions it is often written that those methods appeared as a reaction for the need for new ways of thinking, a catalyst for organizational change and development. Lena Rufli writes about it: "Europe is in need of innovation in all sectors of the economy and society to overcome the economic and social crisis. Most innovation policies focus on enhancing research and scientific driven innovations, but other forms of innovation, using the creative skills of artists, should be considered"<sup>13</sup>.

Firstly, it is quite controversial that at the moment of economic crisis artistic influences in the innovations will be recognized. Mostly because it is known that investments and overall attention towards research and scientific innovations, not artistic, are exceeding every year enormously. Scientists, doctors, researchers, bio-engineers, IT and other technical specialists are in the limelight of nowadays.

Rey Kurzveil who was appointed as a technical director of Google in 2012, one year later Google founded a company Calico with its official mission – "to solve the problem of death"<sup>14</sup>. In charge of Google Ventures, the investments fund of Google, stands Bill Maris who is also an advocate for fighting the death. The steps which were made by Google to fulfill the mission could be announced as 36 percent from 2 billion's portfolio of the fund Google Ventures are invested in biomedical start-ups, including several ambitious projects for prolonging life.

Co-founder of PayPal system, Peter Thiel commented that he was intended to live forever and with his private means of approximately 2,2 billion dollars and with the opportunity of investment into neuroscience or the development of bio-engineering<sup>15</sup>.

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<sup>13</sup> Lena Rufli, Toolkit for intermediaries in artistic business interventions (ABI), Publisher: Asocijacija Kulturanova, Novi Sad, 2017

<sup>14</sup> The source: Katrina Brooker 'Google Ventures and the Search for Immortality', Bloomberg, 9 March 2015

<sup>15</sup> The source: Mick Brown, 'Peter Thiel: The Billionaire Tech Entrepreneur on a Mission to Cheat Death', Telegraph, 19 September 2014

Secondly, at the moment of economic crisis in the framework of capitalistic system, economy and market will be only concentrated on accumulating economic growth or avoiding the slow down by any means.

In fact, it is not possible anymore to slow down, modern economy has to grow constantly and continuously. That is why I agree with Yuval Noah Harari who says that "capitalism forces us to invest into the research and innovations in order to achieve immortality and permanent bliss"<sup>16</sup>. There is a probability of using artistic methods in approaching the problem of economic crisis, however it is mostly unlikely that those artistic methods will be taken seriously. However, in terms of social crisis, which is still depended on economy a lot, artists have certainly more space to move and develop the structures of sustainability.

On the other hand, art still has something to surprise us with in future. I presume that simultaneously with the technological and scientific development there will appear new forms of collaboration between social structure and art which may produce innovative content at least half-separate from capitalistic system.

My idea can be supported by the new paradigm evolved in the last decades of the 20<sup>th</sup> century, called as 'knowledge society'<sup>17</sup> by Peter Drucker, where he underlined a value shift from the material towards the immaterial. Lotte Darsø comments on that paradigm 'When language and competencies become the main asset, the real value of organizations is no longer material products, controlled by the business, but knowledge in people's heads and bodies. Product innovation is still important, but as Peter Drucker stresses in 'knowledge society' at least 50% of innovation is social and concerns new ways of collaboration, new constellations (involving new types of people, e.g. artists) and new processes of learning and knowledge creation'<sup>18</sup>.

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<sup>16</sup> Yuval Noah Harari. 'A brief History of Tomorrow. Homo Deus', Harvill Secker, 2015.

<sup>17</sup> Peter F. Drucker, 'Post-Capitalist Society', 1993, Butterworth-Heinemann

<sup>18</sup> Lotte Darsø, 'Artful Creation. Learning-tales of arts-in-business', Samfundslitteratur, Denmark, 2004

## 2.4. Definition of the model: cross-sectoral collaborations between the arts and organizations

Cross-sectoral collaboration between the arts and organisations – a bridge-building model with the variety of services or products that artistic groups/artists or producers (as an intermediary) can offer to organisations seeking to learn with and from the arts; to support and trigger development and innovation. To succeed in reaching the traditional working world organizations (i.e., not creative industries), artists and producers, such as group TIIILT, has translated their offers into business language, developing their own business model whereby organizations pay a fee for participating in a project from which they can reap value-added. Positioning the projects in such a business-like manner is a conscious choice to “send the clearest sign of value that the target audience can understand”<sup>19</sup>, explains TIIILT’s director of strategic alliances.

Cross-sectoral collaboration between the arts and organizations could be focused on the variety of strategies, aims and methods of work. For example, one of the activities organized in TIIILT was called the Airis programme and it had the following strategies and aims:

- Supplying employees in nearly all sectors with easy and affordable access to a broad set of cultural events and arts serving as a hub for the human resources development programme of every workplace
- The short or long term customized artistic intervention into organizations to address the demands of the client (workplaces of any type). They address issues such as integration, equality, creative input and in thinking outside the box
- Developing new services and products through collaborations within the arts
- Deepening values within an organization through the interaction of an artist and a facilitator with educational training

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<sup>19</sup> Berthoin Antal, A. Managing artistic interventions in organisations: a comparative study of programmes in Europe, Gothenburg, 2011

Moreover, in the same Airis programme, cross-sectoral collaboration between the arts and organizations are also identified through the goals which they include:

- *"a culture-political goal to create an arena where industry and the culture sector and its agents can meet and interact;*
- *a business development goal aimed at enhancing the creative capabilities of industry and public sector organizations;*
- *a labour market goal where new arenas for employment opportunities for professional artists are being created."*<sup>20</sup>

Cases like the AIRIS project are relevant and valuable for the general research on creativity and innovation because they show that there are opportunities for making use of skills and experiences from the domain of the liberal or performing arts, design or music in regular workplaces.

In order to define how cross-sectoral collaboration between the arts and organisations is perceived in the Czech Republic and Slovakia, I asked 8 respondents, among whom were directors of SMEs, cultural and arts organizations to characterize the term.

Michal Hladky, director of Creative Industry Košice, defines it like this: "We [Creative Industry Košice] are interested in the process when the arts and businesses are working on a common product, service or business model innovation; they don't really know where they are heading in their research and work, but they are heading there together; it is a co-creation project or process."

"We have the project, called *Invisible Hotel*: Creative Industry Košice is collaborating with the hotels in the city. It is a 3-letteral collaboration: hotels + Creative Industry Košice + artist/architect/designer. We have rooms in different hotels with a special topic, special design, special welcome package or representation of a local productions. It is a running operation. We provide accommodation with a special added value, presenting city, presenting different stories, companies, organizations, hotels and local producers. This is something which can be called cross-sectoral collaboration, and at the same time it is

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<sup>20</sup> Styhre, A. & M. Eriksson. Bring in the arts and get the creativity for free. Gothenburg, Sweden, 2008

marketing/cultural product and it is something what is sustainable, it has a business model.”

Jan Školník, the founder of the Educational and cultural centre Broumov Monastery, emphasizes the fact that cross-sectoral collaboration is significant from community-building point of view. It is substantial to have a high quality of cultural life even in smaller cities. Cross-sectoral collaboration influences a lot the process of creating the communities.

For Petr Rokusek, the founder and shareholder of the company Nano Energies, cross-sectoral collaborations between the arts and business are about working with the culture inside the organization, connecting the team with the working environment, the space. He supposes that for the entrepreneurs it is important to work with culture on unconscious more like intuitive level, and from this perspective the artistic mind-set can be really helpful.

Marie Kynski, the director of SE.S.TA (Centre for choreographic development), highlights that first, cross-sectoral collaboration means for her working in interdisciplinary ways: when they are bringing together the artists and specialists from other fields such as architects, scientists or educational field and as a result of the research to present it to the organisations. They also have a project called “Incubator”, where they are gathering different kind of professionals such as architects, dancers, scientists, who are focused in their work on one topic. They let those people share their know-how, what they are searching for, where they have the problematics. Potentially it can be very useful for organisations who are seeking for a trigger in development and innovation.

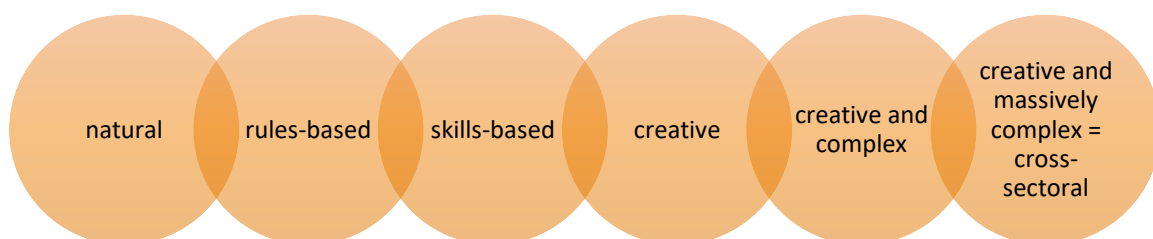
More information about the definition of the cross-sectoral collaboration by Czech and Slovak experts can be found in *Appendix 3*.



While analyzing the answers of the respondents I have noticed that a variety of definitions were circulating around several objectives. The objectives are innovation, organizational change (change of the environment), social interests, creation and artwork, artists' career, and conditions. This may also be observed as well in examples of the best practices from Europe and Scandinavia. Moreover, while researching this topic most of the respondents mentioned the significance of the word "collaborate" and considered it to be a key element in the understanding of the definition.

John Abele, the Founding Chairman of Boston Scientific Corporation, Chair of the FIRST Foundation (a stimulating and successful program that engages young people in engineering, science, technology, and project management through the vehicle of robotics challenges) names diverse types of collaboration. Among these types are: natural, rules-based, skills-based, creative, creative and complex, creative and massively complex<sup>21</sup> (Figure 1.3.). The natural collaboration is happening in everyday life, almost like a human's survival instinct, while rules-based collaboration is the upgraded version of natural collaboration, for example, in traffic rules. The next one is a skill-based collaboration which is based on a group supporting one individual. The next form will be creative collaborations which demand the complexity of thinking and going beyond individual skills. The creative types of collaboration are the ones that bring added-values to problematic issues solving them in order to find solutions. As they get more elaborated, mature they become cross-sector collaborations, which involve various manifold disciplines.

Figure 3.1/  
Types of collaborations



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<sup>21</sup> Abele, J. (n.d.). The collaboration paradox: Why so many leaders sabotage their own collaborations – And some tactics for getting the things right. The source: [www.artsmanagement.net](http://www.artsmanagement.net)

## 2.5. The best practices from Europe and its evaluation

While analyzing the literature based on the topic of the cross-sectoral collaborations between the arts and organisations, I came across the brochures published by the organisation TILLT: "*Transforming organisations with the arts*", "*Managing artistic interventions in organisations: A comparative study of programmes in Europe*" and "*Creative Clash. Artists in organisations – mapping of European producers of artistic interventions in organisations*". These brochures enriched the thesis with data collection about cross-sectoral collaborations and description of case studies from various countries. Among the best practices of such collaborations there are 6 examples which are presented in these reports:

- 1) TILLT and its most intensive programme, Airis (Sweden)
- 2) Conexiones improbables (Spain)
- 3) Disonancias (Spain)
- 4) Interact (Great Britain)
- 5) Artists-in-Labs (Switzerland)
- 6) 3CA in the New Patrons Programme (France)

A short description of selected organisations, namely TILLT, Conexiones improbables and Arts at Cern, is given in [Appendix 4](#). More detailed information and the programmes of the organization Conexiones improbables could be found in [Appendix 2](#).

I introduce the example of Conexiones improbables also as a resemblance to the organization TILLT (Sweden) which will be in the focus of my research afterwards. Conexiones Improbables is considered to be one of the best platforms which is implementing cross-sectoral collaborations in Spain collaborating with other countries in Europe. [Appendix 2](#) includes information about its methodology, process management, formats of work, artists and creators who are involved in the work. However, I am not going to compare and contrast Conexiones Improbables and TILLT directly, as it is not within the parameters of my research.

### 2.5.1. Organizational structures

In the sections 2.5.1, 2.5.2, 2.5.3 and 2.5.4 I will shortly present the organizational forms, funding possibilities, objectives, activities and evaluation methods of the best European practices mentioned previously. The programs and intermediary organizations which are discussed in the brochures have arisen in different European countries and thus respond to different cultural, socioeconomic and political contexts. That is why they are promoted by different kinds of organizations. The six programs and intermediary organizations described below illustrate a range of possible structures (see Table 9.1). In the Table 9.1 there are several kinds of non-profits: a private company, a unit in a private company, or an association; and there are public-sector organizations, which can also take different forms, such as university-based units or arts councils. The organizational forms and the organizations in general vary considerably in size, from the small units of Artists-in-Labs and the Conexiones improbables to the superstructures behind Interact and 3CA.

*Таблица 1 Table 9.1 Different organisational forms. The source: Berthoin Antal, Ariane. Managing artistic interventions in organisations: a comparative study of programmes in Europe*

<b>Type of organisation</b>	<b>Programme and intermediary organisation</b>
<b>Non-profit:</b>	
a) Company	a) Airis (by TILLT, in Skadebanan Västra Götaland)
b) Non-profit unit of a private (consulting) company	b) Disonancias (in Grupo Xabide)
c) Association	c) 3CA as intermediary organization for the New Patrons Programme under the umbrella association Contexts
<b>Public sector:</b>	
a) University-based unit	a) Artists-in-Labs (in Institute of Cultural Studies, University of the Arts, Zurich)
b) National development agency	b) Interact (in Arts Council England)
<b>Programme in a private company:</b>	Conexiones improbables (in c2+i)

### 2.5.2. Funding possibilities

The funding for the activities of those programs and intermediary organizations in most cases is mixed as it combines multiple sources. (see Table 9.2 for some examples). This compound arrangement of sources is also essential for many organizations, especially non-profit. For instance, in TILLT the composition of budget always includes the sources from national authorities, regional and local authorities, European Union grants as from Creative Europe programme for bigger international projects, and investments from the companies or industry-based organizations who are commissioning the process management of the cross-sectoral collaborations.

The mentioned above organizations obtain grants and subsidies from national, regional, local, and increasingly from European bodies, as well as from foundations and sometimes from industry-based or social organizations. In most cases, the grants and subsidies come from culture-related budgets.

Quite an interesting detail about the structure of cross-sectoral collaborations is that the participation fee that organizations pay in most programs (with the exception of AIL and Interact) is regarded as an additional source of funding. It is mentioned in the reports that "the level of the participation fees varies considerably, and there seems to be a trend towards expecting the organizations to cover not only the direct costs of the artist but also part of the costs of the intermediaries work to generate and accompany the projects."<sup>22</sup>

The analyzed case studies from TILLT and the examples outlined in the reports indicate that a great deal of time and energy is spent by the producers (or we may say) intermediaries in obtaining funding for each new sequence of projects (TILLT, Disonancias, Conexiones improbables) or for each individual project (3CA/New Patrons), with few of them benefitting from stable funding solutions.

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<sup>22</sup> Berthoin Antal, Ariane. Managing artistic interventions in organisations: a comparative study of programmes in Europe. Gothenburg, TILLT, 2011

This could be explained by the fact that the expertise in cross-sectoral collaborations is quite unique, it is not a mass market services, each organizations develops their own methodology for processing the projects. As these types of activities are not so vastly well-known, it takes time to introduce the organizations or private investors to the method, process and present the possible impacts. As a matter of fact, the most vulnerable appear to be those that are entirely publicly funded (e.g., Interact by the Arts Council England) as well as those that are part of a private company that does not subsidise them (Disonancias in Grupo Xabide).

*Таблица 2 Table 9.2 Examples of sources of funding. The source: Berthoin Antal, Ariane. Managing artistic interventions in organisations: a comparative study of programmes in Europe*

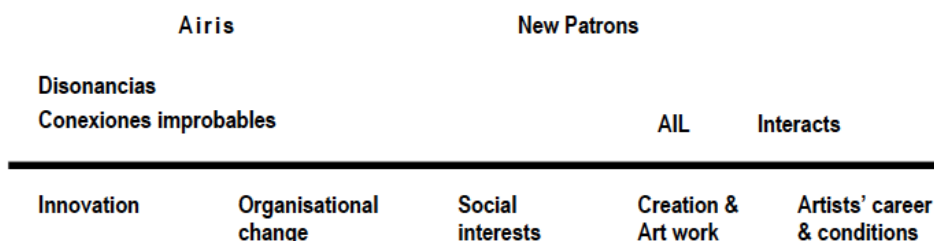
National authorities	Swiss Ministry for Innovation and Technology Swiss Federal Office of Culture Swedish National Council for Cultural Affairs
Regional and local authorities	Regional Development Committee Västra Götaland Cultural Affairs Committee of Västra Götaland Employment and Youth Department of the Bilbao City Council Conseil eégional Ile de France
Foundations	Pro Helvetia Fondation de France
Industry-based organisations	SPRI (Sociedad para la reconversión industrial)
European Union	DG Education and Culture, DG Regional Policy – Interreg Iva, Interreg IV B, European Social Fund
Fees to participating organisations	€43,000 (Airis in TILLT in 2011, up from €30,000 in 2009); €32,000 for companies, €12,000 for other organisations (Conexiones improbables in 2011, up from €12,000 in 2010). The companies were encouraged to apply for a reimbursement of €20,000 from an innovation grant of the Basque government.

### 2.5.3. Objectives and activities

In order to see the general tendency of objectives and activities of the programs I checked how they were defined in the reports and which similarities and differences were pinpointed. Basically, they share five objectives to a greater or lesser degree, namely they distinguish innovation, organizational change,

responding to social interests, advancing artists' careers and working conditions, creation and art work. It was illustrated as a distribution of the five objectives on a continuum, locating at one end the goals more related to organizations and at the other the ones more related to artists (see figure 9.3).

Таблица 3 Figure 9.3 Continuum of objectives. The source: *Managing artistic interventions in organizations: a comparative study of programs in Europe*. Gothenburg, TILLT, 2011



#### 2.5.4. Evaluation

The subject of evaluation of these programs touches upon the main questions of my thesis, namely “What are the impacts of cross-sectoral collaborations for the arts, organizations and society? How these impacts could be described?” It is difficult to answer this question straight away, that is why first, I will look at the evaluation of the best practices from Europe and their potential impacts. Second, I will draw the attention to my findings about the impacts of cross-sectoral collaborations in the Czech Republic and Slovakia. Third, I will key on a very particular case studies from the organization TILLT and specify the impacts of the projects.

Altogether, it could be represented as the analysis of the thesis question from macro level (best world practices) through local level (Czech Republic and Slovakia practices) into the micro level (exact case studies from TILLT, Sweden).

Because of the complexity of the cross-sectoral collaborations there is growing pressure on their programs to provide evidence that they have positive impacts. However, some organizations such as Arts at Cern mentioned that they are independent from showing positive impacts, they are not aiming on evaluating the artistic inputs. The range of organizational benefits are presented below, but they are not yet “measured” in terms that the various stakeholders

find useful and appropriate. In a sense making progress in this direction is one of the tasks the organization TILLT Europe has set itself.

Among the values added and the impacts of the cross-sectoral collaborations are mentioned:

- Adding new sources of creativity – brought in by artists and developed among the employees through the artists’ methodologies
- Putting in place new methodologies that can be followed after the project
- Finding new concepts and values linked to the organisation’s products or services that could lead to developing new products and services
- Discovering new competences of the employees or surfacing of dormant competences
- Fostering empowerment of people within the organization of community
- Experimenting with organizational models, ways to interact, communicate and work together within the organization or community
- Enhancing working climate and health
- Enhancing network relationships
- Enhancing corporate culture and values
- Enhancing visibility of the organization
- Enhancing communication and public awareness
- Piloting collaborative experience that can be replicated with others: clients, providers, artists

In general management and marketing practice, the most commonly recognized evaluation instruments are quantitative and qualitative.

Primarily quantitative evaluation instruments, such as the ones used by TILLT, leave out most of the value generated that can not be expressed in quantitative terms, a situation that the participating managers, employees, and artists (and in this case also the researchers themselves) find unsatisfying. Purely qualitative research, as conducted by AIL, does not respond easily to the demands of external stakeholders who seek hard evidence of impacts.

## Chapter 3: Czech Republic and Slovakia context: cross-sectoral collaborations between the arts and organizations

### 3.1. Phase 1: Mapping of cross-sectoral collaborations in Czech Republic and Slovakia

In the phase 1 of my research of Czech Republic and Slovakia context I took 2 months to make a several interviews with teachers from DAMU, as well as my supervisor Martin Hudecek in order to analyze the basic landscape of knowledge about the cross-sectoral collaborations in general and between the arts and organizations, in particular.

I have started from reading about Creative and Cultural industries theory, examined the books "The Creative Economy. How people make money from ideas" by John Howkins; "Economics and Culture" by David Throsby, "The Rise of the creative class" by Richard Florida.

Moreover, I carefully looked through the reports made by EENC "Mapping of Cultural and Creative Industry Export and Internationalisation Strategies in EU Member States. European expert network on culture, February 2013"; European Comission report "Communication from the Commission to the European Parliament, the Council, the European Economical Social Committee and the Committee of the Regions – Promoting cultural and creative sectors for growth and jobs in the EU" and the report of Creative Europe 2009. Those documents expanded my view on the current strategies and trends in creative and cultural industries, also they highlighted the focus of Czech Republic and Slovakia being the part of European Union.

Further, I collected a lot of material about Czech and Slovak creative industries, explored the Mapping of cultural and creative industries in ČR, made by Eva Žakova and collective, Arts Institute; the Mapping of cultural and creative industries in Slovakia, developed by Neulogy, under contract of work for the Ministry of Culture of SR, made by Petra Lipnicka and collective.



The followed-up results helped me to make a selection of organizations which will be appropriate for my case-studies analysis. The selection of the cases was based on the in-depth analysis of their organizational structure, website, portfolio of projects, examples of cross-sectoral collaboration which were mentioned either on the website or in the press. I sent 10 emails to the organizations, companies working with innovations and arts or directors of cultural organizations, producers.

The directors of the organizations mentioned below answered my e-mails with the readiness to negotiate about the interviews:

1. Tereza Raabova (Culture Matters)
2. Marie Kinsky (SE.S.TA)
3. Michal Hladky (Creative Industry Košice)
4. Petr Rokusek (company "Nano Energies")
5. Petr Šidlo (company "Direct people")
6. Jan Školnik (Clašter Broumov)
7. Tiago Prata (TILLT)
8. Paul Bourne (Menagerie)

The whole timeline of the negotiations and actual interviewing for each of the respondents was from January – April 2019. However, not all the results of the interviews were received in April 2019 and the process of specifying data with some respondents is proceeding. The end of the analysis and conclusions were made in August 2019.

The survey through interviews was divided into 5 spheres of questions:

1. Information about organization;
2. Part A) Describe your cross-sectoral collaboration;
3. Part B) How did the collaboration help your organization learn from and with the arts; or How did the collaboration help your artists?
4. Part C) What were the impacts of the collaboration
5. Part D) Sources of Funding

Each of the questions addresses various types of information: background information about the organization; its experience with cross-sectoral collaborations between the arts and organizations; the impacts of such collaboration and sometimes the respondents commented on the ways how they were funded.

Most of the interviews were digitally audio taped. All digital recordings were encoded and analyzed after the interviews and findings were clustered according to the similarities and common trends in the answers.

The first interview was conducted in January 2019 with Tereza Raabova, the founder of Culture Matters, an expert on creative industries, the economy of culture and cultural policy. The outcomes of the interview inspired the development of the research framework. It raised the topic of importance for every cultural and arts organization to have entrepreneurial skills, develop the knowledge of marketing and financial aspects.

As a possible vector of development Tereza Raabova mentioned economic impact studies for organizations, associations as a support for advocacy. The need for educational programs for cultural managers and entrepreneurs in smaller towns and cultural houses could be the heart for these activities.

The second interview was with Michal Hladky, the director of Creative Industry Košice (Slovakia). His description and experience of cross-sectoral collaborations between the arts and organizations which is represented by program 'Creativity for Business' in Creative Industry Košice shows the most evident similarity with TILLT's programs and methodology.

He gave a very unique definition in the interview: "the whole thing of collaboration between the arts and organizations for me is based on what I called "authentic experience". It is like the company is not commissioning the work, company is collaborating, so it is co-creation process. They can both work on a certain topic which is selected by the company. For instance, now we are opening a *Design Lab*, which is an educational program for designers, at the same time we are seeking for problems/or whatever could be addressed/ which the

companies are giving. Together with artists the companies will solve the problems or work on real case studies (real business case). These types of mixing and collaborating we are using it in different aspects of own company, as purposeful, sustainable, permanent effect which we have in our heads. Every time we connect those different sectors we are trying to do so.

Sometimes it can be co-creation project, sometimes we introduce artists and the companies commission the projects, as a result, they can create a product together or Creative Industry Košice do some activities with the company. We have a project, called Invisible Hotel: Creative Industry Košice is collaborating with the hotels in the city. It is a 3-letteral collaboration: hotels+Creative Industry Košice+ artist/architect/designer."<sup>23</sup>

Michal Hladky also accentuated the importance of the role of the facilitator/intermediary between the world of the arts and the world of entrepreneurship. He explains that in this model of collaboration Creative Industry Košice is the third party.

The model consists of:

- 1 – artists / creative persons
- 2 – organizations (industry-based or social)
- 3 – third party / facilitators/ intermediary

The third interview was with Marie Kinsky, director of SE.S.TA (Centre for choreographic development) and Festival KoresponDance. This interview was mostly lined up around the topic of the performing arts sector. After the interview, I made a conclusion that a certain degree of skepticism existed in the Czech Republic from the side of organizations and even arts managers and producers towards collaborations with performing arts, such as dance or performance. Arts managers and producers ask themselves questions: What steps should be taken in order for this collaboration to happen? Why cooperation with the performing arts sector could be a good strategy for enterprise and vice versa?

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<sup>23</sup> The source: the interview with Michal Hladky from Creative Industry Košice

The examination and findings of these questions are formulated in Phase 2: Impacts of collaborations and key findings of the research.

In the fourth interview with Petr Šidlo, Chief Commercial Officer and Partner of the company Direct People, and fifth with Petr Rokusek, Founder & Shareholder of the company Nano Energies, I made a supposition that the research about cross-sectoral collaborations in the Czech Republic and Slovakia is more interested in small and independent organizations such as SMEs rather than big corporations. Mostly because the majority of organizations, which I have contacted, mentioned such collaborations with the arts, are small or medium-sized enterprises. Another reason for this is that there is a lack of knowledge, expertise, research, case studies, and funding for such kinds of collaborations.

The sixth interview was with Jan Školník, founder of the Educational and cultural center Broumov Monastery, who provided a comprehensive analysis of the cultural perspectives of the small towns and villages in Czech Republic. When I visited Broumov Monastery in April 2020, Jan Školník told me about diverse programs of cross-sectoral collaborations in the field of the arts & entrepreneurship in their center. Educational and Cultural Centre, Broumov Monastery, developed several packages of programs for firms, which tend to help organizations and their employees to improve their “soft skills” as well as get new information, knowledge, and unmissable experiences in a Benedictine spirit.

The seventh interview was with Tiago Prata, Project Manager of TILLT, and the eighth with Paul Bourne, Artistic Director of Menagerie & Cambridge Hotbed Festival. They were mostly dedicated to the methodology of best practices in Europe, Scandinavia, and the UK.

### 3.2. Phase 2: Impacts of collaborations and key findings of the research

To evaluate the case studies and measure their impacts is one of the main aims of this research paper. In this chapter I will introduce the impacts of cross-sectoral collaborations between the arts and organizations from Czech Republic and Slovakia.

***Finding 1:*** impacts on individuals, their values and interpersonal relations.

The case studies about the cross-sectoral collaborations told by the Czech and Slovak stakeholders (directors of organizations, experts of the field and artists) during the 8 interviews provided sufficient evidence of many kinds of value that they have seen collaborations with artists generate in organizations. The impacts on individuals and interpersonal relations are the most evident and direct. The descriptions of cross-sectoral collaborations also contain some examples of changes in organizational culture and strategy as well as new ideas and products that the stakeholders believe are related to the interaction with the artist, but also many other factors are involved.

My personal experience from listening to stakeholders talk and revisiting their words during the analysis in the research paper is the following: first, it is necessary to take the messages and information from the stories at face value, then to look at the value that can be created in the connections between different kinds of effects.

The stories at face value in that case means the appreciation of human side and human aspect inside the cross-sectoral collaboration. First and foremost, the stories of cross-sectoral collaborations between the arts and organizations focus on people. Some of the directors of organizations told about the situations in which some kind of value experienced by people in the organization was central.

For example, Petr Rokusek, Founder & Shareholder of the company Nano Energies, explained why did he establish the cross-sectoral collaboration with a particular architect to make the space of the office alive within an architectural design. Petr Rokusek mentioned that at the beginning they had a competition with the presentation of different projects and the best were selected. The main objective of the organization was: How to work with the space in order to enhance communication between people?

Nano Energies consists of 3 companies. First is Nano Trading (It is about trading the electricity; it is rational center, the whole space consists of 20 screens in front of the team). Second is Nano Green, it connects the green sources inside. In Nano Green people are using more emotional approach, they take care about customers. Third is Digital Energy Services, it is the company in between, specializing in solving problems with electricity. Those people have analytical mind-set and they do the sales.

The idea behind the architectural design was to connect all the 3 groups as one team. The press release published in 2018 showed the positive impacts and reviews from the cross-sectoral collaboration by complimenting on the choice of the design suitable for the company's philosophy. "The result demonstrates the harmony of technology and nature and their natural intertwining as well as the courage to look outside the box. You can see flower beds freely flowing through a central space, green moss growing on the walls and a grand tree, under whose crown shines a holographic wall with graphs and charts, overseen 24/7 by electricity traders active on six European spot markets."<sup>24</sup>

This example of cross-sectoral collaboration between the architect and medium-sized enterprise provides the evidence of impact of human aspect and the value experienced by people in the organization.

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<sup>24</sup> The source: [nanoenergies.cz](http://nanoenergies.cz)

**Finding 2:** the creation of shared space and community; and value of group identity can be valuable effects of a cross-sectoral collaboration between the arts and organizations. This particular impact was mentioned by Petr Rokusek in collaboration with the architect and Michal Hladky in the practices of Creative Industry Košice.

Marie Kinsky talked about the value of group identity that can be built upon creative team-work. It can be illustrated through the example of the case study called 'Senses'. Once SE.S.TA was asked to conduct a project with the organization which specializes in heating systems. The project was called "Senses". SE.S.TA brought 15 engineers from Ostrava to Prague to create a collaboration-training and afterwards they had seen the performance "Senses". They did a process of exploring the senses together with the engineers. The evaluation was made mostly through the feedbacks from the participants. SE.S.TA saw how the team arrived and how they left. The collaboration with the artists allow these engineers to get to know each other better and more personally. It enhances the interest in the others and employees learn to respect their colleagues as well as their work. Such collaborations not only address conflicts that exist in organizations, they sometimes also stir them up.

**Finding 3:** strategic values.

For the organizations such strategic goals as organizational sustainability, rapid innovation, greater efficiency to reinforce their competitiveness are getting more valuable nowadays. That is why my next observation of the impacts of cross-sectoral collaborations relates to strategic concerns.

When asked why the respondents from the organizations engaged in collaboration with artists, the directors of the organizations frequently mentioned the pressure for change and the need for supporting processes of organizational learning and innovation. In some cases, the artists who are introduced into organizations by the intermediary for short or long term collaborations are often characterized as a trigger of a catalysts for change. Furthermore, the

management with the help of the intermediary or producer want an artist to help stimulate new change processes, and in others the ongoing change could have revealed the necessity for better ways of handling it.

Upon the interview with Michal Hladky I paid attention on one of the examples that he mentioned, the project *Design Lab*. It is an educational program for designers, at the same time they are seeking for problems (or whatever could be addressed) that the companies are giving. Together with the artists the organizations solve the problems or work on real case studies. This type of programs clearly indicates that the artists are stimulating new changes processes inside the companies by developing together a new design model.

Engaging with artists can also have an effect on the strategic thinking of top management. It was mentioned by Michal Hladky that such examples exist in Slovakia.

***Finding 4:*** innovation as one of the most important strategic goals.

Innovation is currently one of the most frequently mentioned strategic goals in business. In the chapter 2.3. Technological and artistic innovations, I have written about the artistic impacts on the evolution of the innovative ideas. The following thesis research includes a few examples of organizations specifically seeking for reaching the innovative goals. It is noteworthy that the likeness to newness shared by artists and scientists was perceived by some stakeholders to be a contributing factor to the success of the collaboration.

Petr Rokusek in his interview talked about the project which is aimed at creating 3d printer for fashion. It is already established as a fashion brand called Free Circle (urban fashion without the cars), the new fashion robotics. At the moment, this project is implemented in Switzerland. The strategy of it is to supply the fashion designers with library of joints, connections, new materials, new trends. Fashion designers using their creative ideas will come up with some innovations.



Petr Rokusek expressed very positive expectations about the vision of this project. Moreover, he indicated such significant questions as: "How can we create the business that impacts the world in the better way? How to create the environment that creative people can join in easily and still be creative? Now they don't have an easy life. They need a partner, co-creator on their way."<sup>25</sup>

Although, it is difficult to imagine the full picture of the impacts and values that collaborations with artists can add in Czech Republic and Slovakia context, because of the shortage of examples, still there are evidences of successful cases (for example projects carried out by Nano Energies and Creative Industry Košice).

As Michal Hladky mentioned in his interview the impact of collaboration can be measured with the fact that the collaboration has happened and the product or service was delivered. It can be proved by the citation from the interview: "For us the success is that collaboration has happened and it has delivered something. But if you ask the companies, they could answer that they don't usually do the follow-up research. However, obviously, you can see that some cases ended up in successful collaboration and the product already exists and it operates during a few years. But we (Creative Industry Košice) don't really do the research as we end when the collaboration ends"<sup>26</sup>.

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<sup>25</sup> The source: The interview with Petr Rokusek "Nano Energies" April 2019

<sup>26</sup> The source: The interview with Michal Hladky "Creative Industry Košice" February 2019

***Finding 5: the lack of knowledge about the methodology.***

This finding I made on the observation that only 3 out of 8 respondents developed or somehow referred to the methodology of the bridge-building cross-sectoral collaborations between the arts and organizations. However, when the references towards methodology were made by Czech or Slovak organizations, they touched upon the principles of work developed by TILLT or the evaluation model of arts-based initiatives proposed by professor Giovanni Schuima. That is why the next step of my research was logically focused on the methods of work in the organization TILLT. To achieve this result, I applied for an internship directly to the organization and successfully accomplished the internship in July 2020. The outcomes of this phase of work are presented in chapter 4 as well as the extension of the analysis of the main thesis question about the impacts of cross-sectoral collaborations between the arts and organizations.

## Chapter 4: Internship at TILLT and its methods of work

### 4.1. About TILLT

TILLT is a Swedish organization that is involved in the projects of the cross-sectoral collaborations within the arts, society and organizations as well as artistic business interventions. It is part of Skådebanan Västra Götaland, a private non-profit company that has been operating in the Swedish region of Västra Götaland since 1973. It creates bridges between artists and workplaces as an intermediary and helps to meet society's big questions with new perspectives. TILLT is an initiator, producer of overall 172 projects with artists, included 17 international projects which were in the active phase since 2009. Furthermore, in the early 2000s, TILLT has been commissioned to invent new methods on how artistic competence can develop, improve working and social life and vice versa. In 2011 TILLT'S Director of Strategic Alliances, Pia Areblad, commented on that: "The value of a clear commission for an organization, as for example TILLT, is critical to success. It has meant very much for us that our region, both the department of regional development and the department of cultural affairs, has given us a commission to develop this area. It provides us with a clear mandate and shows that the region understands the importance of this question."<sup>27</sup>

In order to meet up with the expectations and accomplish the tasks within the commitments, TILLT came up with a range of methods or services, each involves diverse interaction between the organizations and the cultural, artistic world.

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<sup>27</sup> The source: Antal A. B., Managing artistic interventions in organisations: a comparative study of programmes in Europe, Online publication. Gothenburg: TILLT Europe, 2011

The main methods which were established by TILLT in 2002 I would like to introduce in the table below.

*Таблица 4 Methods of work at TILLT. The source: Antal A. B., Managing artistic interventions in organisations. Gothenburg: TILLT Europe, 2011*

<p>The first method is Cultural Ambassadors Programme</p>	<p>The basic work of TILLT here consists of supplying some 50,000 employees in nearly all sectors with easy and affordable access to a broad array of cultural events and arts, serving as a hub for the human resource development program of every workplace affiliated to TILLT.</p>
<p>The second method is called "creative kick" (Kreativ kick)</p>	<p>It is a short, customized artistic intervention into organizations to address the demands of clients (workplaces of any type) in the region. They address issues such as integration, equality, creative input and in thinking outside the box, etc. On a yearly basis, organizations in the business and public sector participate approximately in 100 of these customized cultural projects performed by professional artists with a result oriented focus during a short period of time.</p>
<p>Methods based on the process of artistic interventions</p>	<p>One of those methods was focused on developing new services and products. It was a 3-4 months long result-oriented process. The other method was oriented on deepening values within an organization through interaction of an artist and a facilitator/process manager with educational training.</p>

In this Master's thesis, I will present an example of one particular form of cross-sectoral collaboration between the arts and organizations, namely the year-long AIRIS program. This example will partly demonstrate the methodology of TILLT and Berlin-based partner WZB. A more detailed analysis of the methodology could be found in paragraph 4.7. Phases of TILLT's process management.

#### 4.1.1. AIRIS program and its method

The Airis program was first launched in 2002 as a pilot study involving four artists in four different workplaces in such sectors as education, healthcare, engineering/construction, production/industry. It was initiated in collaboration with the Västra Götaland Region Art Councilor raising some preliminary meaningful questions such as: What benefits would an artist provide for the change and development work of a company? AIRIS was also funded by European grant 'Cultural Program' and some of the projects got private investments from the companies.

The structure of the method and the process was developed in 2002 and until now some of the phases of work remain the same. However, since 2014 TILLT's vision and mission have changed and it influenced their methods of work. The method developed in 2002 which was used in AIRIS included:

- (1) *preparatory phase*
- (2) *anchoring the project*: activities to ensure the organization's involvement;
- (3) *research phase (2 months)*: the artist researches the organization and creates contacts with the co-workers and to jointly formulate an action plan for the project;
- (4) *action plan implementation (6 months)*: the artist works with the co-workers visiting them 1-2 times per week in the organization to develop activities, events or workshops to implement the action plan. Plus a kick-off seminar and documentation
- (5) *aftermath (1 month)*, including an evaluation and annual report of the activities and a final seminar at which all participating artists and companies report their experiences and what they have learned.

#### 4.1.2. Organizational structure at TILLT

At the time of my internship in year 2020, TILLT consisted of 6 employees: Johan Lundbladh, CEO; Maria Mebius-Schröder, project and process manager, artist; Nina Kjällquist, project and process manager; Johanna Ivstedt, project designer; Tiago Prata, international project manager and Andrea Olander, financial manager.

The mission and the sphere of work of TILLT is described at the website as 'Through well-researched methods, developed within the areas of elderly care, emergency services, integration and climate adaptation TILLT contributes to creative, meaningful and safe working environments and staff groups, which in turn helps people grow and develop in their profession. The work TILLT does makes a difference for the elderly and marginalized groups in our society and contributes to development in municipalities and in businesses. TILLT creates innovative projects based on societal needs – which is especially important in a world that faces never-before-seen enormous challenges.'<sup>28</sup>

Regarding the freelance artists who are involved in the projects initiated by TILLT during the past 18 years, it is important to mention that the organization offers both employment for the artists and open doors to development of their working methods.

When TILLT started with their updated vision implementing cross-sectoral collaboration and method of artistic interventions in 2013 it was a complete innovation, very attractive for companies and investors. According to Innovation and Product Life Cycle diagram the method of cross-sectoral collaborations developed by TILLT was used by the organizations as an analogue to 'Early Adopters'.

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<sup>28</sup> The source is a website: <https://www.tillt.se/en-GB>

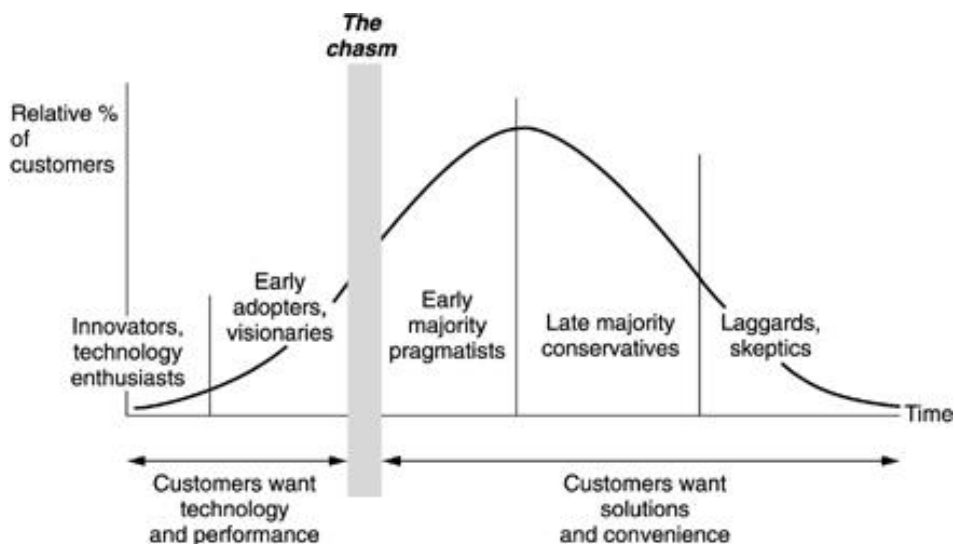


Рисунок 1 Diagram 'Products And Processes- Innovation and Product Life Cycles' Andrew Treloar. The source: <https://andrew.treloar.net/research/publications/ifip99/index.html>

#### 4.2. TILLT's portfolio of projects

From 2002 till 2014 TILLT worked intensively with artists. Among the most influential projects led by TILLT on the topic of cross-sectoral collaborations were 'Creative Clash', 'FORA', 'Cultural Adaptations', 'Volvo cars', 'Borderline Offensive', 'Baltic Creative Clash', program 'AIRIS'. For example, 'Creative Clash' is a European project with the aim to measure the impact of artistic interventions in the business field and in research projects, as well as to formulate recommendations on European policies.

At the present moment TILLT is working in the following 5 areas:

1. Organizational development
2. Climate issue
3. Gender equality
4. Elderly care development
5. Diversity (inclusion and intercultural approach)

Organizational development is a field of activities which process is lead with a guidance of an artist and a process manager. TILLT also indicates this as a service for industry-based organizations and social sector. An assignment on organizational development can be about strengthening groups and individuals;

generating and developing ideas for changes that come from the staff group; looking at the interaction between management team on a theme that the group has identified, for example, courage, communication or respect; or increasing the interaction with a group while doing something artistic together. In this work process manager is playing a very important role. The idea behind the projects in the organizational development is the same as in cross-sectoral collaboration works between the arts and organizations.

The structure for the implementation of such projects usually includes:

Phase 0 – Getting request from the organization and finding your own interest

Phase 1 – Identifying the issue in the organization

Phase 2 – Showing the competence, create project

Phase 3 – Match the organization and the artist/ Anchoring

Phase 4 – Implementation of the project/ In-depth process

Phase 5 – Evaluation and dissemination

As a rule, TILLT prepares a strategy for 2, 3 models for such projects. First model as a short-term project may last for 3 days or 2-3 weeks, it is usually presented as a workshop. Second one as a long-term project may be for 6-8 months. The third model could last even for 2 years if the organization prefers to have a follow up work with TILLT and the artist.

The other issue is climate and it became a significant topic for TILLT since 2014. TILLT uses creative methods that support cross-sectoral development work on climate issues. One of the projects which TILLT initiated was called 'Baltic Art/Mosphere' when 8 art&science workshops were implemented in Sweden, Poland, Russia, Lithuania, Latvia and Estonia. Artists together with scientists designed a program with discussions and experiences for youngsters to interact with the environment in new ways in order to bring more awareness of the topic and empower them.

For example, in Gothenburg, the focus was on water and the sea. TILLT invited for this project the artist, Henrik Wallgrén, an adventurer, musician and poet and the scientist who became Sam Dupont, a researcher at the Department of Biological and Environmental Sciences in the University of Gothenburg.



One of the running projects is called "Cultural Adaptations", it is an action-research project seeking for creative, innovative and place-based methods to adapt to climate change. The project focuses on the following questions: 'How must our culture adapt to the impacts of climate change? And how can culture and creativity help create a positive future?'

Gender equality is also one of the most relevant topics for TILLT. A good example to represent this field of work could be the case study - Creative Force Russia (section 4.11.). It was initiated by Nadezda Nazarova and TILLT with the supervision of Tiago Prata during March-July 2020.

Additional to those 5 main areas of work TILLT has also other types of activities as part of the business model, which are:

- ✓ EU support programs;
- ✓ seminars at TILLT and other organizations;
- ✓ lecturing about TILLT's portfolio, method and networking;
- ✓ competence development for the members of TILLT;
- ✓ renting up facilities for smaller organizations and associations

The EU support program started in 2015 and was initiated by TILLT members: Tiago Prata, international project manager and TILLT's financial manager. In 2018, the Västra Götaland region gave a long-term commission for TILLT in order to include the EU support in the additional area of their work.

Later TILLT hired another person to support this program, it was Johanna Ivstedt, project designer. The main focus of EU support program is a consultation for cultural organizations who want to develop international cooperation in the Västra Götaland region. TILLT supports the organisations or individuals with discussing the ideas for international cooperation, development of those ideas.

Moreover, TILLT has this additional communication work:

- ✓ talking or giving lectures at external events about TILLT's work (could include EU support information)
- ✓ hosting their own events such as information events or inspiration workshops about EU support topics: working internationally, finding opportunities for organizations and individuals
- ✓ short courses of half-afternoon, half day or one day maximum specially about European projects' financial structure or communication
- ✓ seminars on general topics which are held at TILLT's office
- ✓ "writing workshops" or "open session"

"Open session" or "writing workshops" is a special activity for a half day when TILLT books the room for a meeting, put it online and people can apply for this. Then the people who applied for this meeting may come to meet TILLT experts and pitch their ideas, their projects if they want to do any work on international level. TILLT's consultation includes advices on the particular projects, advices on the development of the idea, they may help to write the summary together, to write the budget, the application for a grant and etc. For example, TILLT was organizing such a writing workshop in Bohusläns Museum. Usually it is an individual work between the participants and TILLT managers. These 'writing workshops' could be also described as the same as the office hours of the teachers in the universities.

To sum it up, TILLT's portfolio of projects is quite large, however, the organization stays focused on the 5 main topics and is communicating them to the region, society and industry-based companies. Because the international projects are a great benefit for the region, TILLT pays a lot of attention for establishing more international projects. The international projects reinforce the networking, getting more contacts, more knowledge and raise the visibility of TILLT.

### 4.3. Phases of TILLT's process management in 2020

For the sake of answering the main question of the Thesis and identifying the impacts of the cross-sectoral collaborations it could be valid to observe how these impacts are created; what are the processes inside of the cross-sectoral collaborations?

By and large, the process management of cross-sectoral collaboration includes 4 phases, starting from Phase 0.

First of all, there is a customer who expresses the needs and describes the mission and values which the company has. The process manager from TILLT has a couple of meetings with the customer before TILLT recruit the artist. The meetings before the artist is included in the process is called Phase 0.

#### 4.3.1. Phase 0 – defining the customer's needs and anchoring

The process manager has a couple of meetings with the customer. Process manager and the customer are trying to define and specify the needs that the customer has. The meetings are based on the interviews and questionnaires which are carefully prepared by the process manager. It is crucial that the needs are as much specific as possible, because it means that it could be more result-driven.

However, there are two choices that can be taken. The first one when the process manager and customer go very specifically, and the process manager points out the topic with which they can work. It is clear and obvious that they will receive the outcomes that could be measured.

The second one is the other way around, both of the sides work with the overview. It can be a work with the board of directors about the vision, mission, strategy. The topics can be connected with reflection; open up the thinking mind; inspiration methods for the employees or the core team who are working with the strategy of the company. It can be characterized as a broader overview with no specific results but focused more on opening up the mind to reflect on a bigger picture. Even if the customer says from the very beginning that they know their needs, usually it turns out that they did not have time to reflect on them deeply.

The task of the process manager is to encourage the reflection upon customer's needs and values by, for example using 'why' technique. At some point the customer may come to understanding why do they need this process (suggested by TILLT) and who is exactly involved into the process?

When the process manager has the whole needs' analysis from the customer it is time to see which artist is matching these needs. After mapping and selecting the artists whose competencies are answering the needs of the customer, the process manager obtains deep interviews with a couple of artists who had been chosen.

How does the process manager define the right artist for the right project? First, the manager looks for artist's driving forces and if their driving forces match the mission of the project. Second, the manager pays attention to the artist's working methods. Third, what is the most crucial, if the artist is willing to develop new working methods because TILLT aims also on developing artists. The artist should be curious and ready to try new things which he/she never tried before. TILLT identifies the artists' interests of working with people in another context, their communications skills, interests of discovering new methods for themselves and readiness to take the risk during the work.

The process manager meets the whole participants group where he/she explains how TILLT works, tells about the phases of the process. This step is called 'anchoring'<sup>29</sup> the process before the artist join the group. The employees often ask a lot of questions at this phase, that is why the process manager should be prepared to explain several times, understand the language of the business and know how to advocate the value of arts.

The process also depends on the size and complexity of the organization: either it is a big organization, or it is a collaboration between different kinds of organizations.

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<sup>29</sup> Interview with process manager from TILLT (Sweden), Maria Mebius-Schröder, March 2020, Gothenburg, interview taken by Nadezda Nazarova

The project with the hospital Sahlgrenska Huvudentre which was mentioned by Maria Mebius-Schröder, process manager from TILLT illustrates the structure of the work in collaborative conditions: 'The need of the hospital was to work with the internal culture between the employees and the top managers. They were not able to communicate at all with each other. It was quite specific as it was about communication between the employees and top managers. They formed up a small group of 18 employees and one top manager.

During Phase 0 me as a process manager and the participants from hospital were mapping what kind of result do we want to have and the hospital is of course connected to its core values. The process is decided to be for 10-12 months long. This is because from TILLT's experience, if we need to change the internal culture which is also about behavior inside the organization, you need time. Especially, in the case of the hospital Sahlgrenska Huvudentre the quality of the communication was so poor it needed the time at least one year to overcome those difficulties.<sup>30</sup>

One of the specifics of the process is that at the beginning people are skeptical, very unsecure, holding back themselves because they are not used to work with an artist and an intermediary or facilitator.

Moreover, the employees are not used to open up to do things in another way. Then through meetings of the process manager together with the artist and the participants starts Phase 1.

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<sup>30</sup> Interview with process manager from TILLT (Sweden), Maria Mebius-Schröder, March 2020, Gothenburg, interview taken by Nadezda Nazarova

#### 4.3.2. Phase 1 – meeting the artist & doing the research

During the Phase 1 the artist will present her/himself to the participants and again the process manager explains the method which will be used in the work. 'No one is really understanding anything at that moment but it is normal', comments Maria Mebius-Schröder. The artist also shows him/herself in action and demonstrates that they are going to work together in a different way.

In the case of the hospital Sahlgrenska Huvudentre the artist asked the employees to tell about their first kiss. The participants shared very personal moments of their life with each other. This kind of exercise is a very good example of showing that with the artist the employees will work in another way, new and unusual for them.

Another example of such exercise included the process manager. Maria Mebius-Schröder was standing up and the artist drew everybody's attention to her neckless. The artist asked Maria to tell about her neckless: Where does it come from? What do you think about it? What value does it have for you? After Maria's answer the artist went through the whole group and asked one by one: 'What do you think is the most important thing in Maria's life out from what you have heard her describing her neckless? The process manager, Maria, was writing down the answers of all the participants and afterwards Maria was commenting how did she see their answers. The answers of the participants were very accurate, chosen carefully. This exercise shows how fast we can read each other just by listening to a new person, reading the body language, the voice, while the person talks about something personal.

Presenting this exercise, the artist explained how they could be more aware of communication, how to read each other and how their work together would be constructed.

After the first introduction day with the artist, the participants should decide and form a core group closest to the artist. The core group is called 'ambassadors for the whole working place'.<sup>31</sup> For example, if you work in a factory with 100 employees, the process manager cannot work with all of them, it is important to form so called 'project group'<sup>32</sup>.

In the case of the hospital Sahlgrenska Huvudentre (because they have 18 participants in total), TILLT decided to create a 'communication group'. TILLT let 18 participants themselves chose 3 persons who could be in 'communication group'. The main function of the communication group is to have a weekly meeting with the artist about the issues which concern their working situation.

In the Phase 1 the artist starts doing the research and the purpose of it to get to know all the participants, sometimes in informal way, to establish connection with them. The other outcome of the research is to prepare the summary about the situation in the organization.

#### *How is the research made?*

Often it is made by interviews one by one, all the respondents are answering the same set of questions. The formulation of the questions is quite important, the questions are not ordinary ones but more as metaphoric questions. Moreover, the artist is following the workers during their day in order to get to know their working tasks and to have more information about the whole situation from inside. The artist is focused a lot on listening to the working atmosphere, people and reflecting by themselves about how can I as an artist contribute in this context. In the end of the research the artist made a summary from all the interviews, artist's own reflections and deliver it to the participants' group.

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<sup>31</sup> Interview with process manager from TILLT (Sweden), Maria Mebius-Schröder, March 2020, Gothenburg, interview taken by Nadezda Nazarova

<sup>32</sup> Interview with process manager from TILLT (Sweden), Maria Mebius-Schröder

## *Activity plan*

Out from the research it is time to create an activity plan. The artist creates an activity plan with the ideas that will help them to work with the challenge that the organization has. However, the employees are also contributing with their own ideas.

As a result, the activity plan is constructed by the artist and the employees together. If the organization is big the activity plan is prepared by the projects group and the artists, otherwise it can be made by all the participants with the artist. The main sense of the project group is that they have cross-sectorial group from all departments of the organization. In case of the big scale of the organization, it is necessary that the whole organization is represented in the project group.

### 4.3.3. Phase 2 – Implementation of activity plan

In the Phase 2 the real process starts and may consist of such activities as workshops, seminars, discussions, reflections, group visits for a cultural event and etc. The activity plan depends on the needs of the organization, their budget, situation and the chosen artist.

When the organization goes through the Phase 1 into the Phase 2 with the artist, they have trust to the process and the artist. The process starts to move intensively while people are starting to open up. At this particular changing Phase 2 the conflicts appear in the group. The conflicts are the consequences of the fact that people are starting to open up, showing themselves. The process manager get the participants to contribute with their perspectives, thoughts and reflections.

This is the moment when process manager and the artist deals with the diversity of views and values.



'In the middle of Phase 1 it is starting to be very bubbling for a while and the artist should take care of this.'<sup>33</sup> This 'bubbling effect' can be explained as well as a chaos in the middle of the process, which is necessary, as Maria Mebius-Schröder explained. When the employees are going through the process for the first time, they are completely unaware of that 'bubbling effect'. The employees can complain, saying that they do not know where it is leading to. As a matter of fact, the employees again became unsecure and skeptical. This crisis phase is very important because when the employees continue they work with the artist and the process manager, the result will show up. All of them they start to see the positive effects, the employees get more confidence and the whole process starts to settle down.

Usually the settling down phase takes 2-3 months. To sum it up, the whole score of the Phase 2 may sound like this 'participants are skeptical – they open up – conflicts – they are skeptical again – they get results – they feel confident – individual growth; value inside the organization is generated and the artistic intervention reaches the goals'<sup>34</sup>.

The process manager and the artist are meeting once a week during the Phase 2. These meetings are in relation with the activities in the working places. They are usually discussing the main milestones and certain events of the process. The process manager always helps to plan and prepare an activity score for the next week as well as supports the artist in reflecting on what happened, what is important now, what is the next step.

However, the process manager never makes or interferes within the score made by artist, because the role of the process manager is to be available for the artist. It is necessary for the process manager to be a reflection partner or a facilitator and do not do the artist's work for him/her. The process manager helps the artist with some practical things as finding the location or materials, contacting with certain people.

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<sup>33</sup> Interview with process manager from TILLT (Sweden), Maria Mebius-Schröder, March 2020, Gothenburg, interview taken by Nadezda Nazarova

<sup>34</sup> Interview with process manager from TILLT (Sweden), Maria Mebius-Schröder, March 2020, Gothenburg, interview taken by Nadezda Nazarova

Moreover, the artist may feel overwhelmed from the process because when the employees establish trust and start to open up, they may talk to the artists not only about working aspects but also about personal issues, their emotional experiences. There is a tendency that the artist could become as a container of all that issues, then it is very important to talk to the process manager in order to restrict the artist from going into the personal issues and emotions. In Swedish society, they have an expression about it as 'the artist should have skin on his/her nose'. Literally, it means that the artist should be able to stand when it is storming, the artist must have a strong core.

The process manager is visiting the participants' group at least once a month. However, when the process is a bit rocky or unstable as it was in the case of the hospital Sahlgrenska Huvudentre, the process manager, Maria Mebius-Schröder, visited the participants' group twice a month. The process manager mostly monitors the steps during this phase, makes sure milestones are reached. He/she continuously makes sure that there are no points of miscommunication between the employees, artist, managers and also supports the activities. Another aspect which the process manager should keep focusing on is a once a month meeting with the top manager who supports all the project financially.

In terms of the budget for the artist, the artistic fee is covered by the invoice and there is a budget for the materials. The artistic fee depends on the length of the project and the rates are the same for all artists no matter if it is an emerging artist or a professional.

#### 4.3.4. Phase 3 – Final phase. Evaluation and the future

In the final phase the process manager and the artist communicate the result to the whole organization. They make a seminar or a presentation about the result. It can be in different formats, depends on the type of work which was done by the employees and artist. Sometimes it may even be a lunch seminar at TILLT office, inviting other partners who could be interested in listening to that case and curious to meet the employees themselves telling about their experience together with the artist.

Phase 3 is mostly done by the process manager as the set goals and aims need to be reflected and evaluated. One evaluation document is prepared for the participants' group and another one for the artist. TILLT is doing evaluation through the interviews, analyses of the observations and the questionnaires. When TILLT receives the answers from the participants and the artist, the process manager will summaries the most important outcomes and all of them will meet for the conversation. It is crucial to mention that the process manager does the summary both of the whole process of the project as well as the result of the project. The results feed into the improvement of the future artistic interventions and provide evidence of the value-added.

The final evaluation and the summary are brought by the process manager to the meeting with the top manager of the organization. The process manager and the top manager on the follow-up meeting are discussing how to take care of the result and what to bring into the future in order to improve the situation of the organization.

#### 4.3.5. Summary. TILLT's vision of the impacts of the cross-sectoral collaboration

In cross-sectoral collaborations (artistic business interventions) exist different kinds of impacts: short term and long term. In evaluation materials usually, both of the impacts are analyzed. The organization could either continue working with TILLT and their process manager for one more year or they decide to handle everything by themselves.

The top manager should come up with a plan, how he/she will take care of the result in the future and present it to the employees. Preparing the plan by the top manager together with the process manager for the development taking into consideration the results of the work with the artist is the indicator of sustainability and plays a very important role in the final phase of the process.

One more result which the organization receives and also what stays in TILLT and the artist has it for pr materials, a website is a short documentary film about the process (3-5 minutes). The filmmaker or cameraman/camerawoman usually takes part in the process of filming from Phase 1. The film can be distributed inside the organization or presented at the final meeting.

To sum up, the whole process described above generally consists of 3 phases plus Phase 0. Even starting from Phase 0, the process manager communicates the idea of cross-sectoral collaboration and its possible impacts on the participants' group and the top management. Throughout the process, the dynamics, as a rule, changes dramatically from skepticism from the participants' side towards a trust for the process and to the artist. Moreover, it could have a few cycles of such changes until the very end when the results could be seen, the indicators could be met, goals achieved, and evaluated.

#### 4.4. Short case study. Project 'FORA' by TILLT

Project 'FORA' (2017-2018) could be considered as a fine example of a short-term collaborative project which included artistic approach, intercultural dialogue, democratic participation and social integration of target groups about policy topics at a transnational EU level. The main focus of the project 'FORA' was on the question: How to improve the European integration process towards a 'cultural citizenship'?

During the project the participants discussed what does cultural citizenship mean. Cultural anthropologist and emeritus professor at Stanford University, Renato Rosaldo explained in 1994 that 'cultural citizenship refers to the right of the minority or marginalized cultural community to be different and to belong in a participatory democratic sense'. It claims that, 'in a democracy as race, religion, class, gender, or sexual orientation potentially could be used to make certain people less equal or inferior to others. The notion of belonging means full membership in a group and the ability to influence one's destiny by having a significant voice in basic decisions'<sup>35</sup>.

'FORA' is a project supported by Europe for Citizens, a program to improve conditions for civic and democratic participation at EU level. The purpose of 'FORA', as it is described on TILLT's website, was 'to establish a transnational partnership of actors from Greece, Serbia, Croatia and Sweden to stimulate physical meetings between established citizens and newly arrived; to facilitate joint reflection, dialogue and through a democratic participatory based process – create policy suggestions to the action plan and integration of the European Commission'.<sup>36</sup>

During six months all four partners, namely TILLT/Gothenburg, Sweden; Center for Peace Studies/CMS, Zagreb, Croatia; Symbiosis/Thessaloniki, Greece; CZKD Center for Cultural Decontamination/Belgrade, Serbia came through parallel processes included workshops, public debates and seminars out from which the participants have created new policy suggestions that were presented at the final phase of the project, the conference.

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<sup>35</sup> The source: Renato Rosaldo, Cultural Citizenship and Educational Democracy  
<https://www.jstor.org/stable/656372?seq=1>

<sup>36</sup> The source: <https://www.tillt.se/>

The final conference was held at the Museum of World Culture in Gothenburg in May 24, 2018. Inspired by the presentation of the policy suggestions the 78 participants of the conference met in a dialogue session. In smaller groups they discussed five different topics keeping the head question of the conference: How to improve the European integration process towards the cultural citizenship in mind? The issues which they discussed were: work and employment, education, fundamental rights, asylum and legal status, social Europe solidarity and equality cultures, safe environment and housing. In a panel discussion, the project partners shared their insights and very different situations in the four countries, their working methods, motivation and reflection on cultural citizenship as a concept for living well together.

#### 4.4.1. How was the process organized?

In 'FORA' project TILLT was a lead partner and was responsible for the whole project. The main project and process manager for all four countries was from TILLT, it was Maria Mebius-Schröder. Each country has parallel processes about activating citizens in the integration issues. During the whole process the project manager from each country had ongoing reconciliation, once a month, through Skype meetings. Moreover, each country chose different main topics to work with and defined their own processes.

In Sweden TILLT decided to work for three months in a process with a visual artist Behjat O. A. from Iraq. The chosen artist was from the target group, he spent almost 12 years half homeless in London and now he works as a lecturer in University of Gothenburg, Sweden. Maria Mebius-Schröder commented also on their choice 'an artist Behjat O. A. (Behjat Omer Abdulla) had the right driving force for that project'<sup>37</sup>. The topic which TILLT agreed to focus on was 'How to get the first job in a short time for refugees?'. One of the methods which TILLT decided to approach was listening to refugees who had made a quick journey from coming to Sweden being unemployed and then in one year time got their first job. How did those refugees succeeded in that journey?

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<sup>37</sup> Interview with process manager from TILLT (Sweden), Maria Mebius-Schröder, March 2020, Gothenburg, interview taken by Nadezda Nazarova

TILLT mapped, selected and interviewed refugees who were in Gothenburg, Sweden. Basically, as TILLT names this procedure they 'tested practice'<sup>38</sup>. It means that they tested on practice their strategy for that project. Out from that step which was a research and preparation TILLT gained a lot of knowledge. After this the activity plan was prepared and the actual activities had started.

TILLT collaborated with different organizations like NGOs who were already giving refugees the workplaces in Sweden and other countries. The participant group was 10 refugees, 3 managers and 10 organizations. The refugee group consisted of higher educational level people who supposed to speak Swedish, write and read in English and who had managed in a short time to get the job after arriving to a new country. The group of the refugees had to possess all the mentioned above qualities because they needed to have an ability to contribute into the development of the policy suggestions for the EU Commission.

During three months TILLT organized three workshops based on community art methods which were used to facilitate reflection and intercultural dialogue about integration connected to the Swedish labour market. Narratives about the participants experience to get the first job in Sweden were created. The purpose of the workshops was to come up with the policy suggestions for the EU Commission.

The policy suggestions were written by the participants who were experts in that topics as well as the refugees contributed in it. Other three countries developed their own policy suggestions how to integrate refugees and take care of such perspectives as human rights, education, work and employment, asylum and legal status, social Europe solidarity and equality cultures.

For example, in Greece an organization Symbiosis made the workshop with 32 participants using media literacy training methods in order to facilitate reflection and intercultural dialogue about integration and current policies. In Croatia the group of 20 participants made a participatory action research. In

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<sup>38</sup> Interview with process manager from TILLT (Sweden), Maria Mebius-Schröder.

Serbia, an organization CZDK<sup>39</sup> approached the issue with the photo and drama therapy together with 23 participants.

Moreover, all four organizations held debates and dialogues with the participants using design thinking technique for idea generation and collection of opinions. Experts and researchers in Sweden, Greece, Croatia and Serbia led lectures about EU policy making processes. Seminars which were also organized in four countries helped to facilitate public discussion. During the seminar activities, the production of concrete policy suggestions on local, national and EU level were created and shared with stakeholders.

The process inside 'FORA' project 'was very intense and it was difficult to work in such a short time space' as Maria Mebius-Schröder explained, because they had only 3 months and the only time which they had together were 3 whole days with workshops.

#### 4.4.2. Outcomes and impacts of project 'FORA'

International Conference which happened in May 2018 at Museum of World Culture in Gothenburg was the event where the results and impacts were presented. It was necessary to introduce the results in the report for the European Commission, for the visibility of the project in other countries (not involved in the project), as well as for all the stakeholders of the project for the awareness of the topic.

Through involving experts in the activities and the conference 'FORA' increased the understanding and the knowledge about EU policy making processes and through dialogue based methods they achieved a democratic participation and transparent decision-making.

Another outcome of the process was the compiled policy manual "policy suggestions on integration in Europe" with new policy suggestions on local, national and European level developed by the four partners including their workshop participants. This was presented at the projects final conference in

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<sup>39</sup> The source: <https://www.czkd.org/en/2018/06/czkd-forum-challenges-of-european-integrations/>



Gothenburg and handed over to the European Commission, DG Home and Affairs to impact the Action Plan on Integration.

Impacts and citizen involvement were carefully examined and designated in the report for EU Commission through achievements and challenges. Among achievements were mentioned:

- Through the three activities the mixed participant groups (established and newcomers) have experienced social cohesion and being engaged in a democratic process about policy making to improve integration processes, using cultural methods (visual art, photography, theatre) to express themselves and interact with each other.
- Involvement of citizens from different sectors and societal arenas (social science, public sector, private sector, civil society, local politics) to engage in a dialogue about the future of Europe.

Among the challenges of the project were the following observations made by project manager Maria Mebius-Schröder from TILLT and project managers from other three countries:

- A practical challenge for partners from southern European countries was to build trust for the newcomers to feel safe to actively participate; e.g. newly arrived women in Serbia didn't want to show their faces in the documentary film/photos.
- The project's high ambitions for both process and results compared to the short amount of time and budget; required high engagement of the project coordinators and facilitators to be able to meet and hear respectfully all the participants as individuals.

#### 4.4.3. Conclusions

Project 'FORA' demonstrates an example of the topic TILLT works with at the present moment. As mentioned before, usually the choice is based on the relevance of the issue and the personal interests of the members of organization. In case of project 'FORA' the issue of integration challenges and democratic approach to this situation was of the primary importance not only for Sweden but for other three countries respectively.

Due to a short period of time and limited budget, the lead partner TILLT decided to process the work in the framework of workshops, debates and dialogues and final conference. I consider that this format gave them a great possibility to keep a dynamic focus on the topic in the participant groups of experts and proper target audience in order to facilitate reflection and intercultural dialogue about integration and current policies.

The final conference could be recognized as a good example to sum up the whole process, present the policy suggestions from all countries, hold the panel of experts on the topic and gather local stakeholders.

From my opinion, one of the best ways how to make a conclusion for the project which TILLT uses, is the reflection with a description of the future of the project and its partnership. In 'FORA' project, the process manager Maria Mebius-Schröder commented on this 'The four partners have today a very good cooperation and at this moment are also involved in Creative Europe Programme project called Borderline Offensive (Integration / Art and Humour). The FORA project increased the understanding of each other's work, methods and the country's political background. All partners are interested in further development of our cooperation to tackle common obstacles; open societies, democratic participation, human rights and social inclusion.'<sup>40</sup>

Interesting fact in the work of the process manager is that she/he also collects the direct stories from project participants and key messages from them. For instance, the key messages announced in 'FORA' by the citizens were related to

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<sup>40</sup> The source: Interview with Maria Mebius-Schröder about the project FORA, March 2020. Interview taken by Nadezda Nazarova

the change of mind-set. They were explaining that creating a new culture in Europe through establishing citizenship in the curriculum from pre-school up to adult education (= citizenship as a new subject in schools, in teachers training, at workplaces for employees) based on shared values of inclusion, democracy and with an intercultural approach.

One of the main outcomes and impacts on the social-cultural level, namely the actual Swedish policy suggestions, with the granted permission from the organization TILLT may be found in the [Appendix 8](#). The extras from the interview with Maria Mebius-Schröder from TILLT may be found in [Appendix 3](#).

## 4.5. Live case study. Creative Force Russia 2020-2021

### 4.5.1. Project summary

The case study 'Creative Force Russia' project is a good example of cross-sectoral collaborative project between the arts and the organizations focused on the topics of gender equality and democratic values. The whole discussion of the project started a few years ago when the consul of Sweden in St. Petersburg visited TILLT with the suggestion to organize an occasion and space for a project about gender equality in Russia. The consul mentioned that the Swedish expertise and the exchange of experiences between the two countries may positively challenge Swedish society as well as raise awareness and develop this issue in the Northwestern Russia.

When I came for the internship to TILLT in March 2020, COVID-19 epidemics had just started that is why my preliminary plans for working on the Borderline Offensive Conference (which was planned to happen in June 2020) had changed. This change of plans gave me an exceptional opportunity to focus on a new project 'Creative Force Russia' and apply the actual methods of work which I was learning at TILLT. The period of development of the project is from April 2020 till March 2021 with the presentation of the preliminary results in April 2021.

The main idea of the project is to provide the opportunity for artists and experts in gender equality topic from the Northwestern Russia and Sweden to meet, create and develop a dialogue, exchange experience and enlarge the topic where theoretical and artistic viewpoints intersected. Me as a project manager together with the mentor from TILLT, we decided to apply for the funding from Swedish Institute (Svenska institutet) for the seed-funded project with the continuation of collaborative project.

We expected that the final beneficiaries of the project may reflect upon the fact that the project could enhance and encourage more female artists to create more performing art works based on the gender equality topic.

Moreover, it is focused on the benefits which can be gained by young men by creating a situation where men could learn, read about women's experiences of

domestic violence, being “silent” in the society as well as vice versa it will be valuable if men share their concerns and struggles regarding their perspective.

There are several areas that could be embodied by this project.

First, it is the research and reflection of the gender parity in historical overview of the past and modern times of both countries.

Second, it is the knowledge exchange and deep analysis of the gender mainstreaming in Sweden and Russia. Namely, how the authorities of the countries dealing with this topic throughout the years.

Third, it is creating an opportunity for discussion of this topic for artists, academics and general public in the Northwestern Russia as well as challenging the Swedish model and bringing into the light new questions.

The leading approach which will be used to develop the project is the introduction of different art mediums, including workshop, storytelling, performance art, planned by project manager and led by 2 artists from Sweden and 2 artists from the Northwestern Russia and a facilitator for the reflection analysis.

The knowledge and expertise of the artists may let the team establish a series of exercises with the following discussions which could form the basis for the final presentation of the work. The artists will test and mix various styles to create open, friendly and fruitful environment for participants group by introducing theatre techniques (forum theatre, gender swap) and sonic arts including music, voice studies, creating a listening space and etc.

Through the workshop the experts, the facilitator and the artists are going to address the topic of gender equality issues that will promote better social connection, positive change in image and attitudes towards gender equality, health and mental wellbeing outcomes.

As we all know, topic of gender equality is large and full of contradictions. At the beginning of my research Swedish experts and artists identified some of the directions where it could lead the project. They mentioned, for example role models, voices of gender, historical and political background, gender equality policy, equal distribution of power and influence, equal education, social movements such as feminism, #metoo movement, and etc. The approach of theatre and theatre techniques in general create the possibility when the participants may try different role models in social or personal lives, change images and reflect on their attitudes and reactions towards the topic.

The approach of sound technique and voice as a topic may raise the awareness of equal distribution of power and influence as well as basic ways of communication: listening and speaking. Paradoxically, these basic skills are often undervalued or taken for granted.

There are many questions in social and cultural backgrounds that we are facing nowadays connected to voice culture. Why digital assistants such as Alexa and Siri have female voices? How and why predominantly women are changing the tone of their voices in different circumstances? Psychologists discovered that individual voice characteristics, especially tone, changes depending on the different social status of the interlocutors. In this sense, it is interesting to compare the situation in countries with different cultures.

How it is described by the scientists 'women in the Netherlands tend to speak in a lower voice than Japanese women. And this may be due to the prevailing gender stereotypes in Japanese society (gender inequality in Japan also affects the wage gap between men and women)'.<sup>41</sup> Comparison between Sweden and Russian ranges of women voices may also give a useful data for further analysis of gender mainstreaming in these countries.

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<sup>41</sup> The source: <http://www.bbc.com/capital/story/20180612-the-reasons-why-womens-voices-are-deeper-today>

The whole activity plan of the project was divided into 7 steps:

- 1<sup>st</sup> – Mapping the needs and challenges; SWOT analysis
- 2<sup>nd</sup> – Interviewing and building partnerships
- 3<sup>rd</sup> – Developing the idea
- 4<sup>th</sup> – Target groups clarification
- 5<sup>th</sup> – Developing communication plan, evaluation plan, financial plan; identifying the channels
- 6<sup>th</sup> – Writing an application for Creative Force seed funding
- 7<sup>th</sup> – Preparing future of cooperation project

#### 4.5.2. Step 1. Mapping the needs and challenges; SWOT analysis

From the very beginning it was clear that the field of the gender equality project is enormously large. Even with the basic knowledge of the gender equality the project manager should be well-educated in this sphere in order to map the needs and challenges for the artists and the organisations who either are already working with this topic or would like to deepen their knowledge while working with experts or be engaged in it for the first time.

Being a project manager with the help of mentoring from Tiago Prata, international project manager (TILLT), I have started from collecting the data and statistics on the main topic from the online sources.

Among the sources which I used were: Statistics Sweden<sup>42</sup>; Population and Economic Welfare 2018, the report is called 'Women and men in Sweden. Facts and figures'; the articles about gender equality from the online magazine thelocal.se such as "Is Sweden really the best place in the world for women"<sup>43</sup>; the report from Informkultura, Russian State Library "Gender Equality and Culture"; statistics from World Economic Forum's annual report 2018 about gender gap score by area; statistics from Russia 2019 about feminism; the report made by the United Nations "Gender equality in the 2030 agenda for sustainable development".

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<sup>42</sup> The source: [scb.se](http://scb.se)

<sup>43</sup> The source: <https://www.thelocal.se/20170309/is-sweden-really-the-best-place-in-the-world-for-women>

In order to make SWOT analysis I started interviewing the experts and artists in Sweden and Russia. While taking the interviews I was mapping the interests, the needs and the challenges of the artists and the academics who were working with gender equality topic before. The questions were formulated in such way that they could be combined later in the SWOT analysis in the sections of strengths, weaknesses, opportunities and threats.

Somewhere in the middle of arranging the information from the interviews and the official statistics I realized that the SWOT analysis should be divided into two parts: one - for gender equality in Russia, another one - for Sweden.

There are two SWOT analysis of gender equality in Russia and Sweden to be found in [Appendix 9](#). The analysis indicates that the subject of gender equality is meaningful for Russian artists and it has been addressed many times in the past by certain communities and society in general. Among the weaknesses there is still a lack of positive examples or successful projects especially in the performing arts sector.

Moreover, there is definitely lack of support from Russian authorities regarding the proper laws and regulations in the situation of men's violence against women in general and problems with economic equality between women and men, with equal distribution of power and influence in many industries with cultural sector included.

The opportunities for Russian society can be characterized as sufficient and adequate because there are motivations from artists, gender equality activists, curators and cultural actors. There is an opportunity to change the mindset of young people in Russia who are curious about the experiences from other countries, for example Swedish expertise.

However, there are always the threats of rejecting the topic from the older generation in Russia, especially people who were born and brought up in the USSR.



The most relevant questions which were brought up by this analysis touched the fields of the discussions: "Which dialogue between generations we are constructing while talking about gender equality", "What is feminism in the social sense/ in the personal relationships/ in the family?", "What is happening on the territory of education that can be related to gender equality subject nowadays?", "How come that we don't have any proper sexual education and gender equality education for children in schools?".

The second SWOT analysis is about gender equality in Sweden. Talking about strengths of the Swedish model it is important to mention that according to the statistics Sweden started working with gender equality questions since 1845. Sweden has a gender mainstreaming strategy and more positive examples of working with this topic in cultural sphere.

The history of this question includes such facts and dates as:

1870 – women gain right to take high school diplomas at private schools;  
1921 – the first general election is held in which women have the right to vote;  
1980 – law against sex discrimination in employment and the Office of the Equal Opportunities Ombudsman was established;  
2016 - the number of days of parental leave that cannot be transferred is increased from 60 to 90 days;  
2018 – the Swedish Gender Equality Agency is established.

However, in Russian history there were also several remarkable moments in terms of gender equality, for example in 1812, the first Russian women's organization in history was created which was called the "Women's Patriotic Society".

Many wives of the Decembrists engaged in similar activities, who created libraries, medical aid points for the population, organized lectures and concerts in the villages of Siberia. In the early 1860s, there was a massive interest in the legal status of Russian women.

In 1862, the first women's labor association was formed in St. Petersburg which was called the "Society of Women's Labor". A decree issued in 1917 said that now women and men were absolutely equal in the law. After the revolution and the adoption of the Constitution of the RSFSR in 1918, women officially received very broad rights.

During the war, women began to occupy positions such as heads of shops, managers of enterprises, but they were again ousted by the state after the war, which had seen women mainly as workers and mothers. In terms of the current situation it is important to point out that according to the 2018 Global Gender Gap index<sup>44</sup>, Russia ranks 75th out of 149 countries in terms of gender inequality. In comparison to this, Sweden ranks 3<sup>rd</sup> and the Czech Republic ranks 82nd according to World Economic Forum's annual 'The Global Gender Gap Report 2018'.

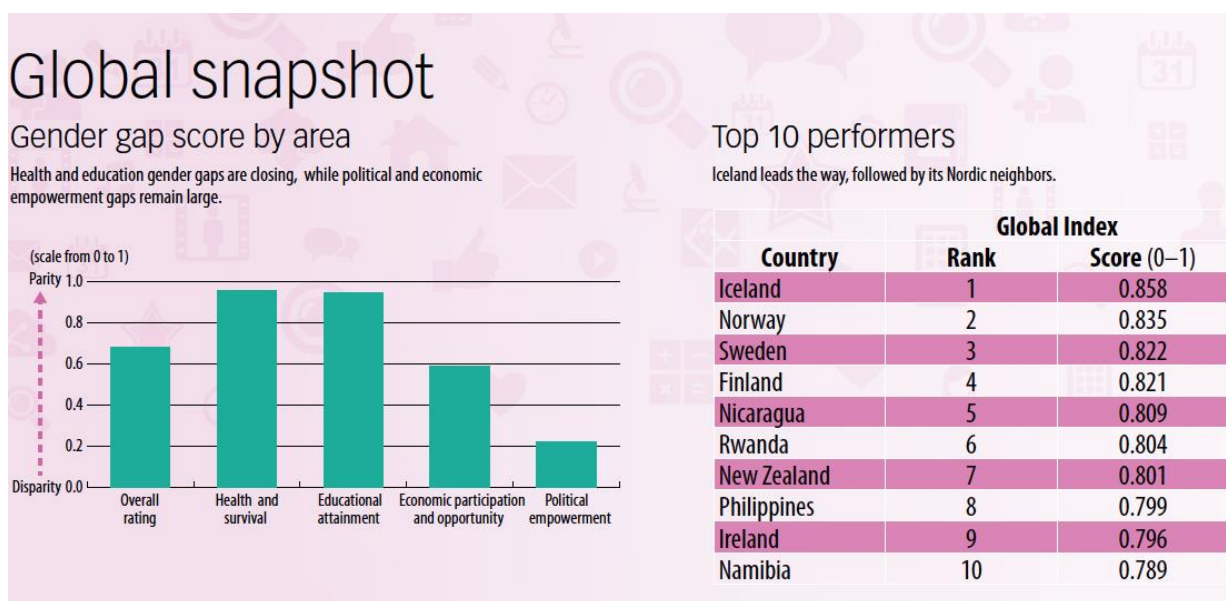


Рисунок 2. World Economic Forum's annual 'The Global Gender Gap Report 2018'

The weaknesses which are described in the SWOT analysis are connected with the need for more economic equality and equal distribution of unpaid care and household work. In the introduction of the report "Challenging the myth of gender equality in Sweden" Lena Martinsson, Gabriele Griffin, Katarina Giritli Nygren pointed out that there were several critique issues about the Swedish model:

<sup>44</sup> The source: [http://www3.weforum.org/docs/WEF\\_GGGR\\_2018.pdf](http://www3.weforum.org/docs/WEF_GGGR_2018.pdf)

“The first concerns the production of nationalism and a nationalized space through the gender equality project. The official website for Sweden (sweden.se) describes gender equality as a ‘cornerstone of the modern Swedish society’. The use of this phrase on an official state website is indicative of the ways in which Swedish gender equality discourses are closely connected to the state and the nation”<sup>45</sup>.

The second issue which they address in the report concerns the myth and something that is temporal. These effects are produced through notions of the gender equality norm and its many paradoxes. “The gender equality norm is part of a modernist assemblage of discourses, technologies and ideals of rational organisation that promise progress and a particular fantasy about the future. Reports from 2014, ordered by the Swedish government, show that both family and working life as well as the system of social insurance remain unequal in many respects”<sup>46</sup>.

The third concern which I consider the most important one in that report is that “the equality mantra recreates a hierarchical order between an imagined modern, highly developed ‘we’ and a less developed ‘Other’ which lacks those attributes, an imaginary map of a Swedish modern territory and ‘the rest’”<sup>47</sup>.

The fourth issue refers mostly to the definition of the gender and its relations between one and another sex. The fifth concern is about the role which neoliberalism plays in how gender equality is (re)articulated. The sixth issue which they address in the report is the problematic relative terms between gender equalities and feminism.

The opportunities in the SWOT analysis for Sweden are quite promising. First, the collaborative project with Russia may definitely motivate the artists and the academics in Sweden to develop a new approach of working with gender equality agenda with different target groups.

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<sup>45</sup> Lena Martinsson, Gabriele Griffin, Katarina Giritli Nygren ‘Challenging the myth of gender equality in Sweden’, Great Britain, 2017

<sup>46</sup> Lena Martinsson, ‘Challenging the myth of gender equality in Sweden’, Great Britain, 2017

<sup>47</sup> Lena Martinsson, ‘Challenging the myth of gender equality in Sweden’, Great Britain, 2017

Second, the mere opportunity of the discussion could challenge the views on Swedish model and raise the awareness on this topic among younger generation. One of the most relevant threats in Swedish SWOT analysis which showed up was the situation with the attitude towards the gender equality and equality in general of white young men. As stated in statistics young white men are tend to vote for the Sweden Democrats party, a socially conservative party with a nationalist foundation. Tomas Ramberg, the Swedish journalist, comments that "the Sweden Democrats started out as a group with fascist and racist ideas and has eventually tried to become a more presentable party". According to Tomas Ramberg, "the Sweden Democrats draw most of their support among young, low-skilled and often unemployed people"<sup>48</sup>.

#### 4.5.3. Step 2. Interviewing and building partnerships

Already during the SWOT analysis I started building the partnerships mainly through the interviews. The interviews were conducted during April, May and June 2020 with the following respondents:

- 1) Russian dancer from the feministic performance "Locker Room Talk", Alexandra Dolgova
- 2) Russian/German actress and gender equality activist, Kolya Neukoelln
- 3) Russian theatre director, dramaturg and gender equality activist, Ada Mukhina
- 4) Russian theatre director from Petrozavodsk, Leonid Prokofev
- 5) Swedish dancer and choreographer who is working with the topic of masculinity and femininity, Carl Olof Berg
- 6) Swedish dancer, Linda Wardal
- 7) Swedish artist and drag king, Sofia Sodergard
- 8) Swedish associate professor at Center for Gender Research in Uppsala Universitet, senior lecturer, Kajsa Widegren;
- 9) Finnish academic and performing arts producer, Anita Parri;
- 10) Russian project manager in the New Stage of Alexandrinsky Theatre in St. Petersburg, Elena Leskova;
- 11) Swedish expert in international relations, Julia Kjällquist and municipal ombudsman in Stockholm

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<sup>48</sup> The source: <https://sverigesradio.se/artikel/5933075>

12) Swedish project and process manager in TILLT, workshops facilitator, Nina Kjällquist

One of the strategies which I used to build the partnerships was identifying the needs and main interests of the person or organization as well as analyzing the competencies needed from the artists and experts in this particular project. In order to identify the driving forces of the artists I asked them particular questions, for example: "What kind of methods are you using in the work?", "From your point of view, what is the most valuable response to the question raised by this project?", "What are your interests in this project?". This strategy is similar as TILLT is using for choosing an artist relevant for the organization in cross-sectoral collaborations.

#### 4.5.4. Step 3. Development of the idea

For the development of the idea I used several methods: design thinking, a toolkit of designing a digital engagement strategy and a toolkit for cultural operators which is called "The evaluation Journey". Moreover, through the discussions with the mentor from TILLT, Tiago Prata, I was questioning myself: "Where do my personal interests lie in that project?", "How can I formulate the main problem of the project and present the possible solutions for it?".

Design thinking process is well-known methodology nowadays and consists of the following steps: empathize, define, ideate, prototype, test. Empathy is considered to be the foundation of a human-centered design process. To empathize the people inside of the project "Creative Force Russia" was very essential and logical step because this project is aiming to influence not only the performing arts industry in Russia and Sweden, but at first it may have an impact on the audience experience, the way how the public perceive the gender equality topic.

Interesting fact about Design Thinking is that "To be successful in Design Thinking participants should have T-profiles. They need to speak different "languages" to ease understanding and allow for varying points of view. The vertical bar of T-profile shows information about academic studies and professional experiences. Horizontal bar shows competencies and activities that

transcend or do not relate directly to the core professional competencies of team members. One of the very important “horizontal” competence is the skill to hear the partner”<sup>49</sup>. Through my personal observations, I could say that design thinking is one of the main methodologies which were used by Tiago Prata from TILLT during our consultations and work with the project. The same method I was using while brainstorming on the idea of the project with Tiago Prata and the project and process manager from TILLT Nina Kjällquist.

Moreover, I studied the digital engagement strategy and the evaluation toolkit for cultural operators as an inspiration for integrating the project with digital media and learning about new methodologies and indicators to make a proper evaluation for the project. In the middle of the development of the idea I created a table into-frame for the project which can be found in the [Appendix 10](#).

#### 4.5.5. Step 4. Target groups clarification

The clarification of the target groups was done through the deeper analysis of the reasons for every target group to participate in the project. The analysis was created on objective assumptions and on the results of interviews with respondents from Sweden and Russia. The target groups include artists, scholars and academics, young families, gender activists, cultural institutions, theatres and art spaces, human rights NGO’s, universities and students, experimental voice and music lovers, single mothers, young men, online feminist journals. The target groups analysis is presented in the diagrams below.

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<sup>49</sup> Aleksander Gusakov, Director of the Center for Technology Transfer and Cluster Development of Northern Arctic Federal University

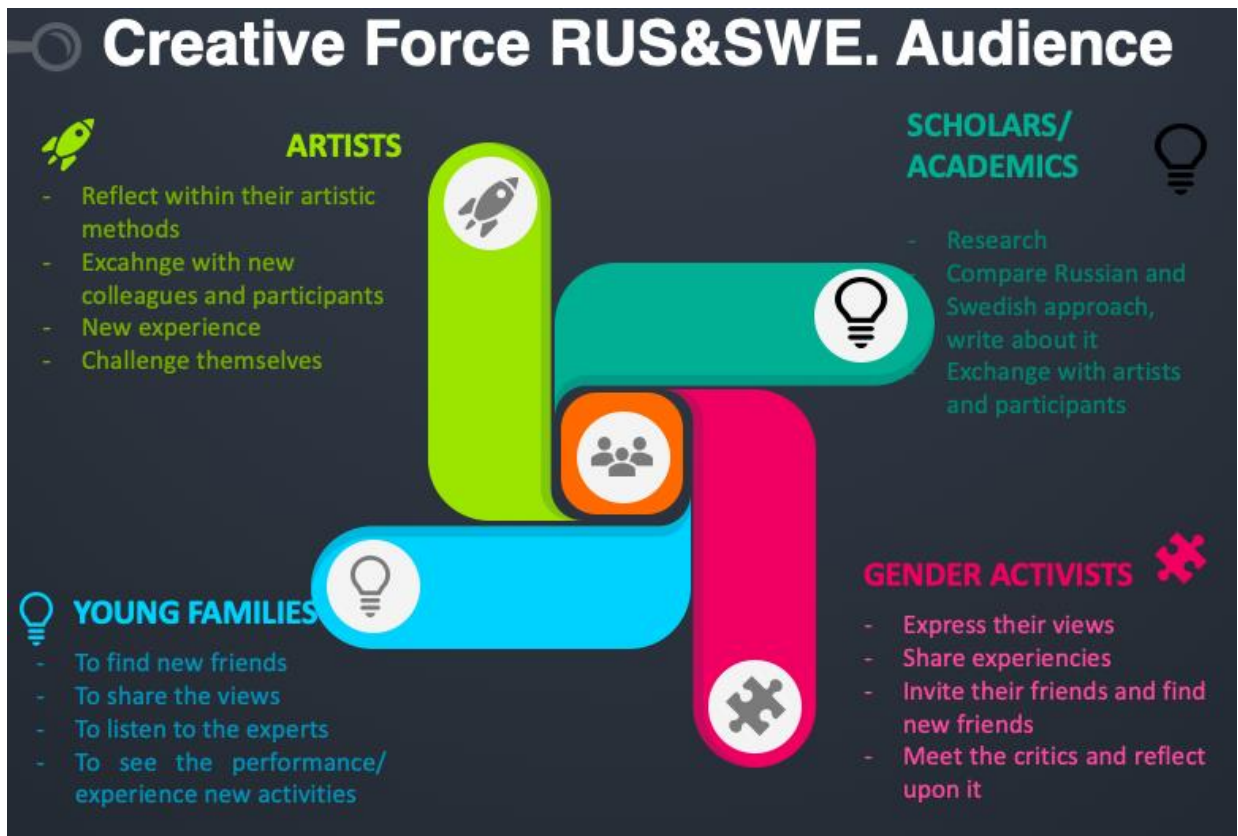


Рисунок 3. Diagram 1. The source: author

The first diagram considers groups such as artists, scholars/academics, young families and gender activists. Those groups were analyzed very carefully because they are most likely to be interested in participating in this project.

The main question for the analysis was: "What is the reason for every group of people to participate in the project?". For artists, there will be definitely a chance to reflect on the question of gender equality in the selected countries and get a new experience from working with the academics and participants of the workshops. For the academics, it may be valuable to make a research together with the artists and publish or present their findings in the end of the project which may become part of the evaluation process. As for the young families and gender activists group, they will have a possibility to find new acquaintances and friends, take part in the workshops and discussions.



Рисунок 4. Diagram 2. The source: author

On the second diagram, cultural institutions' interests may be in establishing cultural connections between Sweden and Russia, in promoting the new ethics such as transparency, tolerance, soft power. Moreover, for cultural institutions as well as theatres, art spaces attraction for this project may be that it will allow to promote their institutions, attract new audiences for their events and to raise the image of the organizations. For human rights NGO's it may be valuable to support the project because of the mission and vision. Students from universities and academies are supposed to take part in the workshop or public talks with artists and academics which will let them reflect upon the topic and get an international collaborative experience.

On the third diagram, the target groups are more specific, for example, the group 'single mothers' may be apparently attracted by the project because this group has a lot to communicate and share, as well as taking part in evaluation and finding the solutions for the highlighted problems. The target group 'young men' might be inspired by sharing their own stories from the male point of view. For target group 'online feminist journals' the project may let them discover new



content for publications, fit their mission, attract new subscribers. The target group 'music lovers' may appreciate the new material and creative techniques within the project and meet the community of the experts, academics.



Рисунок 5. Diagram 3. The source: author

#### 4.5.6. Step 5. Development of the communication plan, evaluation plan, financial plan

The next step in the process of work with the project was the development of the communication plan, evaluation plan and composing the basic budget for the project.

Together with Tiago Prata from TILLT we decided to compose the communication plan (more as an action plan) as a sequence of the events which could lead from the first connection with the artists and the academics to the final stage of making the application for Seed funding grant from the Swedish Institute. The project and communication plan are presented below.



In July, August 2020 I have completed the application form for the Swedish Institute grant, namely Seed funding. The evaluation plan was included in the application and described that the evaluation methods to be used will be:

- Short interviews with participants on the first meeting
- Video documentation in Russia of the workshop (group work)
- Public presentation
- Creation of the sticker, logo with message of the project in order to continue work and apply for a long-term Creative Force collaborative project funding in future

Financial plan of the project was presented in the application as well and consisted of budget for the Swedish and Russian organization separately. The budget items which we included were basic: international travel costs, visas costs, accommodation, video documentation and editing, artistic fees, project manager's fee and etc.

#### 4.5.7. Conclusion

The live case study Creative Force Russia became a great example of the research of the methodology and practice of cross-sectoral collaborations. The main activities for this project were formulated as:

-1-day kick-off meeting (2 artists from Russia, 2 –from Sweden, 2 academics from Russia, 2 –from Sweden, 1 project manager, 1 facilitator) in St. Petersburg.

A seminar by academics (2 hours) + general public was planned for the morning on the 1<sup>st</sup> day.

- mapping the problems/needs; short presentation of intentions
  - brainstorming on pilot actions with preliminary art format in mind
- 3 days pilot workshop with 10-15 participants in St. Petersburg (+ video documentation)

Final activity was considered to be a work-in-progress presentation on the evening of the 3<sup>rd</sup> day. It will include a presentation of a documentation video and the following creation of a logo or sticker of the project for future development and application for CF collaborative project funding.

After the final presentation of the project we were planning to launch of the documentary film about the process and the results of the project which will allow the participants of the workshop, artists, experts and local partners to spread the information about the project supported by Creative Force program. As well as other types of dissemination of knowledge, awareness, and will to action about the project, its objectives and results will be used after the closure of the SI funding, such as seminars and public talks in the circle of the stakeholders. The artists will be offered to deliver material for individual research/pre-residency for future development of CF collaborative project.

Creative Force Russia case study was carefully analyzed by me and the colleagues from TILLT through all the steps of work: mapping the needs and challenges; SWOT analysis, interviewing and building partnerships, developing the idea, target groups clarification, developing communication plan, evaluation plan, financial plan; identifying the channels, writing an application for Creative Force seed funding, preparing future of cooperation project. 'Creative Force Russia' project helped to me to implement directly the knowledge which TILLT gained in the field of cross-sectoral collaborations and my observations of TILLT's business model as well as to create my own version of cross-sectoral collaboration between Sweden and Russia. At the moment, the project Creative Force Russia is postponed due to COVID-19 situation.

## Chapter 5: Summary and conclusions

Interactions between the world of the arts and other worlds, especially business, have traditionally been arm's length relationships, taking the form of philanthropy, patronage, and corporate social responsibility. Over the past few decades, more instrumental relationships have emerged in the form of sponsoring and corporate identity activities. In addition, there has recently been a growth of short or long-term artistic interventions embedded in corporate training or organizational change programs, which are also called cross-sectoral collaborations.

Only in around the 2000s has a qualitatively new possibility been conceived: medium-term projects lasting several months, in which people from the world of the arts and the world of organizations seek to learn from each other and create new knowledge together, which can be called "cross-sectoral collaborations between the arts and organizations".

One of the pioneers in the cross-sectoral collaborations model of work became the Swedish organization, TILLT, which had been commissioned to invent new methods on how artistic competence can develop, improve working and social life and vice versa. TILLT clarify that learning across the cultural divides that separate the world of the arts from the world of organizations entails being willing and able to engage in a "culture clash"<sup>50</sup>. It requires more openness, transparency and patience than either the traditional philanthropy or the modern sponsoring forms entail, and more time together than the short-term interventions allow.

This Master's Thesis followed the plan which had been set in the Introduction through the chapters.

*The first chapter* explained the purpose of the research, problem statement, and set up the main question. The main question about the impacts

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<sup>50</sup> Grzelec, Anna and Prata, Tiago (2013): Creative Clash. Artists in organisations – mapping of European producers of artistic interventions in organisations. TILLT, Sweden

of cross-sectoral collaborations for organizations and for the arts was accentuated from the very beginning and was carefully examined in the second, third and fourth chapters. By creating a conceptual framework, I was able to lay out a guide for which this project could unfold. I started with the literature review, history observations, background information by defining and describing cross-sectoral collaborations between the arts and organizations. In order to describe the term, I asked 8 respondents to give characteristics and identify that model in their own words. The answers which I received helped me to compare the difference of the perception of the definition in the countries which were selected as the best practices and the countries which were mapped as one of the main aims of the research, namely Czech Republic and Slovakia.

*In the second chapter* I closely examined the best practices from Europe. The programs and intermediary organizations from the best practices in this research have arisen in different European countries and thus respond to different cultural, socioeconomic and political contexts and they are promoted by different kinds of organizations. The information which was collected from 5 reports published by TILLT group revealed the comparing structures, funding possibilities, objectives and activities of the following organizations: TILLT and its most intensive program, Airis (Sweden), Disonancias (Spain), Conexiones improbables (Spain), Interact (Great Britain), Artists-in-Labs (Switzerland), 3CA in the New Patrons Programme (France). The illustration of values added by sample projects turned to be a good methodological tool for my evaluation of cases from Czech Republic and Slovakia.

*In the third chapter* the results of mapping of cross-sectoral collaborations between the arts and organizations in Czech Republic and Slovakia were described and depicted visually in *Appendix 3, 4, 5*; as well as the key findings and impacts of collaborations supported with the examples from the interviews. The findings from the examples of the selected organizations, most of them were SMEs or cultural organizations, pointed out the following types of values and impacts:

- impacts on individuals and interpersonal relations

- changes in organizational culture and strategy
- impact of human aspect and the value experienced by people in the organization
- collaborations with artists give opportunities to experiment, develop new kinds of knowledge in new ways, nurture hidden skills, and discover an interest in cultural issues.
- the creation of shared space and community
- the value of group identity (get to know each other better and more personally; address the conflicts)
- to help activate new change processes
- effect on the strategic thinking
- innovation as one of the most important strategic goals
- the lack of knowledge about the methodology of cross-sectoral collaborations between the arts and organizations

Some of the findings are also confirmed through the research of the values made by TILLT, shown in the Figure 10

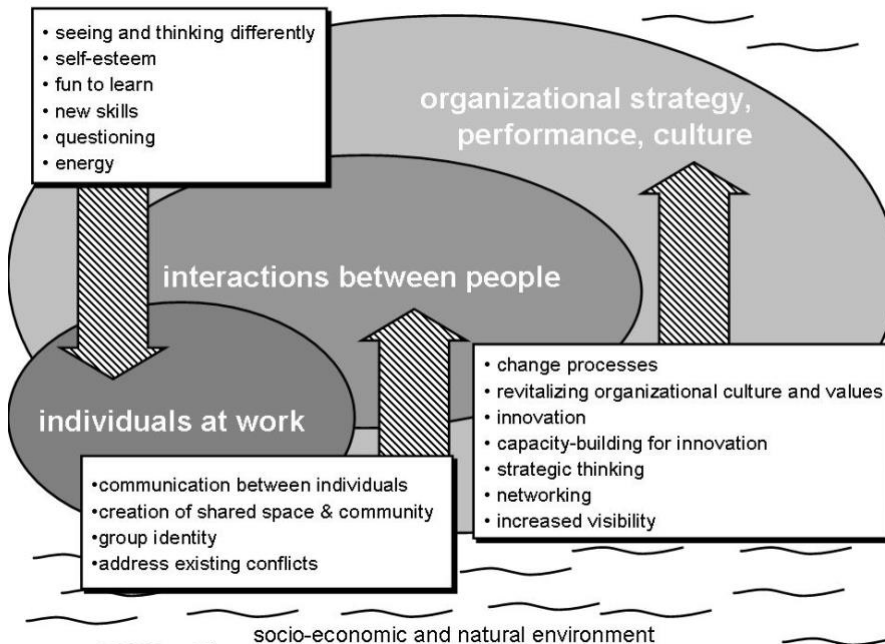


Figure 10. Impacts and values that artistic collaborations can add in organizations. The source: Berthoin Antal, A. Managing artistic interventions in organisations: a comparative study of programmes in Europe, Gothenburg, 2011

Regarding the impacts for the artists, it is important to mention that for many of them at the beginning it was a challenging process. That is why the first impact

which many of them mentioned was a chance to challenge themselves by working in a new way, in a new context. The second impression from the cross-sectoral collaborations was the enlarging their audience, as in most of the cases they met with the people who have not ever been visiting their performances or have seen their art before. The third main impact for the artists was the fact that they could develop their own methodology of working with people from the non-artistic field, especially using innovations and modern technologies.

*In the fourth chapter* I presented the materials from the actual internship in the organization TILLT (Sweden) which I did from March till July 2020 in Gothenburg. It incorporated the analysis of one case study of the cross-sectoral collaboration conducted by TILLT in 2017-2020 and one real case study "Creative Force Russia" which was initiated by me and TILLT together in the framework of the internship. The case study "Creative Force Russia" helped me to implement directly the knowledge which TILLT gained in the field of cross-sectoral collaborations and my observations of TILLT's business model as well as to create my own version of cross-sectoral collaboration between Sweden and Russia.

The model of cross-sectoral collaborations has existed for a long time but the findings in this Master's Thesis combined with the mapping of cross-sectoral collaborations in the Czech Republic and Slovakia show that the methodology to use while establishing such collaborations is still quite unknown. There is almost no mentioning of producers or intermediaries of such collaborations, except the cases presented by Creative Industry Košice and such organizations as Czech Design or Lasvit. The role of the producers or intermediaries is not so easy to play, often because of a lack of methodology and prejudices from the different fields: both the art world and the business world.

Therefore, it is not surprising that in best practices which were introduced in *Appendix 4*, such organizations as TILLT dedicated a lot of time and energy on communicating the value of the arts, and how the competencies artists can contribute to the development of organizations, society, and citizens. As such, cross-sectoral collaborations between the arts and organizations are still an undiscovered resource for renewal and change that the modern world needs

especially facing the era of VR, innovative technologies, and digital engagement of the audience, customers.

It's always good to try to anticipate changes in the future, keep up with the times, and try to innovate. However, it is also good in modern conditions to use the knowledge, the methods that were carefully developed before. The methods that increase people's participation and creativity, which have gained both national and international acclaim and attention. Methods of cross-sectoral collaborations are following this vision and becoming an outstanding resource for both organizations and artists.



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14. <https://sverigesradio.se/artikel/5933075>

## Appendix 1

### Useful websites

Methodology (TILLT, WZB)

[www.tillt.se](http://www.tillt.se)

[www.wzb.eu/en/research/society-and-economic-dynamics/cultural-sources-ofnewness/projects/artistic-interventions-in-organiza](http://www.wzb.eu/en/research/society-and-economic-dynamics/cultural-sources-ofnewness/projects/artistic-interventions-in-organiza) (also via <http://bit.ly/r0HFVx>)

[www.conexionesimprobables.com](http://www.conexionesimprobables.com)

[www.facebook.com/pages/Conexiones-improbables/185802244786374](https://www.facebook.com/pages/Conexiones-improbables/185802244786374)

[www.Disonancias.com](http://www.Disonancias.com)

[www.interact.mmu.ac.uk](http://www.interact.mmu.ac.uk)

[www.3-ca.org/](http://www.3-ca.org/)

[www.newpatrons.eu](http://www.newpatrons.eu)

[www.artscatalyst.org](http://www.artscatalyst.org)

Organisations from Czech Republic and Slovakia

[www.culturematters.cz](http://www.culturematters.cz)

[www.economicimpact.eu](http://www.economicimpact.eu)

[www.cike.sk/project-category/creativity-for-business/](http://www.cike.sk/project-category/creativity-for-business/)

[www.directpeople.cz](http://www.directpeople.cz)

[www.nanoenergies.cz](http://www.nanoenergies.cz)

[www.se-s-ta.cz](http://www.se-s-ta.cz)

[www.klasterbroumov.cz/en/firemni-vzdelavani](http://www.klasterbroumov.cz/en/firemni-vzdelavani)

## Appendix 2

### **Conexiones Improbables**

One of the best examples of organization who is implementing cross-sectoral collaborations is “Conexiones Improbables”, based in Spain. Conexiones Improbables is a platform that promotes and develops open innovation projects. It achieves this by implementing a hybrid methodology that combines the needs and challenges of companies or organisations with the creativity and expertise of artists or creators to obtain alternative results.

Conexiones improbables uses an Open Innovation methodology to help all manner of businesses and organisations confront a challenge, problem or need in order to achieve more creative and entrenched results than by using classical innovation methodologies.

Conexiones improbables approaches creativity as a value and driving force of innovation in any sector and activity. Creativity as a core element in the daily life of organisations and citizens.

In order to do this, we work with artists, creators and thinkers to form hybrid teams of people comprising professionals such as those from the field of arts and culture, as well as members of the company or organisation itself. These teams work together for a fixed period of time to collaborate, co-create and co-investigate a challenge from the organisation. They implement a form of Cross Innovation that leads to “creative disruptions” aimed at innovation.

The team at Conexiones improbables acts as a mediator/hybridiser throughout the entire project by accompanying the research and creative process at all times and intervening when necessary to unblock, accelerate or slow down the situation.

Conexiones improbables works to provide solutions to challenges proposed to it by companies or organisations. These challenges, also called the “starting points” for research, can have various goals:

1. To generate new products, services or technologies.
2. To promote the establishment of new relationships both within organisations and with their environments.
3. To expand and diversify markets.
4. To redirect the organisation’s strategy by incorporating exploratory practices that can generate new questions and answers about the rationale and way of working of organisations.
5. To define new business models.
6. To catalyse the organisation’s (often unknown) internal energy and skills.
7. To transform or introduce new work processes/methods and to promote organisational change.

## **Formats**

Formats of work are depending on the needs of the project the company or organization is presenting. The first format is called co-research process, conducted through Conexiones improbables are based on open collaborative innovation that makes company teams work together with the artists and/or creators chosen for each project. These hybridisation processes have a different duration depending on the type of project that the organisation will undertake and also according to its needs and the dedication that it can devote to the project.

The types of co-research that they offer include:

Long-term Relations

Medium-term Connections

Creative Pills

AuzoLabs

The second format is workshops. They use workshops as a short-term intensive work format to help drive experimental research processes of co-creation. They do so by incorporating issues such as complexity, diversity and critical, creative and divergent thinking, in addition to flexibility, a spirit of risk, sustainability, trust, teamwork, distributed leadership, local involvement, internationalisation, intrapreneurship, etc.

The type of workshops they undertake are:

Improbable Innovation Path

Improbable Innovation Focus

Cookreativa

Improbable Dates

Improbable OpenLab

The Conexiones improbables platform conducts training activities aimed at three specific sectors:

Artists and Creators

Companies and Organisations

Process mediators and drivers of innovation

## Appendix 3

Interviews with selected companies and cultural organisations:

- Michal Hladky (Košice Creative Center)
- Marie Kinsky (SE.S.TA)

### **Interview with Michal Hladky**

*N. Nazarova: What are the current projects and activities in Creative Industry Košice?*

M. Hladky: The current projects are: Education, Mentoring, Creativity for Business, Mobility, Conferences, Research, Open calls for artists and entrepreneurs and UNESCO.

*N: Could you tell more about Creativity for Business program?*

M. Hladky: Currently, we are actively approaching businesses. We have know-how cases which we are presenting to the companies. Every time the negotiation with companies has different formats.

*N: What is the main idea behind this?*

M. Hladky: The main idea behind this is that we represent Culture Creative Industries. This is how we open new markets or doing advocacy on behalf of Culture Creative Industries in other sectors. It means that we introduce them, we facilitate the whole process, basically we lobby and advocate towards the mutual collaboration between arts and business. The whole thing is based on what I called "**Authentic experience**". It is like the company is not commissioning the work, company is collaborating, so it is co-creation process. They can both work on a certain topic which is selected by the company. For instance, now we are opening a **Design Lab**, which is an educational program for designers, at the same time we are seeking for problems/or whatever could be addressed/ which the companies are giving. Together with artists the companies will solve the problems or work on real case studies (real business case). These types of mixing and collaborating we are using it in different aspects of own company, as purposeful, sustainable, permanent effect which we have in our heads. Every time we connect those different sectors we are trying to do so. Sometimes it can be co-creation project, sometimes we introduce artists and the companies commission the projects, as a result they can create a product together or Creative Industry Košice do some activities with the company. We have the project, called **Invisible Hotel**: Creative Industry Košice is collaborating with the hotels in the city. It is a 3-letteral collaboration: hotels + Creative Industry Košice + artist/architect/designer. We have rooms in different hotels with a special topic, special design, special welcome package or representation of a local productions. It is a running operation! We provide accommodation with a special added value, presenting city, presenting different stories, companies, organizations, hotels and

local producers. This is something which can be called **cross-sectorial collaboration**, and at the same time it is marketing/cultural product and it is something what is sustainable, it has a business model.

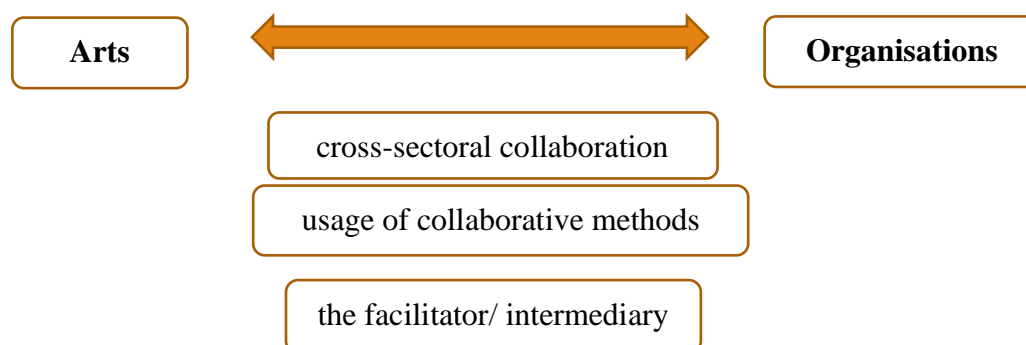
*N: How else do you use the cross-sectorial collaboration?*

M. Hladky: We use it also in Erasmus for young entrepreneurs, which means if you are entrepreneur in Culture Creative Industries you can go somewhere to other sectors and test your product, your business plan. Every time we can, we do cross-sectorial collaboration. It is not as intensive or focused as for example in **TILLT from Sweden**, they were doing it for 20 years already. We are one project with them which is about artistic residencies, on cross-sectorial collaboration. In Spain in the city called Victoria-Gasteiz, which is near Bilbao, there is also organization **Conexiones Improbables**. They did hundreds of artistic residencies in businesses.

*N: In context of collaboration between arts sector and business, what is the role of education? Could it be beneficial for both sides if the artists are delivering educational content to businesses or if they are collaborating together in the educational format? What is the difference of this communication and the cross-sectorial collaboration?*

M. Hladky: The first thing that you have mentioned sounds more like: special skills delivered by artistic organizations to the businesses and it is different from the cross-sectorial collaboration.

**The first one** is just one way: you as an artist is providing special knowledge or training to the businesses and the question is where the business can leverage or value/ or use it for anything in their business model. In terms of presentation skills, negotiation skills, teambuilding, leadership where certain creative industries/ creative sectors could deliver to business. It is endless: you can use skills of graphic designer to work with information, interpretation of information or symbolic language. You can use copywriters to write presentations for companies or speeches for politicians. This could be transferred for the businesses, but it is one way! They are not working on a common product or service or business model innovation, it is just optimization or improving in certain ways.





What we (Creative Industry Košice) are interested in the process when you don't really know where you are heading, but you are heading there together; it is a co-creation project or process. As an entrepreneur, you know that you have skills, resources, you analyzed and segmented your audience, your mission and vision of the company. You know where you want to go, but you don't really know how to go there, or you are not sure whether it is a right way to go. At this moment, you use artist or creative person to challenge that situation, to work with you together and this is also a collaboration, we use collaborative methods. It is not I am teaching you but we have a mutual dialogue.

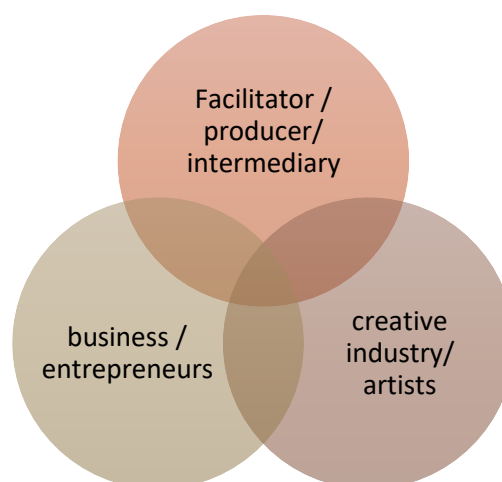
N: What is the success of such collaboration can be identified?

M. Hladky: The model in this structure of collaboration is that we (Creative Industry Košice) are the third party. There is

- 1 – artists / creative persons
- 2 – entrepreneurs / business
- 3 – third party / facilitators

For us the success is that collaboration has happened and it has delivered something. But you have to ask the businesses and don't usually do the follow-up research (Which companies are doing the follow-up research?). However, obviously, you can see that some cases ended up in successful collaboration and the product already exist and it operates during a few years. But we don't really do the research as we end when the collaboration ends.

Model of collaboration



Why do we need this collaboration?

For creative sector/ cultural organisations it is the way of how you innovate your business model not only within the organization but also via ***cross-sectoral collaboration*** with businesses on the relevant issues, for instance new technologies, artificial intelligence. Something what can be called ***cross-sectoral collaboration*** at the same time is a marketing/cultural product, and it is something what is sustainable, it has a business model.

### ***Interview with Marie Kinsky, (SE.S.TA)***

N. Nazarova: I would like to present you two directions of collaboration between arts and businesses: The first one - the arts are providing special knowledge or training to the businesses. It can be in terms of presentation skills or team building. Special skills are delivered by artistic organizations to the businesses. The second one is cross-sectorial collaboration - co-creation project or process between artistic sector and businesses. It is not I am teaching you but we have a mutual dialogue. What direction you are working with in SE.S.TA?

Marie Kinsky: We are working with corporate sector a lot on different levels. I had also a possibility of moderating a team of managers who wanted to improve their skills as managers. I saw the problematics which managers have: they were solving a lot in artistic field in an instant composition. It was something near by the needs which these managers had. Then there are a lot of assets, mainly what I am interested in, which kind of skills you are developing as an artist which are also necessary for a manager. Then you have also all the capacity of artistic project which are very often team project, you have a small or a big team of people aiming the same thing and having to achieve in a very short time something. Mainly we are talking about works in performing arts.

N. Nazarova: What are the main activities of SE.S.TA?

Marie Kinsky: Our main goal is to accompany development of artists, knowing that we are mainly working with professionals and on the artistic field. We are not so much helping artists with the productions or administrative tasks. Our main goal to help the artists to have their art work in hands. We are working with 4 categories of professionals: teachers, choreographers, performers, critics. Each year we have one event which is more dedicated to one of these professions. The way to do it first of all in the international field, second, we are doing it in interdisciplinary ways, when we are bringing together the artists and specialists from other fields such as architects, scientists or educational field. It is important to highlight that we are mainly focused on dance, however we have

collaborations with music and visual arts. So, these are the cross-fields on which we are primarily focused.

N. N.: If we take an example of projects with architects. In most of the cases these are collaborations with individuals or organizations?

M. K.: It can be both. Each year we have a Symposium, which is organized by teachers of architecture universities. The architects are working with different elements as well as body. We have also a **project called "Incubator"**, where we are gathering different kind of professionals as architects, dancers, scientists, concentrated on one topic. We let those people sharing their know-how, what they are searching for, where they have the problematics. We are moderating their encounter; the aim is the transfer of knowledge and the transfer of capacity from one field to the other one. How we are working for the dance community? It is internationally, in each activity we have half people from Czech Republic (working in ČR), half – from abroad.

It is mainly during our Incubators we are working a lot with scientists. Fascinating projects in this field are happening regularly in **Lucerne** in physical research center between Switzerland and France. It is a physical research center about nuclear physics, atoms. There is also a project about Antarctic with artists and scientists' mission which lasted for 3 months. The topic for artistic project was about where smoothness can appear in very extreme conditions.

***Interview with Maria Mebius-Schröder, project and process manager in TILLT (Sweden), artist***

Nadezda Nazarova (N.N.): *Who is a process manager in TILLT? What is the role this person in the projects carried by TILLT?*

Maria Mebius-Schröder (M. M-S.): Process manager is an intermediary, the person who works with communication, trust, understanding of the purpose of the process from both the artist's and customer's perspectives.

Nadezda Nazarova (N.N.): *From 2002 till 2014 Swedish organization TILLT worked with a broad range of companies using the method of artistic interventions, however in 2014 TILLT made a shift from large scale into the particular areas and focus on climate issue, gender equality, elderly care development, diversity (inclusion and intercultural approach) and organizational development. What is the difference of work of process manager in TILLT before 2014 and after?*

Maria Mebius-Schröder (M. M-S.): Before 2014 we were working with all kind of topics. The starting point was to ask the customer 'What are your obstacles or demands? Out of the answers the process manager may identify the fields and directions of the process.

After year 2014 we made choices inside TILLT, we chose to work with the five topic areas: organizational development, climate issue, gender equality, elderly care development, diversity (inclusion and intercultural approach). Out of these topic areas we searched for partners and later we go into the deeper analysis with the partners about their obstacles and demands. Before 2002 we were more working with businesses and now we are more collaborating with such bodies as NGOs, municipality and others. It is more like society development from tax money. But we are still working with the business field but not as frequently as before, because of the topics which TILLT is focused on now. However, one of the topic area is organizational development and in that area we can work with any type of organization/company.

*N.N.: Why did TILLT focus on that particular five topic areas? It is because of TILLT employees' personal interests?*

M. M-S: Because we are just 6 people and we have to be connected to our own driving forces with so few people in the company. At the same time we need to see the bigger picture. What we see around us, the reality change is very influential. Also what we are interested in – is a contribution into society. Combining those 2 components - personal driving forces and bigger picture – is a successful strategy for motivation and to have things done.

## Appendix 4

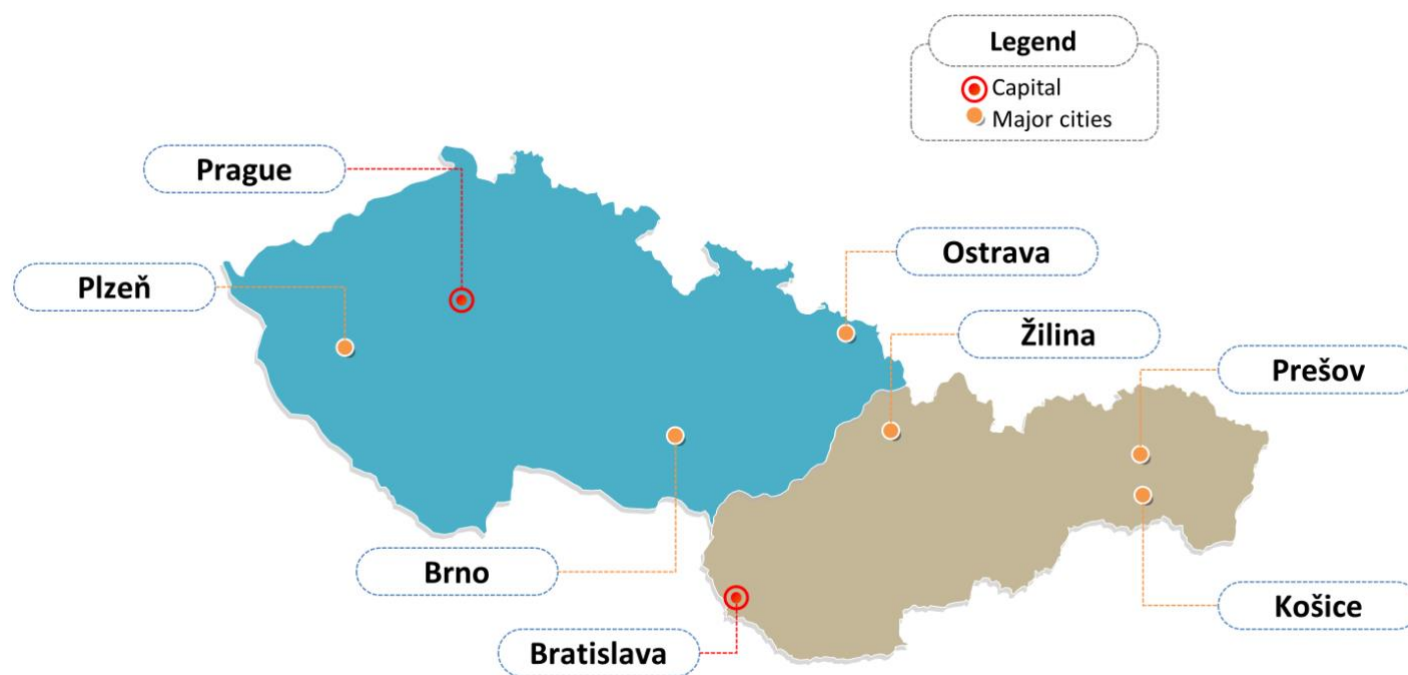
### Best practices of cross-sectoral collaborations between the arts & organizations in Europe

organisation	country	aims	potential "values-added"	scale	impact	link to the project
1. Conexiones improbables	Spain	a Platform that promotes and develops Open Innovation projects through collaboration of companies and or organisations with the creativity and expertise of artists or creators. The goal is to encourage exploration processes to innovate and transform organisations through artistically and culturally based experiences	<ul style="list-style-type: none"> <li>- creativity</li> <li>- diversity</li> <li>- sustainability</li> <li>- high added value</li> </ul>	more than 200 collaborated projects during 2010-2019	<ul style="list-style-type: none"> <li>-the results are presented in a document of over 80 pages ideas applicable to the company</li> <li>- Media impact for Fagor Electrical appliances company: almost 4,000 new followers were attracted</li> <li>-specific impacts for each company</li> <li>- educational impact: a report on teaching innovation</li> </ul>	<a href="#">CI</a>
2. Arts at CERN	Switzerland	At Arts at CERN they pioneer new ways of bringing together artists and scientists, lead the conversation about art and science, and support artistic innovation and openness to research environments. It is valuable also for business and enterprise.	<ul style="list-style-type: none"> <li>- innovations for business</li> <li>- research field &amp; space for artists</li> </ul>		<ul style="list-style-type: none"> <li>- innovations for business</li> <li>- new artists-entrepreneurs will be established with a possibility of producing their works</li> <li>- Taking into account both real and virtual audiences reached through the activities in CERN, as well as media coverage and social media, in 2014 alone the programme had potentially reached over 14 million people, not including the coverage achieved through the CERN press office.</li> <li>- Economic impact: By January 2015 CERN had raised 4.1 m CHF (3,599,216.62 Euro) both internally and externally, in cash and in-kind support to develop the programme and secure its future.</li> </ul>	<a href="#">CERN</a>

3. TILLT	Sweden	TILLT creates projects in which artists and organizations meet to develop creative and innovative processes, around topics such as communication, innovation development, idea generation, leadership, values and diversity.	<b>Their focus areas 2018-2019</b> Organizational development; Integration; Elderly care; development; Gender equality; Climate development	overall 172 projects with artists included 17 international projects	<b>For artists:</b> -For TILLT collaboration with artists is the foundation of their work. TILLT offers assignments to 10-20 artists annually. Their goal is - 20% of sales give to artists. <b>For companies:</b> - The result usually consists of new insights, a change in attitudes, improved interaction and a more open atmosphere -TILLT made a research and published a report in 2009 "Transforming organizations with the arts"	<a href="#">TILLT</a>

## Appendix 5

Mapping of cross-sectoral collaborations between the arts and organisations (especially SMEs) in the Czech Republic and Slovakia



## Czech Republic

### ★ Prague

*Collaborations between selected Industries (Design, Fashion, Crafts, Music, Architecture, Art, R & D, Video Games) and organisations*

1. Czech Design\* [assistance companies and institutions to find designers] <http://www.czechdesign.cz/>
2. Lasvit\* [Czech manufacturer of luxury lighting structures, glass installations and lamp collections. Collaborating with many companies and designers] - <https://www.lasvit.com/>
3. FAMU's CAS [Center for Audiovisual Studies] <https://cas.famu.cz/en/center-for-audiovisual-studies/>
4. Nano Energies (Nano Energies Trade; Nano Green; Digital Energy Services) and collaboration with architects <https://www.nanoenergies.cz/>
5. Nano Energies and collaboration with fashion designers <https://www.nanoenergies.cz/>
6. Preciosa [A leading international glass manufacturer. Collaboration with National Theatre's Swan Lake and A Bouquet] <https://www.preciosa.com/en/preciosa>  
<https://www.preciosa.com/en/news/the-national-theatres-swan-lake-and-a-bouquet-shine-with-preciosa>
7. Bohemia Interactive [a key player in the PC game entertainment industry. Incubator and collaborations with companies] <https://www.bohemia.net/>

*Collaborations between Performing arts industry (Theatre/ Opera/ Dance/ Ballet) and organisations*

8. The Forman Brother's Theatre [collaboration with C.S. CARGO for "Obludárium" Freak Show] <http://www.formanstheatre.cz/aj/>  
<https://www.cscargo.cz/en/article/detail/29?sidebarArticle-vp-page=5>
9. Centre for Choreographic Development SE.S.TA. Collaborative project between dance, artificial intelligence and business. <https://www.se-s-ta.cz/uvod.php>
10. Mária Júdová and Andrej Boleslavský. Project DUST [exploring VR as a medium for contemporary dance] <https://www.creativeapplications.net/vvvv/dust-exploring-vr-as-a-medium-for-contemporary-dance/>
11. Musical Elixír života [Elixir of life] and company Wobenzym [collaborative project]



12. Interactive exhibition ORBIS PICTUS PLAY and company Wobenzym [collaborative project] <http://www.orbis-pictus.com/>



Zlin

13. The Business Incubator in Zlin <http://inovacnipodnikani.cz/en/the-business-incubator/>

14. Interactive exhibition in Zlin Castle: ORBIS PICTUS PLAY and company Wobenzym [collaborative project]  
<http://www.zlinskyzamek.cz/orbis-pictus.php>



Plzen

15. Creative Incubator DEPO2015 <https://www.depo2015.cz/en/kreativni-inkubator-a20>



Broumov

16. Broumov monastery. Educational and cultural centre [educational programs and seminars for firms]  
<https://www.klasterbroumov.cz/en/firemni-vzdelavani>

## **Slovakia**



Košice

17. Creative Industry Košice [collaborative projects between arts & businesses] <https://www.cike.sk/project-category/creativity-for-business/>

18. HB Reavis company [co-working/lab/creative hub called HubHub. Collaboration between creative businesses & creative people]  
<https://hbreavis.com/en/>

**Lasvit\*** presents itself as a proud Czech manufacturer of luxury lighting structures, glass installations and lamp collections. Lasvit's philosophy comprises three fundamental pillars: light, design and experience. And it meets them to a T. Nobody can resist a look at these designer lights.

**Czech Design\*** - a non-governmental organization whose goal is to inspire the Czech public and businesses to design and show them the way to work with designers.

## Appendix 6

MA Thesis Timeline Part 1: Research and presentation based on the projects in Czech Republic. January – June 2019. (7 interviews)

	January	February	March	April	May	June
Indicate general area of research	done					
Clarify Purpose Statement, Problem Statement	done					
Research methods Research limitations	done					
Review of the literature			done			
Phase 1: Mapping best practices and mapping CR and Slovakia case studies			done			
Interviewing respondents: Tereza Raabova	done					
Michal Hladky (Košice Creative Center)		done				
Petr Rokusek (Nano Energies)				done		
Zuzana Demlova and Marie Kinsky (SE.S.TA)			done			
Petr Šidlo (company "Direct people")				done		
Jan Školník (Clašter Broumov)				done		
Tiago Prata (TILLT)				done		
Phase 2 Evaluation of interviewing and case study results				done		
Summary of findings					done	
Conclusions					done	
Recommendations for further research					done	
Presentation of the project research						done

MA Thesis Timeline. *Part 2: Internship in Sweden, Gothenburg, TILLT. January – September 2020.* The actual time of the internship in Sweden at TILLT: 1<sup>st</sup> of March- 5th of July 2020 (16 interviews)

	February	March	April	May	June	July-Aug	September
Preparation for the internship in TILLT (Sweden)	done						
<b>Phase 1:</b> Start of the internship. Research of TILLT's materials and projects		done					
Working with the project 'Borderline Offensive'. Lead manager-Tiago Prata			done				
Interview with Tiago Prata, international project manager/Tillt					done		
Interview with Maria Mebius-Schröder, project & process manager/Tillt				done			
Interview with Nina Kjällquist, project and process manager/Tillt				done			
Zoom interview with Veera Suvalo Grimberg, Danskompaniet Spinn/ Sweden				done			
<b>Phase 2:</b> Case study 'Creative Force Russia' (CFR)						done	
Research and analysis of the reports, articles from SWE and RUS				done			
SWOT analysis for Creative Force Rus			done				
1.Zoom interview with Russian dancer, Alexandra Dolgova			done				

2.Zoom interview with Russian actress, Kolya Neukoelln			done				
3.Zoom interview with Russian theatre director, Ada Mukhina			done				
4.Zoom interview with Russian theatre director, Leonid Prokofev			done				
5.Zoom interview with Swedish artist, Carl Olof Berg				done			
6.Zoom interview with Swedish dancer, Linda Wardal				done			
7.Zoom interview with Swedish artist, Sofia Sodergard				done			
8.Zoom interview with Swedish academic, Kajsa Widegren				done			
9.Zoom interview with Finnish academic&producer, Anita Parri				done			
10.Zoom interview with project manager, Elena Leskova (St. Petersburg)				done			
11.Zoom interview with Swedish expert in international relations, Julia Kjällquist				done			
12.Phone interview with Municipal Ombudsman in Stockholm				done			
1 <sup>st</sup> Project meeting with TILLT managers				done			
Preparing the target group analysis				done			
Writing the Communication plan					done		

Preparing the Evaluation plan					done		
Making the presentation of the project CFR					done		
2 <sup>nd</sup> Project meeting with TILLT managers					done		
Preparing the Financial plan					done		
Engaging the partners of the project					done		
Writing the application for Creative Force program						done	
3 <sup>rd</sup> Project meeting with TILLT managers					done		
<b>Phase 3:</b> Evaluation of the internship's results for TILLT and DAMU					done		
Evaluation of the internship for Erasmus + program					done		
Summary of the findings from the research in Czech Republic and Sweden					done		
Conclusions					done		
Completion of the Master's Thesis						done	
Preparation for the Master's Thesis defense						done	
Defense of the Master's Thesis							done

## Appendix 7

The first mapping of producers and their role of cross-sectoral collaborations between the arts and organizations (artistic interventions) within Europe. Data analysis from the Creative Clash Mapping 2012 report.

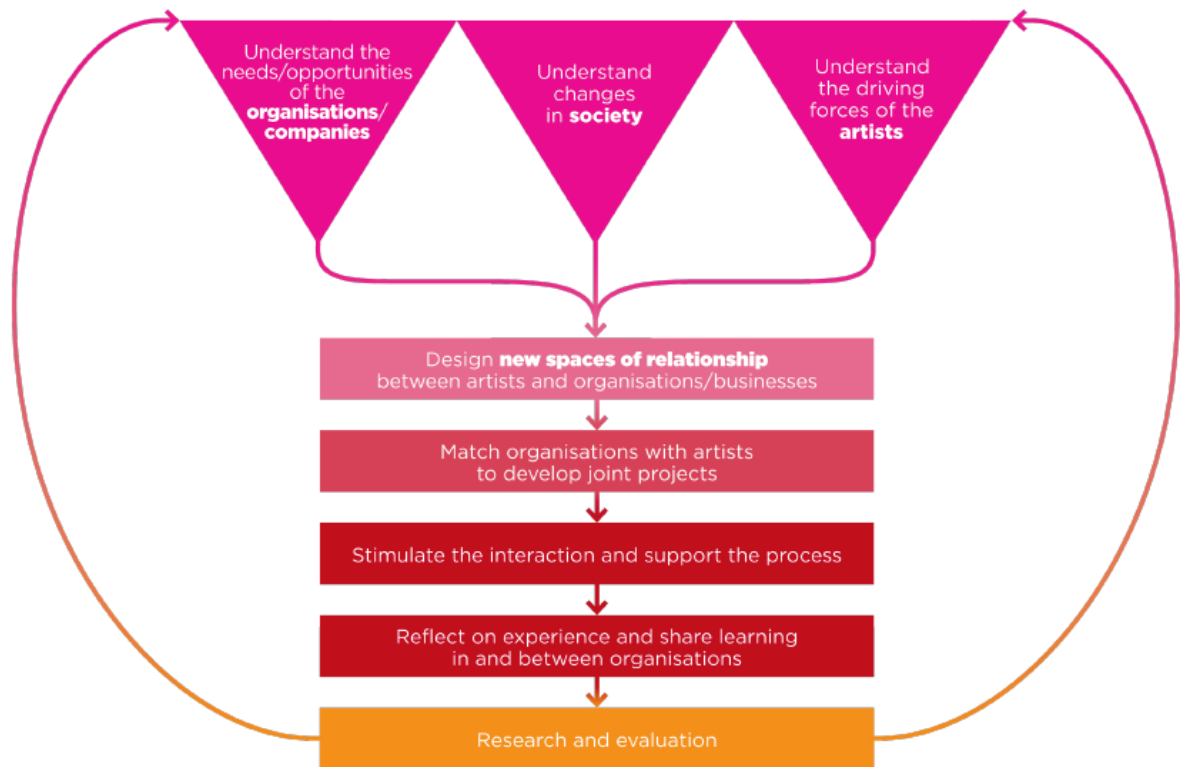


Figure 1: The role of the producer of artistic interventions.

## Appendix 8

*Swedish policy suggestions from project 'FORA' (page 1)*

### **Citizenship education**

#### **Policy recommendation for EU level**

#### **Application of multiculturalism in pre-primary, primary and secondary education strategies as a tool for integration**

##### **WHY?**

To be able to benefit from migration, the EU needs to find a way to better cope with its diverse and multicultural societies through more effective integration of migrants. EU countries are struggling to find the best model to promote the concept of "citizenship education," which encourages national unity and cultural understanding while acknowledging and celebrating ethnic, religious, and cultural diversity. Migrants in the EU are usually confronted with multiple forms of *discrimination due to the lack of knowledge and prejudice.*

Schools are an important channel through which to promote multiculturalism, social cohesion and address community issues of inter-cultural, inter-religious, or inter-ethnic relations. If education policy is not sensitive to the issue of multiculturalism and social cohesion and does not incorporate the perspectives of key stakeholders, it can be divisive and alienating, contributing to segregation and injustice.

##### **HOW?**

###### **EU should:**

- Collect and promote Best practice on multicultural education programmes from the European Union Member States and other countries.
- Issue concrete recommendation to Member States on how to include multicultural perspectives in different education programmes.
- Develop training manuals for teachers and school administrators to assist them in understanding the importance of promoting coexistence in the school system and classroom.

Symbol picture is coming soon: Unity within diversity

## Appendix 9

SWOT analysis: Gender equality in Russia in 2020 and relevance towards the topic from society and the arts. Prepared by Nadezda Nazarova





SWOT analysis: Gender equality in Sweden in 2020 and relevance towards the topic from society and the arts. Prepared by Nadezda Nazarova



## Appendix 10

<p><b>Phase/WP</b></p>	<p>1 connect gender/feminism-active practitioners in SWE and RUS          2. find and connect academics/historians/experts in gender issues in SWE and RUS          3. create a dialogue between them with practical and artistic outcomes          4. identify the participant group</p>	<p>2 Implement pilot activities          Theatre practice – as the framework and tradition          Voice practice – as the method.          Voices of women, voices of men, voices of genders.  <u>Activities (pre):</u>          -announce the open call for participants          -interview/talk shortly to participants (?)  <u>Activities with the artists&amp;academics:</u>          -lecture and discussion with academic/historian and participant group          -simulator workshop with theatre and voice artist &amp; participant group          - make documentation</p>	<p>3 Main Phase          - In 2020/2021 - 1 simulator workshop (3 days), final showing, final discussion, create a logo, sticker, a message for future work   <u>For Future</u>          -Artistic Residency in RUS (Swe and Rus artists)          - Artistic Residency in SWE          -workshops for local communities (?)          - rehearsals of the performance (musical performance?)          -showing in SWE and RUS</p>	<p>4 3-days workshop and premiere of the performance</p>
<p><b>Focus</b></p>	<ul style="list-style-type: none"> <li>• Create meeting and learning space for people interested in the topic</li> <li>• With facilitator present the idea of the project; do the anchoring</li> <li>• Present the timeline, framework</li> <li>• Discuss the budget</li> <li>• Construct the Activity Plan together with academics, artists and core participant group</li> </ul>	<ul style="list-style-type: none"> <li>• Research in history of the topic.</li> </ul> <p>Through historical view collect the facts, map the historical trajectory in the past and present days.</p> <ul style="list-style-type: none"> <li>• Research the artistic methods in the territory of theatre and voice practice</li> <li>• Create a strategy</li> <li>• Clarify the aims, the tools and the timeline</li> </ul>	<ul style="list-style-type: none"> <li>• Work with local contexts, history</li> <li>• Work with artistic methods</li> <li>• Discussion club</li> </ul>	<ul style="list-style-type: none"> <li>• Organize final event – Showing and discussion to highlight the meaningful subject for theoreticians, critics, academics, students, gender-activists</li> <li>• Raise the awareness of the topic among experts and general public</li> <li>• Reflect upon the image of RUS gender equality topic and image of the woman in RUS society</li> <li>• Change the image</li> </ul>

		<ul style="list-style-type: none"> <li>Find a rehearsal space and space for the final show (<a href="#">New Stage Media lab</a> in Alexandrinsky Theatre – sound artists&amp;performers)</li> </ul>		<ul style="list-style-type: none"> <li>Present the results of the whole project</li> </ul>
<b>Target Groups</b>	Artists; researchers or experts; cultural institutions; activists and representatives of key orgs	Academics, theatre directors, artists, singers, musicians, performers, mamas&papas, young families? students	Artists and participants	Academics, artists, participants, general public, contemporary music lovers, young families, lonely mothers, anonim alchogolics clubs'participants
<b>Activities</b>	1-day kick-off meeting (informal), 1-discussion, short presentations from participants 1 mapping of problems/needs, 1 brainstorming on pilot actions , 1-workshop (3 days), 1- final performance showing, 1- blog, 1- video documentation, 1- interviews session on the first day of meeting	Overall in 2020/2021: 4 days of work in St. Petersburg	<u>For future:</u> 1-Artistic residency in St.Petersburg (3 months/ 6 months?) 1-Artistic res in SWE (3 months/ 6 months?) Rehearsals (1 week per month, 3 months?) 2 performances: 1 in RUS, 1 in SWE	1 Informal meeting (mapping) 3 days workshop 1 Performance showing 1 Documentation video presentation
<b>Results</b>	10-15(number of) participants + 8 people core group + 1 mapping of gender parity problems formulated by community + 5? ideas for pilot projects + 1 package of stickers or created logo	-Knowledge exchange - SWE-RUS dialogue construction		Present final goals Present the performance Pitch for future development