

Annexes

to Study of Collaboration and Innovation

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Annexe 1

Mapping of CCIs cross-sectoral innovation in the Northern Dimension countries

This document is an accompaniment to the *Study of Collaboration and Innovation in the Northern Dimension Countries* by Dr Petya Koleva, a key output of the project “Cross-sectoral cooperation and innovation within Creative and Cultural Industries - practices, opportunities and policies within the area of the Northern Dimension Partnership on Culture”. Research methods, core objectives and findings are presented in the study.

In total 121 cases are included in this document, they are grouped in three main domains of cross-sectoral innovation initiatives corresponding to the themes of the Experts’ Focus Groups held during the course of the project.



Image: The mapping of cross-sectoral innovation in the ND countries took place between March and November 2020. In total there are 121 cases, including primary source information and secondary source data.

Each of the Northern Dimension countries is represented by a minimum of seven cases of cross-sectoral innovation.

They are presented in three sections:



CCI Connectivity and Cross-Sectoral Innovation
(pp 4–23)







CCIs Innovating Traditional Industries
(pp 24–45)



CCIs engaging with Well-being agenda
(pp 46–60)

In some contexts, there is considerable experience of cross-innovation policy support, records and analysis. Wherever possible the cases include details of these aspects:

-  background to initiative
-  specific innovation activities
-  challenges faced and solutions
-  impact analysis / developments

A good number of the documented cases may be considered pioneers in establishing long-term platforms for cross-sectoral innovation. In view of this, the project has dedicated additional attention and effort in order to provide **an open-access, web-based resource – ndpccrossinno.eu**

It is accessible to anyone and uses an engaging story-telling approach. The project has foreseen that it will be live for at least 24 months after its launch and be used as a resource as well as an informative policy tool. Detailed information on the online expert groups as well as the policy briefs can also be found there.

The project team, composed of Terry Sandell, Petya Koleva, Yulia Bardun, Signe Adamoviča, Liene Lesiņa, and Michela Di Nola would like to thank all the contributors.



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1. CCI Connectivity and Cross-Sectoral Innovation

A large segment of the mapped 121 cases, 43 of them (35% of the total), addresses the objective of improving the connectivity between CCI professionals, CCI organisations and other sectors with the aim of empowering cross-sectoral collaboration for innovation. Primary sources information is presented first.

KEYWORDS: *collaboration, cross-innovation, facilitation/mediation, initial phase of innovation, prototype, legal framework, database, internationalisation, design, manufacturing, circular, commons, gamification, data, science, tourism, sound, fashion, urban, festival, ecosystem, virtual, creative growth, remuneration, monitoring, evaluating, non-technical, digital, value chain, innovation camps/lab/policy, EU, Arctic, Barents.*

1. THE “CROSS INNOVATION HUB” AT HAMBURG KREATIV GESELLSCHAFT

Germany

The “Cross Innovation Hub” at Hamburg Kreativ Gesellschaft supports successful cooperation between actors from different sectors.

Barriers: The initial challenge was to establish a network with industrial companies from diverse sectors such as aviation, health or life sciences. Hamburg Kreativ Gesellschaft is a public agency for creative industries and had no experience with other industries before. Also networking with small and medium sized businesses (SME) is a challenge due to the fact that these companies normally have limited resources for innovation processes. All partners which are not from the creative industries pay a fee to participate in the cross-innovation hub prior to experiencing its impact. The next big challenge is the focus on the initial phase of the innovation value chain, which bears the highest risks (from idea development to first prototype). It can then take up to several years until the market benefits can be reaped. Big companies that the hub has worked with include CISCO, Jungheinrich Group-trucks, GEA-valve producer, tesa, TUI etc.

Format: Facilitation methods are being developed internally, especially for cross-sectoral innovation. The methodology includes creatives going on site-visits to industry partners to get to know their work processes and challenges, meetings on defining needs etc. In order to have participants work in interdisciplinary teams, cross-innovation processes are specially set up. To successfully collaborate in these kinds of open-innovation processes a legal framework is a prerequisite. It includes non-disclosure agreements and contracts that detail co-ownership and certain rights for each participant (creative and non-CCI entity). The initial input to set up a new cross-innovation format is sometimes coming from the creative industries, sometimes from other industries. The team of the Cross Innovation Hub then develops a format suitable to the required needs. The formats can vary a lot, some processes can last up to six months, some take just a day. The input of the creative professionals (both self-employed or employed creative experts) are remunerated on the basis of a day fee.

Impact is assessed via records and monitoring of the number of creative professionals who later establish work relations with the companies, longitudinal surveys (six months later) following up with companies on the progress of the product line; qualitative self-assessment by teams on category of innovation (degree from incremental to radical) and the market potential.

In order to further draw attention to the importance of non-technical innovations, the Cross Innovation Hub in co-operation with Science Scout Hamburg has developed an indicator system to measure non-technical innovations. Hamburg Kreativ Gesellschaft, an institution of the Free and Hanseatic City of Hamburg is a 100% publicly owned, private company of the city. It houses the Music WorX Accelerator, a publicly funded accelerator. Hamburg Kreativ Gesellschaft also hosts the Cross Innovation Hub which is funded by ERDF for the duration 2016-2022 with support from the City of Hamburg and the private sector.

kreativgesellschaft.org/uber-uns

kreativgesellschaft.org/en/cross-innovation-hub

2. CREVE – CCI VIRTUAL BUSINESS SERVICES AND LEARNING ENVIRONMENT FOR ENTREPRENEURSHIP

Finland

Creve was developed and is managed by Humak University of Applied Sciences. Creve has built a strong nation-wide network and a solid knowledge-platform over a decade of realising activities in partnership with other universities, public bodies and the CCI businesses, mostly SMEs, in Finland. In 2018, Creve started offering creative competence services in the virtual domain using a dedicated app and an online platform to operate spaces for virtual collaboration.

In 2020 Creve facilitated a pilot business competence accelerator programme through strategic design in co-operation with Design Forum Finland. It is a five months' programme of foresight and strategic design in business which brings together professionals from different fields with the aim of finding a solution to a real-life business case by co-creating a development plan, applying for funding and agreeing on further collaboration. A multidisciplinary team behind each case consists of a business case owner, a strategic designer & branding specialist, a business/finance advisor and RDI-specialists from universities. The key challenge was to establish a good match for the cross-sectoral collaboration so that it could be continued also after the programme. It took four months to build the best teams. The accelerator included five contact days together with all teams and a team-based development process between the contact days across the timeline of five months. The strategic design company in each team was responsible for one of the contact days, which was a good way to share knowledge, cases and best practices between the five teams.

Providing only-online services together, nationwide and internationally, resulted in user growth from the average of 650 per year to 3000 active online users in the last two years. Creve started its international growth with a few key organizations in Finland, Sweden and Germany. Its platform attracts interest in Iceland, the Russian Federation, Netherlands and Denmark. One notable virtual service offered by Creve is a weekly group discussion. During the event entrepreneurs can receive guidance and have conversations about creativity in business-related topics. It takes place every Friday of the week and every second Friday in English. The themes explored vary from how to engage with circular design to business cycles. Creve has launched a new-get together concept, a Virtual PUB, which means virtual lunch breaks every Friday. It also includes after group guidance and twice a month virtual international after-work meeting for CCI entrepreneurs.

The barriers to Creve's development were tied to its original attempt to draw up the model, find the first interested partners and try out the first co-operation activities with customers. Continuous funding and lead organisations/providers with a strong strategy were needed to build an effective and sustainable networks, co-operations and services.

Creve has developed five key outputs:

- 1) A model of co-operation/networks for nationwide CCI organisations and services linked also to international CCI networks, especially CCI Incubators and accelerators.
- 2) New CCI virtual business services such as peer-to-peer guidance, after work, lunchtime, personal- and team-based online education for entrepreneurship, training programs for CCI business projects and accelerators for boosting creative competence/strategic design and foresight competence for traditional industries.
- 3) Concepts and tools for measuring and evaluation of potential of entrepreneurship, business plan and products. Creve is building a new evaluation tool for CCI businesses which would also monitor the impact of its own services on the learning process and the entrepreneur's personal development.
- 4) Innovation concepts for HUBs, for example, a creative survivor camp for entrepreneurs.
- 5) Materials, tools, videos and communities for entrepreneurs to utilise.

Creve's virtual business services were developed in Creve 2.0. The Cross-innovation business services and network development project, were funded by the European Social Fund and there are seven project partners involved - universities and CCI operators around Finland. Creve works intensively with Finnish CCI organizations such as Music Finland, Design Forum Finland and CCI funding bodies. Creve will continue to build a stronger network and co-operation with Finnish and international CCI organizations/service providers. Its future focus is on improving learning skills, virtual learning environments, peer to peer services, provider networks, communities and sharing competence between entrepreneurs, business advisors and lecturers in CCI – nationwide and internationally. It is strongly focused on foresight and how to utilize creative competence in traditional and service industries, building multi professional teams, cases, training programmes and platforms for anticipation, innovations, business development and learning. It is involved in the "Portobello People" initiative that aims to establish a strategic business network of culture incubators in the Nordic and Baltic countries. NDPC also participates in it.

www.creve.fi/enwww.creve.fi/en

3.

NARVA CREATIVE HUB "OBJEKT"

Estonia

Narva creative hub OBJEKT operates in the North-East region of Estonia, which has a very diverse population (150 different nationalities) and is a region traditionally dependent on industries related to oil-shale extraction, shale oil and energy production. Many of its industrial communities grew around the big factories and plants that were attracting highly educated specialists who transformed the region into the most industrial region in Estonia. Today almost 50% of employees are working for large industries. In 2013, considering the decline of traditional heavy industries, the notion of CCIs as a change-factor for the region was introduced. Initially it was promoted via public workshops and in 2016 the first Estonian Russian hackathon on Innovation was organised in Narva which is still the biggest event there. The winner created an app that simulates an Estonian language environment.

OBJEKT was opened in January 2020 after a local animation studio, a design studio director and the innovation expert Jana Budkovskaja decided to create a physical space focusing on CCI innovation. An independent theatre VabaLava joined this group and this is how a huge building was transformed which houses the independent theatre, a house of Estonian language and the multimedia incubator-hub OBJEKT. Construction works were partially covered by EU structural funds. OBJEKT Narva, unlike other incubators, does not only serve companies since the CCI sector is still emerging in the region, but it operates through growth programmes for would-be entrepreneurs developing a specific sector. One of the most successful programmes was focused on the fashion sector, offering local candidates the know-how of fashion specialists over a period of three months www.creativenarva.com. In total 18 teams were finalists. To date five of the teams are operating as fashion brands of which three are CCI companies in Narva.

Another programme is focused on independent theatre and innovation offering teams access to new technologies in sound and visual mapping objekt.is/projects/teatrikus During the 2019 edition over 65 persons were identified to get direct support (mentoring, consultancy etc) from OBJEKT. KPIs are introduced by the team, for instance to assess the degree of diversifying reach to participants or public in the various programmes.

objekt.is/projects/incubation

Jana Budkovskaja also initiated the first European tech-ideas prototyping fund Prototron, which was established in 2012 by Swedbank of Estonia, Tallinn Technical University and Tallinn Science Park Tehnopol. In 2020 Prototron is hitting 1million EUR of investment into 75 early-stage teams. In 2020 it is becoming a panBaltic region incubator.

prototron.ee

4.

THE SCIENCE AND ART CENTRE "BREWERY"

Latvia

The Science and Art Centre "Brewery" is developed by the Institute for Environmental Solutions (IES).

IES is an international research, development and innovation organization that strives to develop innovative solutions for complex environmental challenges by employing a multi-stakeholder involvement. Its core focus is on smart technologies, environmental data, human data and territory research. Since 2013, IES has owned and managed the Science and art centre "Brewery" in Cēsis, Latvia. The plan for the brewery is to become an international centre of excellence where science, art and engineering can be fused together to address environmental issues.

The spark for the inter-sectoral dimension engaging artists/creative professionals was the discovery that artists were able to use visual tools that highlighted scientific and research questions in the scientific data that were not visible using the scientific approaches to solve environmental problems. The team now involves also artistic, social, culture, philosophy expertise and runs tests via hackathons and prototyping. The main indicators of impact include new and novel types of partnerships, new service/production niches, new competences of the team, new projects and methodologies.

The main barrier faced in implementing cross-sectoral initiatives has been to find methods and communication tactics for scientists, artists, professionals, innovators to listen to each other, really work together and achieve sustainable results. The core challenge is to establish respect and recognition among the disciplines, not only among artists and scientists but also among scientific disciplines, e.g., chemists and data scientists. An example of an inter-sectoral project was one involving a Design thinking coach to solve a problem of the local municipality with regard to an ancient river-bank that needed to be integrated in the tourist route. The team included data scientists, biologists, visual artists and sound artists. The core lesson learnt was that a preparatory phase is essential to allow the professionals to get to know each other before launching the work challenge.

The Science and Art Centre develops as a platform of initiating, testing new approaches, new partnerships. It addresses priorities such as protecting the natural grasslands and introducing new management approaches, e.g. a commons-based governing. Other issues involve climate responsible agriculture. IES is involved in large-scale projects under the EU LIFE programme –tackling climate change and environmental issues.

The local ecosystem of Cēsis is very strong and diverse lines overlap, e.g. bioeconomy, food production, agriculture, culture, art and democracy festivals, as well as data and new technologies. IES has been developing innovative approaches for smart management of environment and natural resources, for organic farming, use of data and science in improving various fields, as well as implementing culture and arts approaches for repurposing places. IES actively engages the public, e.g. developing international exhibitions seminars and conferences, specialized workshops for important stakeholders. IES's activities have received support from EU Structural funds, European Space agency, national and regional programmes.

www.videsinstituts.lv/en/cesis-brewery/cesis-brewery

The Creative Expertise Programme 2014–2020 part of the Sustainable Growth programme of the same period has funded 27 cross-innovation projects. One of them is the “HerääPahvi!” project (presented here) that brings together experts from creative industries and the forest bio sector also presented here. Creative Finland coordinated the activities including: mentoring, education, skills programmes and more that link the CCI and other growth sectors for collaboration in the development of new products and services; supporting the promotion of innovation activities, creativity, entrepreneurship and well-being; information and communication sharing, to state a few.

The impact of these activities was connecting Creative Expertise with other national measures and integrating it in the various growth sectors and sectors facing structural change as well as in educational institutions and the public sector. There is potential for new businesses in the interfaces between the arts, science, technology and various kinds of intangible value creation as well as internationalisation, both within the creative sector and in cooperation with other sectors. As a result, creative expertise is applied in novel ways to develop working life, leadership and innovation activities. The creative economy and creative expertise are backed up with functional counselling and support systems, which strengthens expertise and professional skills in the sector.

The barriers that Creative Finland has overcome in this programme were:

- 1) Efforts to engage both regional and national key players in joint problem-solving in a systematic way so that they could offer a platform for cross-sectoral activities national level.
- 2) Overcoming the limitation of areas within the Finnish creative sectors that have limited resources and capabilities to develop into proper ecosystems and grow independently.

The programme was realised with EU and national funding for projects 11,2 m EUR which includes the funding of municipal or other public funding.

Creative Finland is a national communication platform and network for the creative industries and it is a source of information and best practices in CCI, including reports and studies relating to the field. At the policy level it engages key stakeholders and regional actors in joint development in collaboration with the Ministry of Economic Affairs and Employment and the Ministry of Education and Culture. An example of its policy role is the national roadmap for the Creative Economy adopted in October 2020. It resulted from a round of workshops held in December 2019 with broad participation of (200) players in the creative industries. The roadmap includes proposals for measures to promote the creative economy were listed under five main headings:

1. identification of ecosystems and networks and changes in value chains,
2. different kinds of skills shortages,
3. development services for companies,
4. measures related to promoting growth and internationalisation,
5. assessment methods and indicators.

The roadmap highlights the key issues facing networks and their practices and, possibly, new policy tools must be found in future to build an operating environment where creative industries and creative economic activities can grow and develop as part of the economy. The main responsibility for guiding the implementation of the roadmap rests with the Ministry of Economic Affairs and Employment, the Ministry of Education and Culture and the steering group of stakeholders representing the companies in creative industries.

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

6. HERÄÄPAHVI!

Finland

The "HerääPahvi!" (2018-2020) project brings together experts from creative industries and the forest bio sector. The partners are Tampere University of Applied Sciences, Luke – Natural Resources Institute Finland, and Design Forum Finland. The experts in creative industries learn to identify the possibilities of the technical innovations in biofields. The technical experts, on the other hand, learn to appreciate the importance of design and branding. It is accompanied by intensive storytelling done by media students at Tampere University of Applied Sciences. Students have made short videos about the new material and the project background in general. These have helped the project communication: short videos quickly grab people's attention and they explain very well what the project is about. Videos are targeted both at end users and companies who might use this material.

heraapahvi.tamk.fi/koti/in-english

Youtube: www.youtube.com/channel/UCy8nqzXbHfeOuhh4E6FltKg/videos

6. THE GERMAN GOVERNMENT'S CENTRE OF EXCELLENCE FOR THE CULTURAL AND CREATIVE INDUSTRIES

Germany

The German Government's Centre of Excellence for the Cultural and Creative Industries (Kompetenzzentrum Kultur- und Kreativwirtschaft des Bundes) is a plan of action by the German Cultural and Creative Industry Initiative. Its work is at the heart of a governmental funding program for non-technological innovations.

The initiative is coordinated by the Federal Ministry for Economic Affairs and Energy and the Federal Government Commissioner for Culture and the Media, financed by the Federal Ministry of Economic Affairs and Energy Germany. The Centre strives for more visibility for the cultural and creative industries and the far-reaching impact these have on economy, society and politics. The Centre aims to increase the dynamics of innovation, especially in the area of non-technical and creative innovations. Furthermore, it demonstrates solutions for challenges of the present and future developed in collaboration with its comprehensive entrepreneur network.

Two main barriers are to be overcome: efforts needed to initiate risky projects in collaboration with other economic branches and the difficulty of explaining what is the creative impact. They are overcome by activities such as the 'innovation camp' 2019 and by keeping records of scientific and practical findings that are classified and accessed. In addition, the centre identifies ways in which small businesses and microenterprises in particular can benefit from these findings. Further, it develops feasible solutions for industry-related challenges in close collaboration with entrepreneurs in the field. Based on this profile of competences, on a federal level, the Centre of Excellence operates as an international pioneer in analysis and practice and as a nationwide source of inspiration. "The German Federal Centre of Excellence for the Cultural and Creative Industries" continues its work until 2023.

www.kreativ-bund.de, www.kreativ-bund.de/downloads

www.linkedin.com/showcase/kompetenzzentrum

8. SPOK (CONTEMPORARY PRODUCTION AND CONSUMPTION)

Sweden

The cross-sectoral initiative SPOK (Contemporary Production and Consumption) originated from the designer *Jenny Nordberg* and its cross-sectoral spark was an urge for creative professionals to regain control of crucial aspects of the creative process and stimulate sustainability. Increasingly globalisation has pushed designers to accept a

small royalty in return for their creative work while big producers control the value chain and most often situate the actual manufacturing at places where labour is cheaper but where control over source material, shipping and other sustainability aspects is limited. The goal of SPOK is to invigorate local production and lead to more sustainable consumption in the long-term.

SPOK is working as bridge between the cultural/creative sector and the trade/industry sector by facilitating collaborations between designers, architects, interior designers etc. to more easily find manufacturing possibilities locally in Sweden. Initially, SPOK was financed by the region of Skåne and the city of Malmö (2016-2018) as one initiative of the non-profit organization Form/Design Centre.

The unique thing about SPOK is that it works primarily via a digital platform connecting CCI professionals with local manufacturers. The freshly upgraded digital platform now offers step-by-step guidance on how to formulate the request for a partnership with the right local workshop/factory and how to select the right profile from the database. It also features a glossary of terms that has been built over time. The backend of the platform is digitally tracking the choices and behaviour of users, so that the Form/Design Centre can quickly analyse what provision works and if connections are being established. The actual collaborations are independently funded by the creative professionals via existing funding schemes.

Digital networking is effective also because it is combined with physical interaction based on know-how sharing services that are the trademark of the Form/Design Centre. One of them involves a study trip that serves to familiarise designers/creatives with the local scene of manufacturers. At the bottom of each cross-sectoral collaboration is the unspoken shared understanding that connects two visions. This has led to 30 unique products being manufactured locally in the past 24 months. Thematic seminars also build cross-sectoral collaboration. An example of a recent seminar is 'public procurement' which most artists and designers are not familiar with. The core of those events is in turn transformed into digital content so that it can enrich the SPOK community online. This dual form of brokering allows for local networks to emerge and transform into creative ecosystems.

The first barrier for a cross-sectoral project is the effort to obtain initial funding for something has no record of success yet. Establishing a common vision/language across several sectors on what could be achieved and developed also takes time. The solution was to be transparent and as clear as possible so that the concept is very easy to comprehend no matter background. The third challenge is working with diverse actors: setting up a non-profit "business plan" which involves governmental organs and public sector as a main "client" with an innovative model with no prior examples was not an easy task.

In 2019 SPOK was granted support by the Swedish Agency for Economic and Regional Growth to expand the initiative across the whole of Sweden and embed government's actions to increase domestic manufacturing and development of industry. Over the coming four years the platform will grow with the aim to involve 11 regional centres and enlarge its stakeholder base by including the National Crafts Network, more academic institutions and cultural organisations. This is only part of a 10-year development plan.

Another initiative linked to SPOK is the Nordic sustainability project SUSTAINORDIC. It produces in November 2020 *The Nordic Report* third edition with support from the Nordic Council of Minister.

s-p-o-k.se/en

9.

A TATARSTAN – FINNISH CIRCULAR ECONOMY INNOVATION CENTER

Russian Federation

A Tatarstan – Finnish Circular Economy Innovation Center, opened in 2020 at Kazan State University of Power Engineering of Energetics, subject to Tatarstan government endorsement and funding. This centre is a joint initiative of

the University and the Sitra Fund, both investing their resources into organizing open lectures, raising awareness and research on the situation in the region. The government of the region provides considerable organizational support.

Impacts foreseen: Developing and implementing a training program to increase citizens' awareness about circular economy; Facilitating cooperation between key stakeholders in circular economy and developing long-term partnership. Developing solutions for organization of production in accordance with circular economy principles (eco-design, recycling, sustainable solutions). Developing and implementing education programs on circular economy for schools, secondary professional training institutions and universities based in the Republic of Tatarstan. Preparation of draft legislative acts in the field of circular economy. Conducting research aimed at improving the performance of existing enterprises.

In the near future the centre is keen on developing solutions for organization of production in accordance with circular economy principles (eco-design, recycling, sustainable solutions). It is working on preparation of draft legislative acts in the field of circular economy and conducting research aimed at improving the performance of existing enterprises.

10. HACK THE CRISIS BARENTS

Norway

"Hack the crisis Barents" was a project organised by The Norwegian Barents Secretariat which brought together about 40 persons from four ND countries (NO/RU/SE/FI). The innovative dimension was that this event was open to any participant. It brought together the cultural sector, local policy makers and businesses who addressed the regional needs in an online competition where teams address the challenges society is facing as a result of the coronavirus pandemic. It served as a platform which provided an online framework for meetings and nine teams which proposed viable projects. One of them was an online summer school. The winning team of Hack the Crisis, BarentsConnection conducted an online festival from 25-29th of August connecting the people of the Barents Region in the context of closed borders.

The Norwegian secretariat typically supports local initiatives in the field of culture and sports, an average of 200 projects per year. The support is for cooperation among actors/communities and to meet and collaborate in joint sports games, dance projects, musical performances etc. The funding is provided by the Norwegian ministry of foreign affairs.

www.icekirkenes.no

11. INCUBATOR KLUMP SUBTOPIA

Sweden

The incubator Klump Subtopia works with startups in the creative sector (approx. 75%) and in social entrepreneurship (25%), and frequently mixes different sectors. Cross innovation between arts and social entrepreneurship is its base often using arts and culture as a tool for social change. Its structure was formalized in 2018 when the national strategy for social innovation was introduced in Sweden, cross innovation between arts and social entrepreneurship on a daily basis.

Impact: A survey questionnaire addressed 174 persons who participated in Klump's activities in the period 2010-17 to map their current operations. 65% answered they still work with the same company they started in the incubator, and another 10% answered they work with/for another company but in the same line of business which is an indicator of success for the incubator. Klump's operations are partially supported by Botkyrka municipality. There is currently no focused cross-innovation scheme present.

Barriers: Defining the scope of operation and strategic goals is not easy because few people know what is a creative business and not many know what a social business is. Among these few who have a concept of either, the vision of how it should be treated varies greatly. This also means that accessing funding schemes is hard, as few funding bodies place importance on these types of businesses. As a result, there is tough competition for the few calls that exist. This also means the entrepreneurs have to educate their customers (as well as their colleagues) which stands in the way to building a sustainable business.

In 2019, the creative incubators of Sweden joined forces in a new national organization called creARTive, that aims to help creative business in Sweden grow and flourish. It is also part of the "Portobello People" initiative that aims to establish a strategic business network of culture incubators in the Nordic and Baltic countries. NDPC also participates in it.

www.subtopia.se/develop/incubator-klump-subtopia

12.

ART_INKUBATOR IN FABRYKA SZTUKI

Poland

Art_Inkubator in Fabryka Sztuki (Art Factory in Lodz, Poland) was initially created to fill in a need for supporting the creative sector. The incubator project was also an opportunity to modernize the former factory buildings and maintain existing cultural and artistic activities.

An initial barrier to the initiative was the misconception that a city cultural institution would not be able to function as a business incubator. Yet, by May 2020, it had supported around 80 companies from the creative sector: architects, photographers, craftsmen, filmmakers, graphic designers, textile designers, interior designers, architects, game programmers, creative agencies, etc. Initially, the incubator had to prove its capacity and gain new knowledge and competences. Today some companies that have to leave the incubator state that this support during the first two years of running their business had been vital. The companies are all new or at the beginning of their business adventure. They are selected in an open contest for business ideas. It was not necessary to already have a company to apply. In cases where there was one, it should not have operated on the market for more than 365 days at the time of submitting an online application. If successful, they are eligible for support for the maximum of two years.

www.artinkubator.com www.fabrykasztuki.org

13.

THE NORDIC HUB OF THE TRANS-HALLES NETWORK

Sweden

The Nordic hub of the Trans-Halles network has been in existence since 2018 and the interest in TEH Hub events remains steady. Recently in Latvia (pre-pandemic) an attendance list was introduced in view of limitations to host the 2019 participants.

Primary incentives for member organisations are the 'cross-pollination' and cross-innovation aspects in the network. About 25% of the membership were involved in cross-sectoral working, in particular science and arts organisations in Latvia and organisations in Finland, Sweden and Denmark. Generally speaking, the Baltic countries bring stimuli for innovating streams of income and are more flexible. Nordic countries provide perspectives of stability and know-how and all learn from each other.

TEH Hub is involved in mapping and research as well as capacity building and policy development, e.g. school of advocacy. Another relevant example of network-based impact concerns business innovation in cultural manage-

ment, for instance even before the pandemic in 2020, virtual job shadowing was introduced among staff members swapping teams across border. Another example is that impact indicators have been discussed by the organisations, e.g. because it is a partner of [The Developing Inclusive & Sustainable Creative Economies \(DISCE\) project](#) set to improve and enhance the growth, inclusivity and sustainability of the CCEs in the EU. The project is supported by the Horizon 2020 Work Programme 2018-2020 – Europe in a changing world and it is being implemented from January 2019 to December 2021 with an EU budget contribution of 2 940 495 EUR.

The TEH Hub also focuses on enterprise support, e.g. start-ups focus. The network includes large as well as small organisations in cities as well as in rural areas. It is in that sense an excellent outreach partner to local organisations/businesses/communities in the Northern region.

Initially, support, came from the Creative Europe programme of the EU, now it is supported by the Nordic Culture Point of the Nordic Council of Ministers. Another hub for organisations in Russia and Poland exists.

www.techhub.com

14.

CREATIVITY WEEK radi!

Latvia

Creativity Week radi! is celebrating its 10th anniversary with a cycle of events in Latvian regional cities and towns. Together with representatives of creative industries of various professions, solutions are sought to current challenges in the regions with the help of creative design thinking methods. In 2021, a radi! academy of creative growth will be launched where everyone interested will be able to gain valuable knowledge and inspiration for carrying out creative, cross- sectoral projects.

The impact on wider audiences is visible and especially in the regions there is a high level of engagement in “radi!” initiatives. In 2019 the Tourism Department of the Latvian Investment Development Agency and the Latvian Design Centre developed Creative Tourism Missions in Latvia’s small towns, highlighting the potential of creative industries in interdisciplinary sectors, including design values and thinking skills. 2021 will transform the initiative offering activities throughout the entire year, accessible to anyone interested. Organized by the foundation “Creativity Lab” it is funded by the support of the Ministry of Culture of the Republic of Latvia and other stakeholders such as British Council and NDPC.

www.radiLatvija.lv/en

15.

OTMETKY CONNECTS IT

Russian Federation

Otmetky connects IT, urban design and sociology by creating digital maps or 3D models from the analytics of online surveys to find out what citizens want in the city. The tool combines online maps with survey forms and creates an on-site –survey-map. A large survey for the Russian city of Orenburg was conducted through the platform and the analysis has been presented to architects to be taken into the next project stage. The residents expressed a strong demand for a cultural creative cluster being created in the historical part of the city centre. Using the Otmetky platform this demand has become visible and it will be part of the future development project. Otmetky foresees reaching more cities in Russia as well as working with projects in other countries.

Impact measurement: All projects are being monitored as all residents of cities or territories to which the platform solution is applied will become beneficiaries of these projects. They will not only be able to express their opinions and be heard, but also get a high-quality urban environment and learn a lot about urbanism and upgrading the environment. Local communities and working groups formed online can also act outside the framework of the project.

There are already two park projects surveys successfully realized through the platform and the results are integrated in the work of architects and activists.

The platform tools and service develop in response to demands by the clients/users. For instance, the real estate developers needed more functional designs and UX design while the municipalities and activists needed support with the promotional strategy for the surveys.

Otmetky project description: otmetky.info

Otmetky platform and projects: otmetky.com

16. CREATING NEW PRACTICES OF SUSTAINABILITY

Finland

"Creating new practices of sustainability - cross-sectorial creativity in the era of climate change project" focuses on exploring the problematics of sustainable development through art-based methods using the concept of the four pillars of sustainability: social, environmental, economic and cultural. The objective of the project is to produce models for intersectoral solution to solve common challenges. The project aims to develop the expertise of actors and expand their professional networks into new cross-sectorial practices. Interdisciplinary activities encourage participants to new experiments with the development of new action models and services. The artistic exploration focuses on the major global turns and their local effects to generate new ideas with innovative technologies. One of the main outputs is developing a wheel chart of sustainability:

www.youtube.com/watch?v=mHMKqAs5XLw

17. #GOVLATLATVIA

Latvia

#GovLabLatvia – a programme introducing innovation at governmental level. This is a public sector innovation Laboratory working with a user-centred approach and co-designing with end users from the very start of the projects undertaken in the laboratory. It comes under the umbrella of the Latvian state chancellery. In the 2020-2021 season a consortium including Design Elevator, Oxford Research Latvia, Creativity Lab, is working on developing its methodology, operational structure and running design sprints, while PWC is developing the communication approach. A recent example of how it works was a request by the Ministry of Health in respect of salaries for medical professionals. A solution was reached in six design sprints of four hours each over a period of six weeks. The 2020-2021 edition is expected to address five to seven challenges. An important element of the process of selecting topics is that they should be equally supported by all political entities and not have be favoured by one party or another. It's about addressing common interests in a neutral space for problem solving.

www.mk.gov.lv/lv/content/govlablatvia-latvijas-valsts-parvaldes-inovacijas-laboratorija

18. "CHRISTA" CULTURAL AND NATURAL HERITAGE

Latvia

"CHRISTA" (2016–2020) Cultural and natural heritage is very important at all levels: local, regional, national and European. It consists of several dimensions that can lead to resource efficiency through deployment for sustainable and responsible tourism development with innovative characteristics. Policies for heritage applications to eco-cultural tourism need to be further developed, implemented and monitored, through interregional cooperation. The overall

objective is to protect and preserve natural and cultural heritage assets and deploy them for the development and promotion of innovative tourism strategies, including intangible and industrial heritage, through interpretation and digitisation, with capitalisation of good practices, policy learning, policy implementation and capacity building.

www.interregeurope.eu/christa

www.vidzeme.com/en

19. THE ARCTIC ART FORUM

Russian Federation

The Arctic Art Forum is an annual multidisciplinary event organized by the Arctic Art Institute in the city of Arkhangelsk, Russia, running since 2016. The IV Arctic Art Forum organized by Arctic Art Institute in partnership with the Creative Association of Curators TOK takes place online during October 10–December 30, 2020.

Impact: Simultaneously with the start of the IV Forum, the Arctic Art Institute launched an online platform enabling access to the archive of the three previous Forums. The materials of the Forum's Symposium, including abstracts and videos of participants' presentations, are also available on the online platform. "CCI innovating traditional sectors" was another key project of the Arctic Art Institute. The database produced during the project is now used for lobbying and communication on the size and the quality of the existing northern creative industries.

arcticartinstitute.com/en/creativeindustries

20. THE ESTONIAN FASHION FESTIVAL (EFF)

Estonia

The Estonian Fashion Festival (Eff) serves as a platform for designers to expand to the international market via a selection of workshops tailored to the needs of emerging designers and conducted by highly qualified professionals offering hands-on marketing knowledge on brand creation, preparation of portfolios, presentation and promotion, as well as creativity and artistic skills. The seminars are open not only to participants but also to the public. Eff develops international links to trade fairs such as the Nordic Fashion Week. 12 collaborating fashion organizations of Eastern and Central Europe run the National contests. It generates strong interest from the prestigious world-wide fashion media in emerging talent of the region and offers long-term cooperation with other international fashion events.

21. DANISH SOUND CLUSTER

Denmark

Danish Sound Cluster is one of 14 national knowledge and business clusters in the program 2021-2024 from The Ministry of Higher Education and Science and from the Danish Executive Board for Business Development and Growth. Sound is one of the few Danish global strongholds with a significant industry, which includes world-leading brands and world-wide acknowledged research and education institutions. The organization will receive yearly grants of 5.5 Mio DKK to organize the cluster and facilitate activities including matchmaking and networking, innovation projects and collaborations, incubation and internationalization. Danish Sound Cluster was established in December 2019 as a continuation of the Danish Sound Network with 900 individual members and 200 enterprises. The secretariat of the Danish Sound Cluster will be operated by and embedded in Sound Hub Denmark.

soundhub.dk/danish-sound-cluster-will-be-hosted-by-sound-hub-denmark

22. THE "CULTURE ONLINE" AWARD

Russian Federation

The "Culture Online" Award is intended to encourage cultural institutions that actively leverage online technologies, and support key cultural projects actualized by cutting-edge IT means. Cultural institutions, artistic unions, public organizations, associations, bloggers and other organizations that have accomplished their projects in the area of culture are invited to enter the contest. The award, an activity of the St. Petersburg International Cultural Forum, is the highlight of the country's cultural life.

culturalforum.ru/en/news/terms-for-submission-of-applications-for-the-culture-online-award-prolonged

23. THE INNOVATION CENTRE ICELAND

Iceland

The Innovation Centre Iceland encourages innovation and assists entrepreneurs in the start-up, growth and management of SMEs. ICI operates an Incubator Center offering support and facilities to start-up companies working on innovative business ideas. ICI offers extensive internet information services, workshops and courses for SMEs and the general public and publishes books and manuals on management, marketing, and more. ICI also runs an Enterprise Europe Network office (EEN) to encourage cooperation between Icelandic and European companies.

The centre is involved in the "Portobello People" initiative that aims to establish a strategic business network of culture incubators in the Nordic and Baltic countries. NDPC also participates in it.

www.nmi.is/en/about-innovation-center-iceland

24. THE INNOVATION CENTRE INNOASIS

Norway

The innovation centre Innoasis is a new centre under construction in the city of Stavanger. Beyond the physical structure is an ecosystem of private companies, municipalities and academia with the drive, facilities and expertise to take a concept from the drawing board to the international market. Innoasis is built on collaboration, for collaboration. Its foundation is the works of Nordic Edge, Lyse, Smedvig, SR-Bank, Microsoft, TietoEvery and the City of Stavanger. Tenants are a tailored group from the start-up community, established corporations, investment funds, academia and public sector officials. Once the new build is ready in 2021 it will be the home of smart city players from different sectors developing and delivering the services and solutions of tomorrow. The temporary set up runs projects such as an Urbantech innovation programme.

nordicedge.org/innoasis/about-us

25. INNOVATION PIONEERS

Sweden

Innovation Pioneers is a social network and learning platform founded by innovation leaders and practitioners from a wide cross industrial background of companies, organizations, government agencies, academia, research and startups. Innovation Pioneers members work with innovation on both a strategic and operational level. Initiated in 2008, the network's events include an Innovation Pioneers Summit, the two-day action-oriented innovation event and four single-topic Tank Meetings. The Social Network is led by 17 Initiating companies that are elected to manage and drive the network. Active participants include corporations and other organizations. These are in addition to collaborative partners that include Swedish Incubators & Science Parks. A few examples are: Circular Economy and Sustainable Lifestyle, The Future of Mobility, AI in Manufacturing, Inclusive Prototyping, Blockchain, Disruptive Scenario Planning, How connectivity can smartify, The Digital Roadmap, How you can manage complexity, Ideation

and idea management, How to sprint from product to service, Exponential thinking and methods for big and small to cooperate and much more. Through an expanded network of contacts and joint projects sharing information and insights building value for the individuals, member organizations and society in the long run. In 2020 the topic covered was inclusive innovation.

www.innovationpioneers.net

26.

ARCTIC FRONTIERS

Norway

Through outreach activities and with competent and committed partners on arctic issues, Arctic Frontiers sets the agenda, linking policy, business and science for responsible and sustainable development of the Arctic. Arctic Frontiers started out in 2006 assembling the first global scientific conference on economic, societal and environmental sustainable growth in the north. As part of the Arctic Innovation Week (19-23 Oct. 2020), AFY with support from UiT the Arctic University of Norway organized a career seminar inviting students to interact with a number of business players within the Arctic landscape. The event focused on the link between career and innovation in sustaining the future of the Arctic. In February 2021, the 15th conference with the theme "Building Bridges" takes place. The conference has a pan arctic perspective and builds new partnerships across nations, generations and ethnic groups. Arctic Frontiers provides a forum for dialogue and communication between science, government and industry in the Arctic. One of its topics is well-being.

www.arcticfrontiers.com/science/session-1-arctic-health-and-social-inequalities-in-health

27.

CREATIVE PORTS

Germany

Creative Ports (2020–2021) aims to improve and encourage collaboration between the CCI actors and to further develop strategies and processes around internationalisation. A range of workshops and seminars offer the partners an opportunity to share experiences and best practices on internationalisation. These encounters will create opportunities and provide ample space for joint development of training and networking formats, as well as discussion and analysis around methods of supra-regional cooperation of 14 partners from countries around the Baltic Sea.

www.creativeports.eu/creativeports

28.

BARENTS SPEKTAKEL FESTIVAL

Norway

Barents Spektakel Festival is an arts festival which links artists and engineers. The Barents Spektakel is an annual event running since 2004 that builds cultural bridges across real and imaginary borderlines. The five-day festival is a cultural-political cocktail with contemporary art and music, theatre and performance, literature and architecture and seminars and debates as its ingredients – all spiced with current issues related to the Barents Region and the High North in general. The 2021 edition of the Barents Spektakel festival will explore the fundamental questions of what is 'essential' in culture, society, and the cross-border communities of the North. Both the theme and the form of the festival will represent a direct response to the challenges that have emerged as a result of Covid-19. These questions have been foundational not only for those managing the pandemic, but for all of us considering what is important in our lives, and for imagining new ways of being.

www.pikene.no/barents-spektakel-2021-the-essentials



SPOK (Contemporary production and consumption), Photo by Marcus Brumström



© HerääPahvi! project



© HerääPahvi! project

29. LABORATORIUM REGIONÓW

Poland

Laboratorium Regionów – city lab and publication (2021-23) is an initiative of the National Institute of Architecture and Urban Planning. The core objective of this cross-sectoral project is to increase public awareness and knowledge about architectural and urban heritage in Poland from a regional point of view. The program Laboratorium Regionów is addressed to local governments, local leaders, NGOs, associations and the general citizens of Poland, especially in Warmia and Mazury regions. The program includes a publication and a city lab. The second objective is capacity building which connects the heritage and identity aspects. Study visits to cities of similar structure conditioned by history, and urban planning are foreseen here. They provide insight into local inspirations and good management methods. The study visits will be organized for consultants, experts, researchers and the local officials and leaders participating in the program Laboratorium Regionów. The first study visit will be to the cities from the same cultural area – Latvia – former Livonia (Inflanty).

niaiu.pl/en/institute

30. CRAZY TOWN

Finland

"Crazy Town" is a community of 200 companies and teams that cooperate, learn new and grow their business together. The members include a mix of solopreneurs, micro-sized companies, startups and teams from larger organizations, as we believe that having a diverse member base is key to having an enriching community. Companies represent various fields such as ICT, finances, communications, design, marketing, education, development... The physical co-working spaces are located in four towns in Finland: Jyväskylä, Tampere, Hämeenlinna and Pori. In addition to that, the Consulting Unit has worked over 15 years with universities, cities and development organizations in co-creation, vitality and entrepreneurship. The offer includes educational programs, peer-to-peer learning, hackathons and bringing private and public sector together.

www.crazytown.fi/english

31. THE CLIC PROJECT

Sweden

The CLIC Project (2017–2020) is focused on circular models leveraging investments in cultural heritage adaptive reuse. Pilot activities building cross-sectoral partnerships within this frame take place in several cities/regions. In Västra Götaland, the care of cultural-historical buildings is a state responsibility while regional growth is local responsibility. The potential to recycle/reuse cultural historical buildings in local and regional development context is limited by this fact. One of the tasks is to find tools through the CLIC project to link these perspectives. The experiment builds on the success of the Halland Model where almost 100 historic buildings at risk were preserved and conserved/restored, to be reused, with traditional buildings techniques and traditional material. After restoration, one third of the buildings were used by culture and creative industries. CLIC is supported by the EU Horizon 2020 programme and its activity budget is 4 957 033 EUR.

youtu.be/TIfhSN9cK_M?list=PLC3G-0JxBzucLXs29QIEvt8omAwfbFK2a&t=8

32. CAST

Denmark

CAST, (2018–2021), a three-year collaborative project in the sustainable tourism sector, running developing a network of incubators accelerators, start-ups, SMEs and financiers to form a European community to promote knowledge-sharing, the use of technology and collaboration across borders and assist companies to address common challenges. The main objective of CAST is to support the creation, business development and scaling-up of com-

panies through incubator and accelerator supports, integrating creativity with cutting-edge technology, science and other relevant expertise. Creative Business Network, Denmark is a partner of CAST.

castnetwork.eu

33. THE ART DOCK

Lithuania

The Art Dock (Švyturys Art Dock) is a creative community, and it is based on a privately-led, public-private partnership. It provides spaces for cultural and educational activities, interdisciplinary projects and CI firms. The Art Dock was used as a model project for finalizing the city concept for the *Klaipeda Cultural Factory* (a public investment project).

www.kulturosfabrikas.lt/en/#business-events

34. MOKS

Estonia

MoKS is a non-profit artist-run project space situated in the rural community of Mooste, 40 km southeast of Tartu and 20 km west of the Russian border. With its diverse approach and open atmosphere, MoKS holds a unique position within the Estonian and greater European cultural context. The MoKS "guest studio" opened in 2001 as an organization dedicated to local and international cooperation in the fields of arts and environmental research in the rural context of post-soviet Estonia.

moks.ee/pages/contac

35. INTERACTIVE DENMARK

Denmark

Interactive Denmark supports Danish companies to identify and accelerate business opportunities and international growth. It aims to connect foreign companies and to facilitate investment in Danish game and interactive companies. This national partnership is supported by the Market Development Fund, the Capital Region of Denmark, Central Denmark Region and the North Denmark Region and City of Copenhagen. In addition to games, it is targeted at companies producing digital goods and services in the sectors of education and health care. The partnership consists of the Danish Producers Association, Shareplay (a transmedia venture) and CAPNOVA (an investment and development company.)

interactivedenmark.dk/events/art-of-the-deal

36. DEMOLA INNOVATION

Finland

Demola innovation challenges companies and experts to build a bridge with future decision makers. For students, Demola is an opportunity to be that young visionary and participate in making the future. Demola was launched on the initiative of Nokia at Tampere approximately ten years ago. Since then, it has spread to Helsinki an five years ago to Oulu and further to 12 other countries. The Demola trademark and innovation platform is owned by Demola Global. Among the challenges addressed by teams in 2020 were also arts, music and AI in music.

applications.demola.net/?location=online&cat=society-culture



The Science and Art Centre "Brewery" "IES JCE Biennale Exhibition" photo by Annemarija Gulbe



Klump Culture Incubator, Alby, Sweden, © Klump Culture Incubator

37. INSTITUT FOR (X)**Denmark**

Institut for (X) is a cultural, business and educational platform continuously redefined by the members: 600+ active members; 90 studios and workshops; 43 businesses, 15 associations, five networks. The outdoor spaces and park areas are public and invite everyone to use and co-produce them. Everyone at (X) pays rent and organises through neighbourhood meetings. The administration is reduced to an absolute minimum, and everybody is a curator. The platform produces events and products of cultural and commercial nature, with an estimated yearly turnover of DKK 20 mill.

www.facebook.com/institutforx

38. TELAKETJU**Finland**

Telaketju is a cooperation network that forwards textile recycling. Telaketju is short for textile recycling, sorting and utilizing network in Finnish. It is a continuation of Textile 2.0 pilot project began in 2016. The second phase of Telaketju started in May 2019 and aims to build business from circular economy of textiles. The scope of the project includes novel circular economy business models aiming for better material efficiency and to increase material and product life, as well as business related to textile recycling. Telaketju 2 consists of five company projects and parallel public research project carried out by VTT Technical Centre of Finland Ltd., Turku and Lahti Universities of Applied Sciences. It is funded by Business Finland and 26 companies and other organizations.

telaketju.turkuamk.fi/en/about-telaketju

**39. CULTURAL HERITAGE LEADING
URBAN FUTURES****Lithuania**

Cultural Heritage leading urban futures- Vilnius Old Town Revitalisation programme consisted of physical renewal of buildings and public areas, community building, promotion of traditional crafts, educational activities. The regeneration of the physical space, first in the city centre, then gradually the outer neighbourhoods, contributed to revitalizing areas which were previously considered unsafe places (Historic Centre, Uzupis,), and to convert industrial districts (Architectural Park). The model is included in the Lithuania 2030 program for the preservation and promotion of the natural and cultural heritage and wise use of the resources.

rockproject.eu/project

**40. CONTENTS FOR CROSS-CULTURAL
EVENTS – C3E****Finland**

Cross-border CONTENTS FOR CROSS-CULTURAL EVENTS – C3E (2018–2021) is a project that aims at furthering skills in innovative management and marketing as well as creating new concepts for cultural festivals, cultural houses and event organizers in St. Petersburg, Kouvola, Kotka and Mikkeli regions. It also highlights the attractiveness of regions across the Finnish-Russian border through developing cross-artistic, multi-disciplinary concepts within festival and fashion design industries by using service design tools and gamification. Partners in Finland already include the Mikkeli Music Festival, Kotkan Meripäivät -city festival at Kotka, and the cultural houses and theatres of Mikkeli, Kouvola and Kotka region.

www.xamk.fi/en/research-and-development/contents-for-cross-cultural-events-c3e

41. THE BARENTSBIRD FESTIVAL

Russian Federation

The Barentsbird festival functions as a tool developing the territory, a platform for cooperation of artists and culture managers, where they can share experience and work together, creating common art or cultural projects. It takes place in the Murmansk area, which is a 'transit zone', uniting up to 50 diverse artists from Norway, Finland, Denmark, Russia. The autumn 2020 edition was planned as a "Barents Bird Weekend" – a new format from Friday to Sunday, mainly with the participation of local and Russian artists and some online participation of foreign guests. Offline participation with foreign partners was planned. In the long term the festival team is considering transforming the festival into a social enterprise. The idea is to keep its mission developing the local territory and community building. It takes some time to depart from the established vision of an international festival, which makes it important to work on the systemic level, attracting different actors from different spheres, to achieve results on different levels.

www.barentsbird.ru

42. BLIVANDE

Sweden

Blivande is founded on the belief that building networked ecosystems of creative people immersed in the principles of participatory culture can help meet challenges in society as a whole. This cross pollination and the solidarity and tolerance that is required for diversity is cultivated through the ethos of participatory culture. Blivande currently has a team of 10 people who work on maintaining the core activities and doing outreach and engagement for Blivande as a whole. Most of these are unpaid and only compensated through free memberships. Some of the core team are paid through project grants specific to their line of work. This includes community management and outreach for the Vinnova-funded Plato Project.

forum.blivande.com/t/activity-plan-2021/1544

43. SOURCEKID

Sweden

Sourcekid services combine cross sector initiatives that catalyze such impact through architecture thinking workshops in pre and primary school, train the trainer programs for the teachers and publishing projects addressed to general public. It is supported by academic research and community participation projects starting from the most vulnerable Swedish urban areas. The company is hosted by SUBTOPIA – Klump incubator, Botkyrka, Stockholm Region.

www.sourcekid.com



2. CCIs innovating Traditional Industries

The largest segment of the mapped 121 cases, 46 of them (38% of the total), addresses the objective of innovating (traditional) industries and empowering cross-sectoral collaboration. Primary sources information is presented first.

KEYWORDS: *cross-disciplinary, gastronomy, robotics, music, museum, tourism, urban planning, manufacturing, construction, artisan, AI, VR, MR, hardware, design audit/sprint/tools/diplomacy/service, exploitation, school, circular, R&D, prototypes, digital platform, hackathon, legal framework, seminars, production viability, demand, efficiency, commons, value-chain, mediator, award.*

1. ECODESIGN CIRCLE (4.0)

Germany

The project EcoDesign Circle (4.0) is the extension project of EcoDesign Circle, an Interreg Baltic Sea Region project (2016-2019) and it continues till Jan 2021. The project's lead partner, the German Environment Agency in cooperation with the International Design Center Berlin, had already been working for a decade on promoting ecodesign through its national award "Bundespreis Ecodesign" that cultivated the interest of professionals specialised in "environmental issues" and in "design questions". EcoDesign Circle (4.0) enlarged this scope with partners from Estonia, Finland, Germany, Lithuania, Poland, Russia and Sweden in order to increase the capacity of design centres, design professionals and enterprises in ecodesign leading to advanced innovation performance. It also established a network of design centres (interface between design and business), universities, research centres, public agencies, consultancies and NGOs.

In addition to EU and national funding (2.7 mln EUR), partners found support for activities with tangible results in the local contexts. The capacity to use instruments to innovate products and circular business models was raised as EcoDesign Audit & Sprint tools were elaborated and piloted. By May 2020, 131 SMEs have received support raising their capacities in ecodesign principles and application. For instance, during the Audit-Sprint approach companies worked together with sustainability experts and designers to deliver "ecodesigned" products and services for the circular economy. As a result, seven new products and services (prototypes) have been developed in the following fields: construction, packaging, outdoor & indoor furniture, food, clothing and camping equipment. Additional to the number of SMEs reached and of documented newly developed market products and services, further indicators of success included trained and reached experts and connections to other initiatives, projects and actors working in the region.

Beyond consultancy services, EcoDesign Circle partners elaborated informational and educational offers: The travelling exhibition "reCOsider design" presented 30 convincing ecodesign cases reaching about 20,000 visitors in six countries. The Swedish design centre SVID further developed an existing web portal into the present Sustainability Guide that provides inspiration, methods and support about ecodesign in a way that is relevant for designers and SMEs. In addition, 21 short videos were produced on ecodesign in practice as a series of educational modules.

The current focus of the established partner network is on service design that allows to establish necessary circular business models - mostly linked to digital infrastructure (e.g. online platforms). A second focus is on a further

increase of the number of experts and trainers with “dual knowledge” both on design and circular economy. Five lessons Learnt: A marketing and communication strategy is important to sustain (project) results. Monitoring and evaluation, checklists and indicators are needed to understand the impact from the start. Interdisciplinary cooperation allows tackling a challenge from different angles leading to “more robust” solutions. The project increased the capacities of design centres to translate the know-how of environmental scientists to the business reality. Interdisciplinary collaboration was practiced in the EcoDesign Learning Factory that was tested in four countries. Networks! It is of prime importance to create structures to build upon, to reach like-minded peers / actors and thus to sustain and further develop / spread results. Even though virtual meetings and collaborations are becoming ‘the norm’ the project experienced that initial physical presence meetings are helpful to establish trust and understanding at the outset of both international and also local cooperation processes (e.g., in cooperation with companies).

A broader vision for the future: 1) Ecodesign / Circular Design taught as standard practice across design schools; 2) More consumer awareness and demand for circular services; 3) Some really great and profitable business models to use as best practice examples for circular product and service design.

www.ecodesigncircle.eu

2. THE FAMILY ENTERTAINMENT CENTRE PROTO INVENTION FACTORY

Germany

The family entertainment centre PROTO invention factory, a large-scale Virtual Reality centre in Tallinn, was launched in October 2019. The centre is housed in a refurbished factory building which retains the historical reference to one of the greatest inventions of the 18th century – the submarine. It is located in the Noblesser sea quarter of Tallinn that is developed by its current owner, BLRT Grupp company around the vision of providing local residents and tourists access to the coast-line and to recreational activities.

Protofactory’s cultural offer is centred at the cross-section of inventions and scientific discoveries, the unique selling point being that all exhibits are prototypes. It brings together industrial heritage and educational programmes for families and tourists that focus on technology, entertainment and gamification. Unlike science museums and technology parks, here visitors can playfully interact with prototypes via VR technology. These activities allow every visitor to take away least one personal ‘discovery’ related to industries of the past and technologies of the future. In addition, services include children related events, such as summer camps, popular science theatre shows and educational programmes.

Profits made from the core cultural offer of the centre are only part of the income stream as Proto Invention Factory also manages and rents out event facilities as well as its own catering services and facilities. The advantage of being privately owned is that at the Invention centre, decisions are taken quickly with regard to implementing new programmes and services. In the period of the COVID-19 pandemic for instance this has strengthened the bond with an equipment rental company and event company which allowed the centre to offer virtual events services, including the hosting of international conferences.

The November 2019 - March 2020 period was expected to be leading to the best year of the PROTO Factory, a success story in unfolding. Emotionally and financially the pandemic period was a hard hit. Since June the attendance has been very good including close to 30% of visitors from Finland and 10% from Latvia. There is renewed interest in cultural events, seminars, conferences, concerts, however events booked till the end of 2020 might be cancelled in relation to pandemic measures.

Support for the centre has come from VisitEstonia as a key cooperation partner integrated in Enterprise Estonia that has secured access to ERDF funding for renovating the premises, building the exhibition and also international mar-

keting and communication, (2.3 million EUR). The Motor agency designed the exhibition space and remains vital. The idea of creating a travelling exhibition for instance as well as technology-related partners/international partnerships are driven from Motor and PROTO in close collaboration. In the future the centre would focus on expanding activities and building regional partnerships with European countries.

Barriers encountered so far, may be overcome with cross-sectoral innovation programme support for improving services. An example is that interesting materials in the exhibition about the history of the inventions (submarine, flying bicycles, hot air balloon etc.) sometimes go unnoticed as visitors pay more attention on the VR technology itself. Ideally, innovation activities would be useful to develop educational programmes or new exhibit items an international co-produced exhibit. The communication and marketing support is also vital.

prototehas.ee/en/home

youtu.be/UOuRJVnIt7E

3.

MEDINA ART

Russian Federation

Medina Art was founded in 2007. One of its aims was to develop design in general and the green design in particular. In 2019, the company received an invitation to join the international consortium of the "EcoDesign Circle 4.0" project as a Russian partner. Russia has enormous intellectual and creative potential in the design sector.

Impact: It has been possible to consolidate the expert community from universities and consulting companies operating in the field of circular economy, sustainable development and development of the design industry. In October 2019, Medina Art organized a training session, the EcoDesign Learning Factory, for these experts as a participatory event. Additionally, Medina Art started working with a pilot project of the First Furniture Factory LLC (Saint-Petersburg) focusing on development of new products and service offers based on the EcoDesign Audit and EcoDesign Sprint technologies. Products developed in the framework of the pilot project will have considerable export potential and are meant for export.

Another project Medina Art implemented focused on the overview of legislative acts and support measures available in the Russian Federation in the field of sustainable development and circular economy. The results of the study will be presented to businesses and experts in autumn 2020. A panel discussion was also held on "Eco-design and circular economy" in the framework of the Design Week and Saint-Petersburg.

Barriers encountered: 1. COVID-19 pandemic 2. Language barriers in learning and knowledge transfer processes 3. Low awareness among business about the importance, relevance and benefits of eco-design and circular economy approaches.

www.medinaart.ru

4.

CHAIR

Denmark

Grasslands' Project "CHAIR" gathers furniture craftsmen, artists, designers, architects and citizens in an experimental attempt to rethink and upcycle chairs /furniture.

The goal is to create a development laboratory for art, design and craft and establish a platform for furniture development and innovation: produce unique chairs, hold courses and workshops and create a tight network between artists, architects, designers, local schools, craftsmen, museums, factories, and local municipality as well as cross regional and international partners.

To this date the project has held workshops in public schools, workshops in green wood technology, a public event around collecting chairs and histories, a “Chair fair” in a medieval castle and an international symposium in September 2019 with artists from Denmark, UK, the Netherlands and Japan. The chairs created, were subsequently presented in three museums and are on the way to an exhibit in Japan. The future plans were put on hold due to Covid 19, but include a market analysis, research the production viability of the prototypes, work towards establishing a running workshop at a local carpenter, and a cross-sectoral platform for developing and innovating furniture in the area.

The background to the initiatives: After a 5-year long process with participatory art projects in a rural area, two visual artists followed up on the request by local citizens to seek ways to create job opportunities and culture in order to attract young inhabitants and tourists. The artist duo researched the DNA of the area and found that it had been the seat of a furniture factories cluster of up to 70 enterprises at a given point in the past. The cross-sectoral innovation project was built based on this cultural heritage. Partners include the business development department of Skive municipality, the cultural department of Skive municipality, the Wood Museum in the area Salling, the furniture factory Magnus Olesen, also in the area, the Danish museum for Industry in Horsens, Skive technical College, Designer Søren Vester, carpenter and shipbuilder Andreas Svane, Upholsterer Jytte Jakobsen, Architect Kaette bønløkke, Architect Lars Frank Nielsen.

The main obstacle was transforming the perspectives of headstrong local stakeholders in central Jutland little used to cooperating with artists and other professionals whose work they considered ‘overpriced’. Yet, seeing that the project was generating results and CHAIR attracted attention from the media and the outside world, they eventually embraced the process. The second obstacle was getting the municipality to support this initiative in adequate financial terms and in advisory service. The core reason was that the initiative did not involve the local authorities at an early stage, which became a lesson learned! CHAIR secured diverse funds from the state, the region, the municipality and banks. The only fund with a cross-innovation incentive came from the art foundation for Jutland, subsidiary of the Danish Art Foundation. The experience demonstrates that it is terribly hard to raise money for an experimental project going across sectors. You will have to put great effort and a lot of time in the task. For that reason, it is very important to have a strong, broad network and gifted, renowned professionals at your side. Dissemination on all platforms is essential and also time consuming. But first and foremost, it is all about being a good communicator / listener, liking the people you meet and work with, meeting them with kindness and patience.

www.grasslands.dk

www.facebook.com/forsamling

5.

FISHSKIN

Iceland

FISHSKIN (2019–2023) is a project that aims to increase the market take-up of fish leather to an industrial scale. It seeks to do this by integrating knowledge from different disciplines, Fashion Design, Material Science and Marine Biology, to form a new collective knowledge through which academic and industrial experts will strive to develop new techniques and methodologies. This involves offering secondments and network training events. A key project partner is the Iceland University of the Arts.

This project builds on the successful experience of a WORTH PARTNERSHIP funded by European Commission, EASME, under (COSME 2014–2020). www.worthproject.eu/project/fishskinlab

In that project, the UK based fashion designer Elisa Palomino joined with fish leather manufacturers Atlantic Leather and Campomaggi & Caterina Lucchi Spa to develop a fish skin leather accessories collection to increase the use and sustainability of fish leather in the luxury fashion industry. The collaboration is a fine example of an innovative way of linking the preservation of traditional knowledge and culture and the development of relevant fashion items taking in consideration the sustainable limits of the planet’s natural resources.

Elisa Palomino, is currently the Course Director for BA Fashion Print at Central Saint Martins and member of University of the Arts Textile Future Research Centre (TFRC). She has an extensive history of working across educational institutions including international universities, museums and galleries and has been working in the Fashion Luxury industry for 25 years. The RISE partnership FISHSKIN is funded by: the EU Horizon 2020 MSCA Research and Innovation Staff Exchange Programme

www.arts.ac.uk/research/current-research-and-projects/fishskin

6.

TSURU ROBOTICS

Russian Federation

In just five years Tsuru Robotics has grown to become an international Research and Development company working in the area of deep tech full-stack robotics and drone development. It has offices operating in Moscow, Saint Petersburg in the Russian Federation, Turin in Italy and soon in Latvia. While it maintains an R&D line of work to provide solutions for clients it also experiments with new services. In 2016 Tsuru Robotics conducted a pilot project with the Siberian clinical center for the delivery of blood by drones through Krasnoyarsk. Tsuru Robotics invests also its own intellectual property and product development including drones to be used for indoors show installations. One of the most popular products is the drone Nanopix. The company engineers and software developers work on complex projects that require both fundamental a scientific and high-quality engineering approach. Mechanical design expertise is regularly integrated in the finished products line as project development cover any or all of the stages from the idea stage to the development stage for a specific technical task.

Since 2016 Tsuru Robotics has collaborated with individual artists and companies on special visualization and graffiti projects. An example of arts collaboration is the summer 2020 exhibition of seven paintings created by USA graffiti artist KATSU. Cross-sectoral collaboration and support for any other experimental work process is both needed and essential for a small company of this size to dedicate time to risk-bearing work. The experience of support received from innovation programmes of the Bortnik and Skolkovo Foundations has been an example of this. Innovation vouchers have not been used but may be a good tool to implement for cross-sectoral work as Tsuru robotics works with many different sectors: construction, agriculture, security as well as education-related and entertainment industries.

7.

CREATIVE ENTREPRENEURSHIP ACADEMY

Estonia

The Creative Entrepreneurship Academy edition in Estonian regions and in Georgia (supported by the European Regional Fund or co-financed by Estonian Ministry of Foreign Affairs as development cooperation and humanitarian aid). In Estonia, a small island Hiiumaa laid the foundation for its creative economy development strategy "Creative Hiiumaa", where cooperation between the creative industries and tourism is central; Järva County intertwined creative industries with county business development activities, Ida-Viru Creative Economy Center expanded to the Russian-speaking border-city Narva. In Georgia two new CCI development organisations were established: Design Georgia and the Caucasus Entrepreneurship Centre. Editions were organised on tourism, creative spaces and ecosystems, CCI and e-governance, heritage, creative cities and regions, the impact of the film on the attractiveness of the regions, the economic impact of the festivals.

Obstacles that have been overcome:

a) raising awareness was achieved by establishing personal contacts with stake-holders

- b) securing funding and creating new projects and monitoring opportunities
- c) improving cross-border cooperation via knowledge-sharing on the value of CCI and offering platforms for different sectors and disciplines for matchmaking

www.looveesti.ee/en/creative-estonia/creative-entrepreneurship-academy-2018-designing-creative-cities-regions-and-businesses
(In Estonian)

8. THE "GOLDEN CUBES AWARDS"

Poland

The "Golden Cubes Awards" will take place on a triennial basis, with the first edition in 2020. This is a Polish edition aiming to encourage and support those who lay the foundations for understanding the architectural processes and more widely the creation of the built environment. The awards are organized by the Architecture and Children Work Program, on behalf of the International Union of Architects and its member organizations. It explores ways of fostering cooperation between architects, teachers, and educators, and pooling resources, such as knowledge, ideas, and tools that can facilitate the education of younger generations. It is a chance to appraise active educators who raise awareness of architecture's importance among people up to 18 years of age.

przewodniki.niaiu.pl/en/___trashed

The impact measuring the Golden Cubes Awards are the number of competition entries, 34, which were used as a base for creation of a map of institutions involved in architectural education. It serves as an indication on whether the number of educational initiatives is increasing or not.

The National Institute of Architecture and Urban Planning, established in 2018, is financed by the Ministry of Culture and National Heritage in Poland. The institute's core mission is the promotion of architectural and urban culture and safeguarding of the national architectural heritage of twentieth century. Those aims are fostered through various activities such as research, documentation, popularisation, exhibitions, educational campaigns and publishing. This reflects the division of the Institute into departments of: research, external projects and exhibitions, education, publishing and library etc., state-owned cultural institution. Another of its new initiatives is an online educational platform in development (ADE - Architektura dla edukacji - Architecture for education) building an open space of exchanging experience and gaining competence through: e-learning, networking, sharing of knowledge and promotion- short films, exercises and educational games for children and educators.

niaiu.pl/cwiczenia-z-myslenia

9. CROSS-SECTORIAL, INTERDISCIPLINARY HACKATHONS – TEAMLAB

Estonia

Cross-sectorial, interdisciplinary hackathons - TeamLab have been used in different sectors (design, engineering, IT, e-Governance etc) since 2010 in ERDF funded projects leading to tangible results. The TeamLab format is very good for building platforms for testing new business ideas, building interdisciplinary teams and starting collaboration.

Example: Local food and textile sector case.

Local food producers gained new knowledge in product development, service design and branding. After two-days work in teams they presented new concepts of products; menus; brands and sustainable food production. Many new product ideas were presented from reused textile waste. Barriers: finding the 'perfect' moment for these events -

need to convince local businesses in the useful collaboration, relying on personal contacts to reach them. In the end all parties were very satisfied and looking forward follow-up events.

www.looveesti.ee/ringmajanduse-katsetused-narvas (In Estonian)

10. THE ARTISAN'S JOURNEY ACCELERATOR PROGRAMME

Russian Federation

The Artisan's Journey Accelerator programme was piloted online in 2020 due to the COVID-19 pandemic and its success demonstrates positive side-effects. It became a stimulus for artisans and craftsmen to engage with virtual learning irrespective of their local contexts, all of them being precarious. It also offered an advantage as specialist advisors and mentors from the design or business fields could be engaged across the globe based on their real connection to the 'local' context. Thus, a Russian mentor could be located in the USA or in Buratya and be equally engaged with the artisans since all activities are curated online.

The pilot accelerator ran for six weeks and the preselected 25 artisans were supported by eight mentors recruited by a decentralised mode of operation native to Altourism. 2020 closes with two more incubator programmes in Archangelsk and Buratya. Two core barriers encountered: securing funding from the local municipal authorities or local authorities and time zone adjustments. In both cases, careful personal contact and communication is the solution.

In time impact assessment is likely to provide further evidence of the positive results. Currently, the evaluation format includes the form of personal testimonials and group evaluation. Evidence from the trained crafts people already indicates success in launching successful online businesses.

Altourism foresees experimenting with specific thematic focus such as crafts and ecology, crafts and tourism.

www.goal11.ru

11. ORNAMIKA

Russian Federation

Ornamika is an independent project at the junction of culture and technology. Using digital instruments, the team archives, reconstructs, and interprets ornaments from different regions of the Russian Federation. Currently the project scope is 5000+ ornaments covering over 20 types and more than 200 styles of applied arts and over 500+ reconstructed ornaments.

Its cross-sectoral innovation activity originated from a combination of a) personal interest in ornaments and the absence of an ornaments "wikipedia" combined with an understanding that there are numerous groups (designers, arts & culture educators, ordinary people, etc.) who would benefit from such an initiative.

Challenges originally were tied to the initial phase of funding this initiative with a small project team with limited technical competence (digital archive, image analytics instruments). Securing funding was the main challenge. Currently activities are ongoing with a monthly budget varying from 5 -to 10,000 EUR. This is enough to gradually develop the project, but not enough to scale it up to its full potential to cover more territories and develop more advanced technology. The team is proactively exploring potential partnerships.

Impact is measured by the N of users, with about 100,000 users since the launch (February 2020) and 11,000 monthly website users and followers in social networks. Five museum collaborations promote authentic ornamental objects at Ornamika.com. Since the autumn 2020 Ornamika also has its daily program at Radio Culture, reaching 800,000 listeners every week. As a result of its impact Ornamika was selected as TOP-3 Cultural projects of Russian

in 2020 (Moscow Urban Forum). There are also two commercial collaborations with big business (AliExpress Russian and another confidential client) on high quality reconstructions or specialised interpretations of the designs.

Authors that make interpretations for Ornamika illustrate the highest impact factor. They instantly get orders from companies for similar tasks- developing designs on the basis of historical ornaments and modern interpretations. In the digital domain, the impact is expressed in the creation of a “new graphic”, modern visual interpretations of historical patterns.

ornamika.com/en/about

12.

MAKEADEMY

Russian Federation

MAKEADEMY - three-month program for the creators of the future. It's an academy for makers, where participants will use creativity and innovation to create hardware products. It takes place in 2020 Autumn - 2021 Winter at VILNIUS TECH “LinkMenų fabrikas”, where you can find everything that requires to create products and their prototypes. The program takes place in stages: ideas sessions, trainings, workshops, product development and mentors' consultations. After its completion the participants would have obtained all necessary skills to be the ‘future-proof’ creators. The programme is open for students currently enrolled in the VILNIUS TECH or recent graduates. There is a prize pool of 6000 EUR. At the end of the project, the best product prototypes will be evaluated and awarded with a valuable prize pool, established by MAKEADEMY partners and sponsors. The main sponsor of the project – Tele2, the project's supporter and prize's establisher – LEMONA, a long-standing supporter of the makers' movement. Components for prototypes supplies LEMONA and Würth Elektronik.

Also, participants will have a chance to win a membership at VILNIUS TECH “LinkMenų fabrikas” and connect with the professional mentors. www.makeademy.lt/about-2. Cross-sectoral cooperation at Vilnius Tech mainly take place in project-based activities. It participates in the Interreg project for urban social innovation, UrbCulturalPlaning, urbcul-tural.eu/about

Main challenges in managing cross-sectoral teams are: communication in overcoming different interpretations and concepts, also sharing notions of deadlines, efficiency, project development, the balance between rational and creative working styles.

13.

THE EDUCRO

Russian Federation

The EDUCRO (2019–2022) project is focused on practical business education in the culture and tourism sectors through cross-border and cross-sectoral collaboration and employing new models of educational co-creation. The EDUCRO-project is a joint effort of LAB University of Applied Sciences, Saint-Petersburg Institute of Cultural Programs and HUMAK University of Applied Sciences. New courses are being organized to improve practical skills and cross-border cooperation that link education, cultural organisations, industries and bring vitality to the regions. New cross-regional products may create work possibilities, both in Finland and in Russia. The project will collect all the results of this cooperation, as well as the best practices and impressive failures to create new international concepts and courses for cultural and travel industries. New courses will be organized to improve practical skills. Cross-border cooperation will bring vitality to the regions and new products. The project is funded by the European Union, the Russian Federation and the Republic of Finland.

www.educro.org

14.

HALL09

Lithuania

HALL09 is a project that aims to create an encounter-based 'eco-system' that centres around spatial choreography for encounter. An abandoned building serves as the setting for a series of walks in which one participant encounters another unknown participant. The project explores the concept of social currency, commons and traditional crafts like knitting, weaving and pottery. HALL09 will be presented at the Open House Vilnius in May 2021.

The project was initiated by TAAT in a cooperation with Faculty of Architecture / Vilnius Gediminas TU, Rupert, Archfondas (LT) and Sansusi Festival (LV). HALL09 is the result of a TAAT-workshop at Rupert in February 2020. A selection of the workshop-participants were invited to join the process as co-creators, initiating a collective effort with local agents who also serve as connectors to the local community, the city and the region. In this way the project practices ideas like commons (collectively managed resources), sustainability and inclusiveness. HALL09 aims to create encounters at a personal, community, institutional and regional level. The ecosystem is a web of encounters, a social tissue, that reconsiders the production of art outside of the market-driven systems, including art market and in a close relationship with nature and the large variety of people involved. HALL09 is also part of TAAT's Encounter Activism initiative.

taat-projects.com

15.

ONSTAGE APP

Poland

ONSTAGE APP is the first app for classical music concert organizers designed to complement sales and marketing efforts and enhance the audience experience. It is a tool for complete marketing and ticketing offering an instant update on upcoming events. An onstage video using four cameras allows the audience to see what is happening on the stage in real-time without the sound delay typical for large screens projects. It offers in remarkable detail on their smartphones' screens the viewpoint of the stage. The application uses geolocation and AI for translation, this way it provides fresh information on all concerts and performances in the area. It is also automatically updated on changes introduced in the programmes. The core challenge is the market of public-run or private institutions in the field of classical music being more conservative and the age groups which are less accustomed to using smart phone technology. In Poland the app has quickly become popular as its services are free for the user, it is based on B2B model that is affordable for big venues. In October 2020 it featured 500 concerts. Europe the.

www.onstageapplication.com

16.

CULTA

Russian Federation

The CULTA project (2018–2021) creates incentives for cross-sectoral tourism services and products in the Karelia region stimulating cross-border activities involving Finland and Russia. It is strengthening the competence and connections for businesses in creative industries between the two countries. CULTA is an ideal collaboration platform for start-ups, businesses as well as students and higher educational institutions working together to enrich the local cultural and tourism services on the basis of a cross-sectoral approach. The students working in the Finnish-Russian teams are an important group in terms of start-up activity using accelerator facilities at the participating universities (PetrSU, OAMK). Another example of cooperation involves the Russian Railways whereby the students are funded to perform on trains to enhance the visitor/tourist experience as well as exhibitions in the railway carriages of work by young artists which are also for sale. The project funded by Karelia CBC programme is a joint effort between Oulu University of Applied Sciences, Finland (the lead partner), South-Eastern Finland University of Applied Sciences – Xamk, Finland, KRICPE – Karelian regional institute of Continuous Professional Education of Petrozavodsk State University, Russia and Karelian College of Culture and Arts, ColCult, Russia.

kareliacbc.fi/en/projects/culta

17. ILLUSTRIOUS NORTH

Norway

Illustrious North (January–December 2020) funded by the Nordisk Kulturfond (Nordic Council) is an inter-sectoral project localised in the Nordic countries. It builds on the capacity of the children's illustration sector to generate spill-over effects by taking illustration out of the traditional book medium and into various fields such as the fashion, tourism and the alternative education worlds.

An experimental ILLUSTRIOUS NORTH Lab is foreseen for the illustration sector to foster innovation through the experimental cross-pollination with four different sectors. Project activities (process-oriented) aim to develop a series of experimental meetings, practices and actions in order to establish a virtual Lab as a self-sustainable structure, able to develop and implement different workshop and online training formats: fashion design workshop on circular economy, health\well-being workshop for a wider audience of illustrators; storytelling workshop using concrete cases of touristic destinations in Nordic countries to further develop storytelling through interactive illustration; education workshop.

illustriouslab.wordpress.com/illustrious-north

18. THE GREEN SOLUTION HOUSE

Denmark

The Green Solution House inspires visitors by offering a comfortable stay in a healthy and creative environment. The building and landscape show a holistic approach to sustainable design, emphasising regenerative solutions including healthy indoor climate, renewable energy sources, active materials and recyclability.

The Green Solution House demonstrates and continuously revisits green solutions. Iteration creates understanding and leads to innovation, so the exchange of knowledge with the local and global communities is to inspire a sustainable future. Its mission is to explore circular sustainability. The Green Solution House envisions an environment where we all contribute and all benefit. Its vision is to redefine what revenue represents by including also the quality dimensions of shared knowledge, clean air, clean water and green space.

greensolutionhouse.dk

19. CULT-CREATE

Latvia

"Cult-CreaTE Project (2018-2022) explores the potential of Cultural & Creative Industries (CCIs) in developing new Cultural & Creative Tourism (CCT) products and services for Growth and Jobs; it is related to policy change in eight regions. The contribution of CCIs to Cultural & Creative Tourism has not been given the attention it deserves. Cultural tourism needs CCIs to partially reinvent itself and attract the new generations. CCIs are also an indispensable source of innovation. Creative Tourism is considered a new generation tourism involving the tourists themselves and the locals in the creation of the tourist products (co-creation). The overall objective is to redeploy CCIs for the development and promotion of CCT strategies. Main outputs are action plans, with implementation and monitoring of improved policy instruments in 8 destination regions, communication and dissemination tools for policy learning and capacity building. The beneficiaries are public authorities and their stakeholders.

www.interregeurope.eu/cultcreate

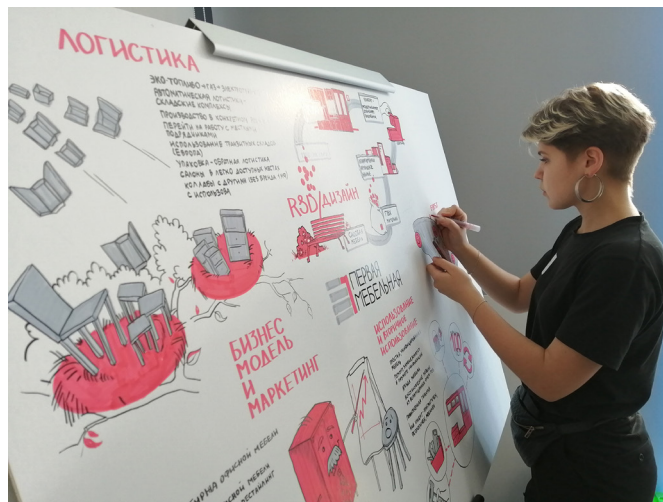
www.vidzeme.com/en



The family entertainment center PROTO invention factory, © PROTO invention factory



Fishskin lab collection, WORTH project, © Elisa Palomino



EcoDesign Circle 4.0, Photo by Elena Gontarenko

In the image: Anne Raudaskoski from Ethica Finland during an EcoDesign Sprint in St. Petersburg (Feb 2020), © EcoDesign Circle 4.0

20. RAPAPRO

Latvia

"RaPaPro" Creative Partnership Programme (since 2014) is an educational/business cross-sectoral initiative involving secondary vocational cultural education schools and underpinning creative partnership formulas.

Barriers encountered primarily relate to the additional workload for this mostly extracurricular activity that affect all parties involved. A new consideration is to improve and integrate competencies and partnerships-based education including RaPaPro activities as part of teaching content and develop a certificate for the teacher.

Impacts:

1) The partnerships highlight equality between all parties, where everyone is a benefactor as well as a beneficiary, be it a student or teacher, business person, doctor or the mayor of the city. Over 800 participants have been involved in the course. Creative partnerships unearthed diverse cooperation formulas and resulted in TV spots, design products - industrially manufactured dishes, clothes for a certain group of users, contemporary tourist tools, new musical instruments, social design and social art works.

2) The participants admitted that all the parties involved in the creative partnership programme RaPaPro provided the unique opportunity to create something new, learn communication and cooperation skills with people from other sectors putting emphasis on empathy and tolerance.

3) RaPaPro could be seen as educating the generation that will be future students and participants in Demola projects. Both platforms are defining/training the young generation in design processes and multidisciplinary co-creation. That is the basis for the evolution of innovation, development of cooperation skills and the ability to seize opportunities, challenge existing systems and develop smart solutions to problems.

www.lnkc.gov.lv/nozares/kulturizglitiba/rapapro (in Latvian)

21. LAGER11

Norway

Lager11 is working between corporate business, the food industry and the creative industries. At Lager11 this connection of people and businesses is to further the city development project at Sluppen in Trondheim Norway – a traditionally very industrial and non-creative area. Since there is a very international mix of people who work to create exciting new creative projects in the cultural hub above an international street-food court and stage.

lager11.no

22. KALITKA

Russian Federation

"Kalitka" 2019–2020 is a cross-border gastronomic tourism project that aims to develop cross-border gastronomic tourism for social and economic benefit of the territory by linking cross-border enterprises on the basis of cultural heritage in the national cuisine.

The international gastronomic route "The exquisite taste of Karelia" presented in booklets in Finnish, English and Russian as well as in video format attracted much attention from the exhibition visitors. The international route, combining 27 gastronomic tourism objects in the Republic of Karelia (Russia) and the North Karelia Province (Finland), was first developed and explored in the framework of the Kalitka project.

Karelia CBC is a cross-border cooperation programme creating an attractive region for people and business financed by the European Union, the Russian Federation and the Republic of Finland.

www.kareliacbc.fi/fi/projects/kalitka-ka4007

23. SKOLA6 DESIGN LABORATORY

Latvia

Skola6 Design laboratory, started as a collaboration with Cesis municipality financial support and design elevator, now operated by design elevator without municipal funding. It provides design consultations at a symbolic price to inhabitants and companies in Cesis region or for projects related to it. It works on an appointment basis. The core objective is to support and foster the growth of the local economy thorough design tools and methods. A diverse range of clients: a hairdresser, a school on a new programme, a science centre concept for the company zinoo planning a cosmos center in Cesis (part museum education), on the basis of their science activities towards space and rocketry.

www.zinoo.lv/home (one center in Cesis and another one in Riga)

designelevator.com

24. SVECHENIE

Russian Federation

Svechenie emerged in 2010 as a community of marketers, artists and architects, the business agency has been operating since 2015. A number of significant projects have been implemented, including building up EXPO 2017, holding a theatre festival in Gorky park in Moscow and cooperation with a multitude of largest developers in Russia. It aims to develop a concept and a strategy for the development of industry clusters and subsequent implementation of the project. Barriers encountered: low awareness in the society of the need for systemic development of territories. This is addressed through PR methods, promoting best practices and demonstrating improvement of performance indicators such as increased traffic, increased monetization of territories, attractiveness for the integration of businesses into urban environment and PR value.

svechenie.com

25. DESIGNMARCH

Iceland

DesignMarch brings together participants and guests with progressive design and innovation. The festival heralds new and surprising approaches and is a vibrant platform for ideas, diverse perspectives and knowledge. It's a driving force that enriches and enhances society. An example of one such initiative is "Circle" – a collection of new home-ware by Reykjavik Trading Co where their focus pertains to food waste and on concentrating on the immediate community where you dwell. The theme is simple.

DesignMarch gives inspiration and enjoyment with the aim to share the exhibitions, participants and their content to a broader audience, both in Iceland and abroad, in collaboration with other stakeholders, such as Promote Iceland. The programme for the festival includes DesignTalks, DesignDiplomacy and DesignMatch.

designmarch.is/programme/2020/full-circle

26. 657 OSLO

Norway

657 Oslo, is a co-working space which has taken several initiatives within co-working communities across Norway to strengthen the entrepreneur environments and CCI hubs across the whole country. In 2020 the Creative Tech Hunt is fuelled by 657 Oslo & Innovasjon Norge, in collaboration with InnovationDock, Bergen.Works & Work-Work.

657.no/creative-tech-hunt

**27. SOLUTIONS FOR THE INTEGRATION OF ART
INTO CONSTRUCTION PROJECTS**

Finland

Solutions for the Integration of Art into Construction Projects (2018–2020) is developing art consultancy services. The partners create tools for municipalities that support acquiring creative design and art commissions and help to monitor the development of the quality of the environment - networking of creative professionals and the construction sector. The research in focus are the benefits of art in urban planning and construction with the possibility to calculate the return of investment. The project presents examples of what creative design and public art offers for construction industry. The wide-ranging project has specialized expertise in research, art, design, higher education, construction sector and municipal development. The project leader is Ornamo and partners are Frei Zimmer Art Consulting Firm, Haaga-Helia Polytechnic, the Cupore Cultural Research Center, Building Information Group, City of Riihimäki and the University of the Arts Seinäjoki.

www.ornamo.fi/en/what-we-do

28. MAKERLAB

Estonia

MakerLab (operated by Tallinn Creative Hub) provides spaces for seminars and gatherings. There is also a machine shop and rooms for dusting and painting and laboratory space where it is possible to test new innovations and prototypes by using e.g. 3d-printing and laser-cut equipment.

kultuurikatel.ee/en/tallinn-creative-hub/our-story

29. CICERONE

Poland

CICERONE (2019–2023), the acronym for Creative Industries Cultural Economy Production Network, is a research project on global production value chains in CCI. Its main goal is to provide an innovative way of understanding of how cultural and creative industries or CCIs function and provide a new foundation for effective policies at EU, national and local levels targeted at these economic activities.

Its objectives are to:

- 1) Improve our understanding of CCIs;
- 2) Formulate building blocks for policy making in collaboration with various stakeholders;
- 3) Facilitate better cross-sectoral mobilization and connections between stakeholders.

The project is supported by Horizon 2020 program. SWPS University leads the Polish investigation of the project.

cicerone-project.eu/published-the-2nd-in-a-series-of-papers-on-european-national-and-regional-policy-frameworks-for-cci

30. ILUCIDARE

Poland

ILUCIDARE (2019–2021) promotes heritage as a resource of innovation and international cooperation. It considers three categories of heritage-led innovation. Heritage-driven innovation based on the specific needs of heritage assets with their unique values, materials, design techniques or characteristics, can also become also available for other sectors. An example is 'Adopt a Monument' (Pirkanmaa, Finland) initiated by a local research and education actor to encourage citizens to care for a monument, researching the history of the site and raising awareness about it in the local communities. Assimilation of innovation developed in other fields or sectors. An example is SiMAX, a

software system combining several existing ICT technologies for translation into sign language by using an animated avatar. Heritage as resource for innovation processes or new interdisciplinary and cross-sectoral collaborations is leading to innovation in various fields. An example is FOLKK is a Serbian social business initiative founded by Nova Iskra Design Incubator that connects masters of traditional crafts with emerging designers across the Balkans. This project is supported by the EU Horizon 2020 programme in Poland. The project is led by the International Cultural Centre (ICC), a governmental institution financed by the Ministry of Culture and National Heritage of Poland.

ilucidare.eu

31.

ARTLAB

Denmark

ArtLab, operated by the Danish Musicians Union and Danish Actors association, offers courses and coaching for professional artists and culturally experienced professionals. The ArtLab aims to foster job creation through education in arts and in arts and business. It focuses on R&D and provides a bridge between education and working life, arts and business and different operators in the field.

artlab.dk/fokus/artlabin-english

32.

coco4cci

Poland

The COCO4CCI (2019-2022) project builds capacities for cross-sectoral cooperation in advanced manufacturing -AVM. It is mapping CCI potential to link up with other industry sectors and identifies drivers for further development of CCI, thus helping to close the gap to a shared vision on the contribution of the CCI sector to territorial development

www.interreg-central.eu/Content.Node/COCO4CCI.html

33.

INNOVATION RESOURCE MODERATING TOOL

Finland

Innovation Resource Moderating Tool – IRM Tool (2017–2019) is an innovation project that bridges creative knowledge with the maritime industry's innovation needs. The focus was on the innovation process as a whole, on how creative knowledge could be used throughout the processes, not only in the ideation stage or the last stages of the innovation process, e.g. launching and marketing a finished product or service. Learning outcomes are utilized for innovation management and education development needs in both fields, as well as for boosting education export. The IRM-Tool project was coordinated by Novia University of Applied Sciences. Other project partners are Åbo Akademi University and Turku University of Applied Sciences. Meyer Turku shipyard is a strategic partner. The project was funded by European Social Fund.

www.innovationtool.fi

www.aboamare.fi/IRM-Tool



ONSTAGE mobile app. Photo by Konrad Ćwik



© the CULTA project

34. REHOME PROJECT

Finland

REHOME project – sustainable humanitarian Finnish design- biobased furniture collection to meet the primary needs and create new business opportunities for regional SMEs. Furniture made of cardboard and plywood are easy to assemble without any tools, quick and affordable to produce on demand. They are light and flat-packed, and thus, easy to transport and store. Rehome collection is an excellent solution for emergency accommodation and temporary housing.

www.rehomefurniture.com

artlab.dk/fokus/artlabin-english

35. ZAMEK CIESZYN

Poland

Zamek Cieszyn is a centre of research and documentation of material culture and design located in Cieszyn. Its primary objective is the development of innovative enterprises by exploiting the potential of design. It organizes design workshops for experienced design experts from Europe and USA. There is the Entrepreneurs Club and range of courses and consultations in which local businesses are encouraged to participate together with local government, media representatives and designers. The region is promoted also as a tourist destination. The Zamek Cieszyn is a local cultural institution operated by City of Cieszyn and Silesia Province.

www.zamekcieszyn.pl/en/artykul/projektujemy-mozliwosci-199

36. URBAN BOOST

Finland

Urban Boost is a project developed by Oulu Urban Culture. The project produces urban culture by connecting employment solutions and active participation in an innovative way. For the 18 to 29-year-old participants it runs a Culture Workshop for fresh urban culture endeavours and a Culture Lab for the application of low-threshold cultural activities. The aim is to improve the participant's work-life skills and readiness for education through different coaching applications as well as encouraging participations to independent cultural activity. As Oulu applies for designation as a European Capital of Culture 2026 this project offers new possibilities to improve the practice of culture within Oulu. The project is funded by the North Ostrobothnian Centre for Economic Development, Transport and the Environment, the City of Oulu and the North Ostrobothnia Regional Fund of Finnish Cultural Foundation under the European Social Fund (ESF).

www.urbanculture.fi/english

37. ELIIT PARTNERSHIPS

Germany

Four of the 15 selected partnerships of the ELIIT 2020 partnerships between textile, clothing, leather and footwear sectors (TLCF) and technology owners/providers include German companies. They receive 70,000 EUR for advanced digitised manufacturing, value chains and business models. FAN-MODE - Quality step-up in FANcy yarns manufacturing by predictive MODEls, covering technology innovation in textile & clothing. The partnership leader is the TCLF SME Pecci Filati S.p.A (Italy) and the partner is the technology provider/owner DatenBerg GmbH (Germany). IHM-DILT - Iroony hemp materials development by Ionic Liquid Technology, covering technology innovation in textiles and clothing. The partnership leader is TCLF SME RBX Créations (France) and the partner is the technology provider/owner Deutsche Institute für Textil-und Faserforschung Denkendorf (Germany). EMBROIDER-POWER - Embroidered

electrodes for high-performance redox flow batteries, covering technology innovation in textile & clothing. STYLE 2 GARMENT - Platform for European Fashion Microfactories, covering technology innovation in textiles and clothing. The partnership leader is the TCLF SME Mitwill Textiles Europe SARL (France) and the partner is the technology provider/owner Hochschule Albstadt-Sigmaringen (Germany).

ec.europa.eu/growth/tools-databases/eliit_en

38.

GENKI INSTRUMENTS

Iceland

Genki Instruments, use machine learning and artificial intelligence to break the boundaries and disrupt the ways of playing music makes. They work with state-of-the-art technology, building their solutions from the ground up creating a beautiful user experience. Awarded Icelandic Design Awards 2019. The ring designed for musicians to enhance their experience and interpretation is a tool for creativity, an exciting and futuristic project pointing to where wearable technology is heading and should feel natural. Natural movement meets design - Wave's unique gesture engine features six gestures: tilt, pan, roll, vibrato, tap and click. Three programmable buttons on the ring to send commands and switch between settings. Made by musicians for musicians.

www.genkiinstruments.com

39.

CREATIVE TRADITIONAL COMPANIES COOPERATION (CTCC)

Lithuania

Creative Traditional Companies Cooperation (CTCC) (2017–2020), improves innovation performance of minimum 200 Danish, German, Polish, Lithuanian and Swedish small and medium- sized enterprises (SMEs) from the South Baltic Sea Region (SBSR) from three targeted traditional manufacturing sectors that contribute to blue and green growth improved innovation of traditional SMEs is achieved by engaging in cross-sectorial collaboration with 100 freelancers, start-ups and SMEs from three Creative Industries.

The project delivers four cross-border solutions for innovation development, management & exploitation:

- 1) triple-helix creative-business partnership and creative brokering platform facilitating innovation;
- 2) cross-sectoral innovation training methodology;
- 3) 30 specific demand-driven innovation solutions for traditional SMEs and regions, such as environmentally-friendly and ergonomic ship design, simulators for maritime applications; improved secure and safe navigation signs at harbours and coastal areas; and
- 4) four sustainable self-running and financing mechanisms for developed models exploitation beyond the project life.

The project is supported by the Interreg South Baltic Programme 2014–2020. Klaipeda Science and Technology Park provides Innovation brokerage service. Innovation brokers transfer knowledge between science and business.

www.kmtp.lt/en

40.

C-VOUCHER

Denmark

C-Voucher (2018–2021) combines design and technology to create competitive, innovative business models with circular economy approach for European SMEs. C-VoUCHER aims to develop new circular (cradle to cradle) value

chains by means of cross-fertilization with Design Thinking experts and Circular Disruptors. This approach is empowered by six regional entities (two leading ones from SE and DK and four learning ones from ES, FR, PL and RO. C-VoUCHER is the proof-of-concept framework where 24 selected Classic SMEs from traditional industries (Agro-Food, Health, Sea, Textile, and Manufacturing) offered an innovative 4-phase Circularity Program to develop 12 Circularity Solutions, to be then introduced in 42 Adopter SMEs with similar challenges. C-VoUCHER will demonstrate how Europe can disrupt traditional value chains and become the Europe of entrepreneurial regions. <https://c-voucher.com/> Lifestyle & Design Cluster works to promote innovation and sustainable growth, primarily in small and medium-sized interior and clothing companies as well as in the creative industries.

ldcluster.com

41. FOUNDATION

Lithuania

Foundation (2019–2023) is an international project building regional resilience to industrial structural changes through the development of policies and measures which act as the foundation underpinning a strong regional strategic entrepreneurial discovery process and associated support system. Lithuanian Innovation Centre, provides innovation support services to enterprises, research institutions, industry associations and business support organisations. It assists companies and research organizations in finding the right partners for development of innovations, technology transfer, for participation in international R&D and innovation programmes, etc. Also, Innovation Centre provides consulting and mentoring on various topics of innovation funding. Shareholders of the Centre are the MoE, MoES and the Lithuanian Confederation of Industrialists. The project budget is 1,86 million EUR and it is supported by the European regional development fund.

lic.lt/en/projects/international/foundation

42. THE TELŠIAI ART INCUBATOR

Lithuania

The Telšiai Art Incubator mobilizes artists, artist groups and arts-related businesses (creative industry) in developing projects in one space. It allows artists to create and deliver their work to the audience; help artists to start their own businesses; facilitate the development of arts-related businesses and intensive cooperation in cultural life; contribute to the maintenance of cultural heritage.

www.telmi.lt/en/kurybiniu-industriju-zemelapis

43. AUGMENTED URBANS

Finland

Augmented Urbans (2018–2020) explored the nexus of sustainable urban development, participatory planning approaches to involve citizens and extended reality (XR) technologies by combining insights and practical experiences from seven urban areas around the Baltic Sea: Helsinki, Tallinn, Gävle, Cesis, Viimsi, Stockholm and Riga. Resulting in five integrated urban plans and proof-of-concept examples, the project facilitates extending space for constructive dialogues within the urban planning processes.

www.augmentedurbans.eu/about

44.

BREACH REALITY

Norway

Breach Reality conducts research and development into VR, AR, MR and XR, helping to shape and enable the future of virtual reality and immersive technologies. The company's headquarters are in the middle of downtown Trondheim, right in the centre of a vibrant Norwegian entrepreneurial scene bustling with talented software and hardware developers.

breachvr.com/#main

45.

**PROMOTION OF UŽUPIS
CREATIVE CLUSTER**

Lithuania

Promotion of Užupis Creative Cluster (2018–2019) researches, experimental development and innovations in the field of creative industries is a project promoting cooperation of companies operating in the field of creative industries by carrying out R&D and innovation activities. The association Užupis Creative Cluster strives to increase national and international competitiveness and its own productivity as an organization as well as its members by creating a modern infrastructure of research and technical development for development and dissemination of innovative ideas for science and new technologies. For this purpose, the association organizes and implements projects co-funded from the European Regional Development Fund.

www.ucc.lt/en/activities

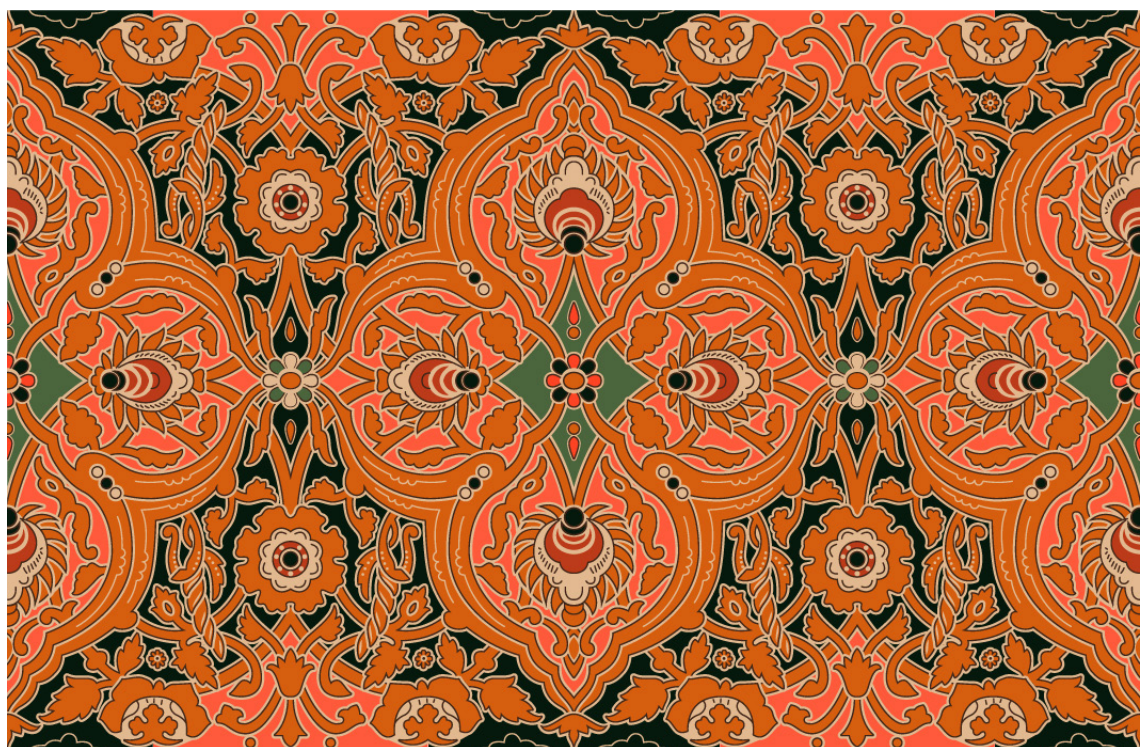
46.

KRESTETSKAYA STROCHKA NOW

Russian Federation

KRESTETSKAYA STROCHKA NOW – a large-scale project is being implemented at the Krestetskaya Strochka enterprise to revive and popularize traditional fishing in Russia and abroad. They include: revival and keeping the traditions of the art of krestetsky embroidery; creation of high-quality and distinctive products; creating jobs for village dwellers in the Novgorod region; introduction of general public to the traditions of Russian embroidery; environmental issues; actualization of Russia's export potential, and work with Museums.

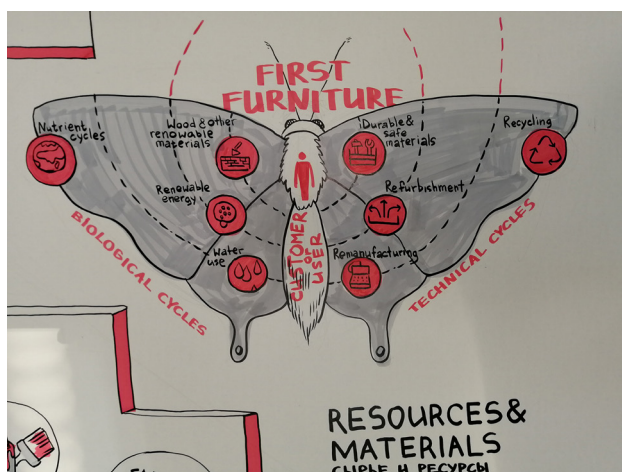
krstrochka.ru



Ornamika, Photo © Ornamika



Centrum Interpretacji Zabytku, Photo by Paweł Czarnecki, Muzeum Warszawy, © Golden Cubes Awards



EcoDesign Circle 4.0, © Medina Art



3. CCIs engaging with Well-being agenda

Thirty-two of the mapped 121 cases, (26% of the total), address the well-being via cross-sectoral collaboration for innovation. Primary sources information is presented first.

KEYWORDS: *healthcare, care, satisfaction, community, research, music, education, commons, participation, inclusion, residency, institution, arts education, ecosystem, resilience, device, personal, app, AI, intangible, destination management, neighbourhoods, game, district, age, transparency, life cycle, rural, award, gender, intelligent design, resource.*

1. KUNSTPARTIET (THE ART PARTY) UMBRELLA INITIATIVE

Denmark

Kunstpartiet (The Art Party) umbrella initiative started as a community-based artistic project in the Jutland region activating local communities and the public at large, in order to invigorate social development. Each project under the Kunstpartiet 'brand' seeks to 1) motivate the individuals to use art as a tool improving personal life quality and 2) to initiate new, lasting cooperation between local institutions. These two assets form the long-term effect all projects.

Starting every project locally and gradually scaling up the level has gained Kunstpartiet a strong reputation across Denmark and beyond. For example, the project Art on Call on healthcare started at the municipality of Holstebro in 2019. It addressed the healthcare sector employing a converted ambulance which visited over 11 000 people, house to house and the feedback from the public has been highly positive. Seven different municipalities of the Central Denmark region were later re-connected in the frame of a regional festival. This process also means continuous improvement in terms of experiences, methods and artistic tools. In 2020 with The art reactor focused on sustainability involving seven islands in Denmark. It was realised with the participation of several international artists, including one from Latvia.

Impact: immediate feedback is collected from the participants and institutions directly involved into the activities as well as surveys and evaluation by partners and the municipalities about the realisation as well as the long-term effect. A detailed report is completed after finishing every project, examining the results from the aspects of economy, artistic level, collaborations, promotion, communication, etc. and shared with partners. These serve to improve the future practices. The know-how of the artistic company is also requested by local businesses and universities for creation a specific project that needs high public attention or for knowledge-sharing.

In the beginning of 2021, the arts company DOO is moving to Billund (city of LEGO) which houses second busiest airport of Denmark. This will allow it to start work on a new project The Flying Theatre.

doopag.com

www.kunstpartiet.com



Photo by Raúl Díaz Valera, © SWAIP



© Blábankinn



Kunstpartiet (The Art Party), photo by Linda Sugataghy, © DOO

2. MUSIC AND MEDICINE PILOTS

Germany

Two cross-innovation (pilot) projects connecting Music and Medicine have resulted from bringing together two clusters by Startup Mannheim: the medicine technology and the music industry cluster. The interdisciplinary working group of the pilot tested a new technology for brain tumour operations utilising an in-ear monitoring system device that allows the patients to listen to music and to hear the voice of just one of the medical team during an operation in full consciousness. The function facilitates monitoring the status of the language centre of the brain and allows surgeons to communicate without patients hearing them. The expected new products and patents are based on a different work process/ method, and a proof of concept tested during the projects. Another pilot project uses music to reduce the anxiety and stress level of patients visiting the day-care oncology units. They listen to music they prefer or perform music during their stay which improves their therapy and well-being. The expected outcomes of the projects are new products and patents based on: a) a different work process/method and b) a proof of concept that has been tested during the projects. Both projects intend to measure their impact from a medical perspective through research on patients and medical staff. They also garnered significant media interest as well as the attention of

Two important barriers had to be addressed in these cross-sectoral innovation pilots. Bridging the 'language' gap was one of them as medical doctors, engineers, artist and creatives needed to enter into dialogue that is normally blocked by stereotypes highlighting differences. A fairly tight moderation by the Startup Mannheim team acting as intermediaries was the key to this process. The second barrier was that funding for such innovation projects was not available. A key lesson learnt was that it was possible to start a discussion across disciplines/sectors without a dedicated structural framework, just using resources of the partners and the clusters. The process began in the 2015 it was kick-started by bringing together, as partners, the university hospital, the Fraunhofer Institut IAO and the cluster managers in each field.

The success factor is aligning the different sectors so they recognise the expertise from the other field. This is the prerequisite for cross-sectoral cooperation and this first phase is the one that support is needed for. Vouchers are a good second step that may stimulate any sector to embark on innovation involving CCI. There is a need to move away from innovation being only technologically defined; 'content' or 'soft' innovation aspects carry important business and social potential and need to be appreciated and addressed by funding schemes.

As a UNESCO creative city of music, Mannheim's music cluster supports the pre-professional stage, cluster management for professionals also hosts the only exclusive hub for the music industry in Germany presenting a large range of the music scene across the full value chain of the industry and multiple music festivals. *Startup Mannheim* is a public company of the city which supports several startups in the fields of (medicine) technology (life science), cultural and creative industries, music industry, fashion and textile industries and female entrepreneurship. Funding is mixed from ERDF support, federal government and city support.

Startup Mannheim has two initiatives for the coming period that place artistic creativity at the centre of the innovation ecosystem: -a creative residency pilot through which artists and creatives could be placed in projects in the business context starting in 2021; - an interdisciplinary project bringing citizens, businesses, tech and CCIs into the Multihalle which will be reopened in 2023 and will carry forward the initial open and democratic space vision of the architects Carlfried Mutschler and Frei Otto.

3. SOCIAL INCLUSION AND WELL-BEING THROUGH THE ARTS AND INTERDISCIPLINARY PRACTICES – SWAIP

Iceland

"Social inclusion and Well-being through the Arts and interdisciplinary practices" - SWAIP (2018–2020) is lead by Iceland University of Arts. Collaborating are departments of Art Education, Fine Arts, Music, Architecture, Health and

Art Therapy from Iceland University of the Arts and University of Alicante in Spain, Akademie der Bildenden Künste München in Germany, University of Hertfordshire in the UK, University of Porto in Portugal and Metropolia Ammatikorkeakoulu Oy in Finland.

The spark for this project was a shared focus of interest connecting Kristín Valsdóttir PhD Art Educator and Dean of Arts Education at the Iceland University of the Arts with Halldóra Arnardóttir PhD Art Historian and co-directress of Art and Culture as Therapy and Unnur Óttarsdóttir PhD Art Therapist, Artist and Educator. The three started to develop a new line of Master degree studies on how arts and culture can improve wellbeing for vulnerable groups in society. This was the innovation cross-sectoral link of arts and well-being practices that was missing, as higher educational programmes tend to lag behind in responding to the needs. There are many art therapy programmes but few learning programmes where artists can train in a cross-art and cross-sectoral learning space, using their art to work with disadvantaged and vulnerable groups, in order to facilitate well-being, empowerment and social inclusion.

Participants of the project come of different institutions and bring in diverse level of expertise (students, professionals, therapists), so data is being collected through questionnaires, interviews, open conversations and written reports, photographs and audio/visual recordings. The impact assessment is still in progress.

Among the lessons to be learnt from the experience gained through the project are: to encourage freedom to explore and share findings; to work in a team building competence to lifelong learning; prioritise 'elastic' relationships in the interdisciplinary discovery process.

The expected outcome of the project is a novel Curricula for a new Master degree at the Iceland University of the Arts, where the focus is on Interdisciplinary Working and Creative Practices to obtain wellbeing and social inclusion for vulnerable groups in society. Co-funded with support from ERASMUS+ programme

swaiproject.lhi.is

4.

CLOWNING CONNECTS US – CLOWNEXUS

Lithuania

From November 2020 till end of 2023, eight European Healthcare Clowning organisations collaborate in the project "Clowning Connects Us – ClowNexus". The core of this cross-border cooperation is the collaboration between sectors in merging art, well-being and social inclusion foci. The project undertakes to co-create, produce and deliver artistic activities for people with dementia and children with autism spectrum disorders - groups who experience difficulties in enjoying artistic performances as part of the general public.

An important impact of this project is improved access to interactive artistic performances for vulnerable groups in society and improved well-being for the community including care-providers and families. Specially purposed performances will offer the audiences possibilities to actively enjoy artistic interventions that aim to have a positive effect on their life-quality, well-being and mental health. The artistic interactions will also positively affect the social inclusion of the target groups by connecting audiences, family members and carers through the creative process.

The second important impact is on professionalization of the EU cultural sector and strengthening cross-sectoral cooperation. In this regard, the project will create methodologies on how to involve audiences, families and social experts in the development process of tailor-made artistic interventions. Additionally, newly developed and implemented monitoring and evaluation tools will provide evidence of the impact. "Clowning Connect Us" involves cross-border cooperation involving organisations from geographically diverse backgrounds, e.g. Austria, Croatia, Finland, Hungary, Lithuania, Netherlands, Spain, who exchange know-how and collaborate artistically. Some of the project partners of ClowNexus are members of the European Federation of Hospital Clown Organizations (efhco)

The project will contribute to the visibility and awareness for arts for well-being in Europe. It is foreseen that cultural and social policy makers will refer to the outcomes of this project in recognising the need for arts for well-being, and

recommend healthcare clowning as good practice. The official project start of Clow Nexus is in November 2020, and the kick-off meeting in April 2021 (postponed due to Covid-19). The total project budget is 2.380.990 € of which Creative Europe provides co-funding of 1.190.495 €.

www.rednoses.eu

5. THE NORDIC SAFEGUARDING PRACTICES

Norway

The Nordic Safeguarding Practices is a Nordic attempt to spread the word on safeguarding intangible cultural heritage. The website was opened in 2017 and it now contains 30 examples from 7 different countries. Their vision is to generate synergies in wider and wider circles and facilitate processes of communication between different levels of stakeholders. The website is a resource whether you are a stakeholder or just curious about what the term intangible cultural heritage means. The site is meant to inspire you and offer you the option to look beyond the boundaries of your work, be it your sphere of tradition or country. Nordic Safeguarding Practices is also an introduction to intangible cultural heritage both as concept and practice and what safeguarding actually means in this cultural context. The website is inspired by the UNESCOs Convention for the Safeguarding of Intangible Cultural Heritage and design in the spirit of this. The Register of Good Safeguarding Practices is one of the measures in the Convention. The project is funded by the Norwegian Crafts Institute and Kulturkontakt Nord. The project group has members from Norway, Finland, Sweden, Iceland and Greenland.

safeguardingpractices.com

6. THE WELL-BEING RESIDENCY NETWORK

Latvia

The Well-being Residency Network started as an international capacity building project (2018 - ongoing) investigating the practices of well-being residencies in Finland, Russia, Latvia, and Sweden. A Well-being residency is a concept that merges artistic residencies into a context of the closed type of social or medical care institutions.

Since 2018 Network with its partners has worked to create individualized toolsets for each partner organization and a general methodology for a well-being residency practice. This was done in collaboration with artists, art organizations, and social and health care professionals, locally and internationally. Residency try-outs were carried out in each partner country to test, adjust, and perfect the toolsets and to assess the methodology. A publication including the methodology is in development.

During the first project, 2018-2020 Think tanks and seminars were organized in each partner country in order to develop individualized tool-sets for well-being residencies. In Latvia, Sweden, Finland, and Russian the partners have worked with institutions such as prisons, hospitals, palliative care, retirement houses using a participatory approach to developing artistic projects together with the residents. The artists involved in those projects come from the contemporary art scene of dance, performance, and circus.

Partners are continuing the practice, and even in the contexts of 'socially distant' cultural experiences in 2020. For example, the artist Vita Malahova in Latvia (in the frame of Sansusī Well-being residency program) has managed to create artworks together with the clients using phone communication in the research phase and voice reproducing devices for 'individual' experiences of the piece, which place the resident in the position of an actor/performer of 1 hour-long performance inspired by the stories of the people.

The impact of each well-being residency (on average a residency takes place 1 month, but the preparation process takes up to 6 months) is very high on the well-being of all persons of the respective institution but also on the wider community of relatives, etc. Most importantly it nourishes the feeling of representation and inclusion of arts for peo-

ple usually deprived of this privilege, as well as increases the visibility of people living in closed-type institutions and their challenges to both artists and the wider community and society in general. For the moment these practices are run on project-based funding depending on each country.

The first phase of the Network (2018-2020) was funded by CBSS Project Support Facility and Nordic-Baltic mobility.

www.wellbeingresidency.net/contact-41039114Cross-art

7. CULTURAL PATHS

Latvia

Cultural Paths: Crafting regenerative visions in the rural north takes place in northern Finland, Sweden, Norway, Russia and Iceland. This initiative aims to address sustainable development discourses and practices and the capacity of culture to mediate processes of change, interweaving the ecological, social and economic potentialities. It aims to facilitate and establish realistic and meaningful cross-sectoral and cross-border cooperation between initiatives, institutions and practitioners in the rural dimension that will widen their reach.

The first activities have been organized and structured as online forums and co-working groups in order to draft localized and inter-regional pilot implementations in Spring 2020 and early summer 2021. These include educational platforms, co-designing and development of products and services in the area of crafts, arts and local heritage; Art and Cultural programs that can interlink alternative tourism schemes and inter-regional cultural exchanges. Concrete outcomes such as cross-border / cross-disciplinary collaborative program exchanges and novel cultural services in the region are expected.

Challenges: The pandemic restrictions demonstrated early on that the attention of local village practitioners was difficult to gain because of social distancing measures. Online and digital ways of communication have not always been the most efficient and enticing way to gather momentum in rural areas. Communicating face to face, and establishing dialogue to convey the core ideas and potentialities of network ideas and activities has been key in capturing their imagination and willingness to participate.

In the spring of 2021, a physical gathering is planned at the Museum of Heritage in Rovaniemi municipality. Spring 2021 will see the implementation of a rural residency in a hosting partner location within the network and a further co-development workshop and fieldwork. Cultural Paths aims to implement mid-term and long-term development schemes for continuity of rural projects to develop with sufficient confidence and ample ground of action for cross-border initiatives to flourish. Cultural Paths had funding from Nordic Culture Fund and Nordic Council of ministers as well as support from local institutions such as Rovaniemi city council and in-kind support from TAIKE and Barents Bird festival.

www.culturalpaths.org

8. LOVIA

Finland

Lovia is a young creative startup enterprise (founded 2014) that demonstrates that even in the post-pandemic context economic growth is possible if the focus is on establishing lasting, trust-based relationships uniting customers, partners and sectors in one community. The values that the company upholds are of sustainability and openness.

Lovia creates fashion accessories (bags, jewellery) using excess materials from other industries, such as the furniture, fish and food industries. It initially received funding from Finland's tech and innovation fund. The founder and designer, Outi, created the company in order to disrupt the dominant fashion industry value chain which has little control over its negative impact on the environment. Lovia relies only on upcycling existing materials and its image

is built around full transparency of the origin and the entire value-chain of the production. The transparency and 'educational' value are market assets of the company which aims to be as ecology friendly as possible.

The core companies (tannery from Iceland, a leather factory in Italy, elk leather producers and textile producers from Finland, Norway) share these values and are part of Lovia's ecosystem that broke industry taboos by opening up the pricing of each item. Each item has a unique 'DNA' code that allows the purchased item to tell its story and the client to be associated with the community. Additionally, Lovia is investing into global forest reserves by planting a tree for each new customer in endangered territories in Africa. A very advanced digital story-telling focus, wide focus online marketing and extensive care for each sold item is the reason the company's sales trebled over the last two years and continue to grow. The company believes that sales are the beginning point but not the end point of the product life cycle.

www.loviacollection.com/dna-materials/recycled-leather

9.

THE DESTINATION DESIGN OF AUSTURLAND

Iceland

The destination design of Austurland (2014–2018) was developed by the regional tourism organisation FAUST and managed by the regional business development organisation Austurbrú. The process of co-designing the 'tourist offer' was open and inclusive aiming to address the needs for professional and sustainable destination management that will benefit Austurland as a whole. Future plans are for the project to be sustainable and that it becomes part of the DMO - Destination Management Organization of Austurland.

Public and private sectors connected though originally its focus was on tourism. Cultural and creative industries were key stakeholders and involved throughout the process. The purpose of the initiative was to implement destination design on Austurland, in order to develop the region with focus on the well-being of communities and residents, and to strengthen the attractiveness and competitiveness of the destination.

Challenges:

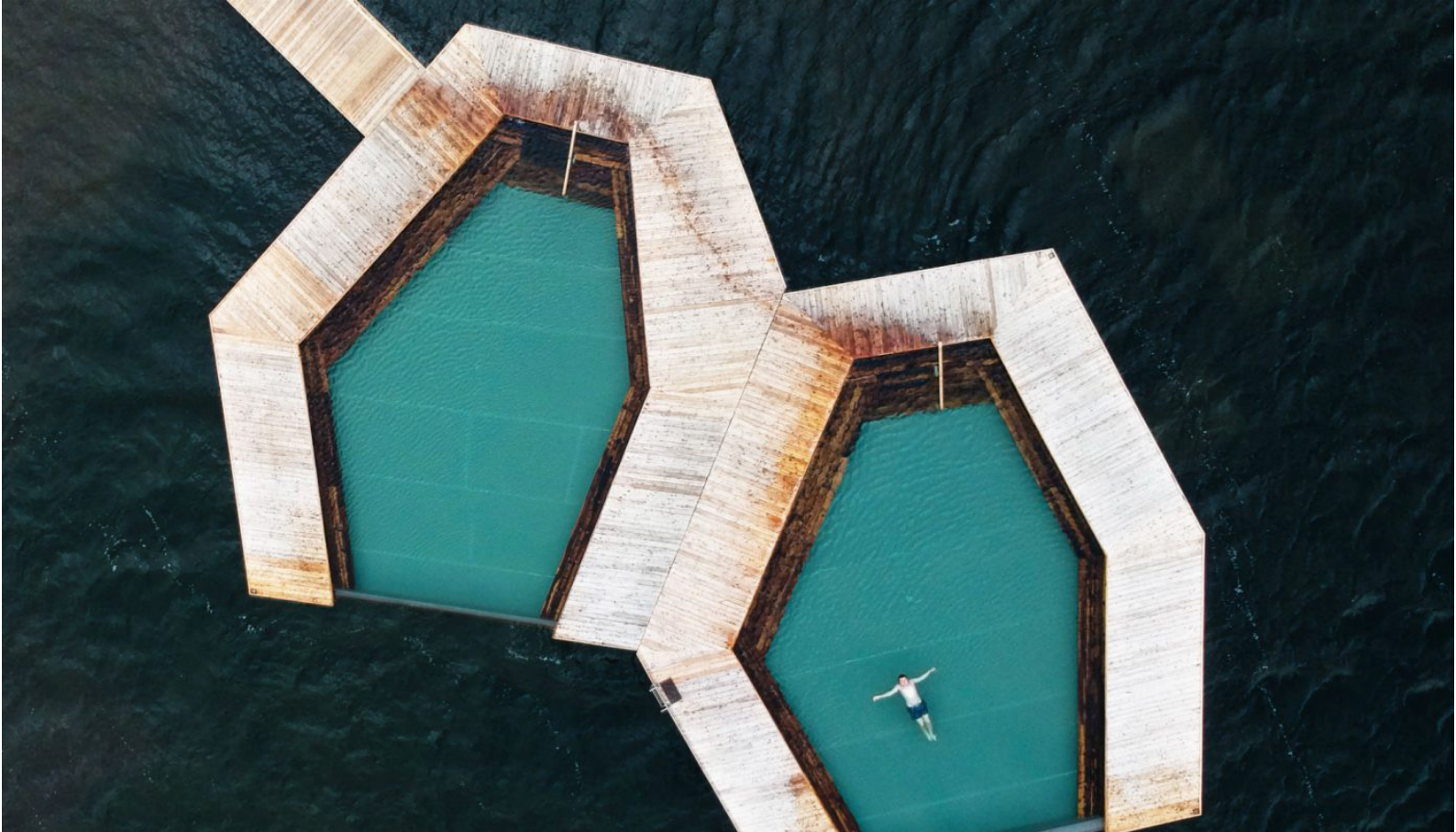
- 1) To get everyone onboard and committed,
- 2) to get people to understand the process,
- 3) to get people on board and be part of the movement. We addressed those issues by constantly being visible and in all meetings, so we were showing the process all the way through.

The innovation impact of the project is visible as it has become a model for the whole of Iceland. Its immediate indicators are 1) economic and 2) social. The project's impact on the destination and the community asked what tourism can do for the local culture rather than the other way around. The initiative addressed the soul of the community and pride of the local culture. This has led to development of local products within tourism experiences, food, handicrafts and more. Furthermore, the revenue from tourism has increased by growing number of guest-nights, primarily depending on longer stay by visitors and higher occupancy rates. The involvement of local people and local businesses in the co-creation of a more varied cultural offer and the local-to-local link was strong already prior the pandemic crisis. It is expected that it forms part of the resilience of the local context in times of crisis.

austurland.is/en/ <https://issuu.com/austurland>

issuu.com/austurland

www.dropbox.com/s/yx2ozj702ymjz8i/191204_DTTT.pdf?dl=0



Austurland Project, © Design Nation Sweden



Austurland Project, © Design Nation Sweden

10. CULTURE ADAPTATIONS

Sweden

Culture Adaptations (2018–2021) supported by Creative Europe programme of the EU involves Gothenburg and the Vastra Gotalandsregionen in Sweden in exploring culture and creativity's role in society's adaptation to climate change. One activity implemented by *TILLT (a creativity sub company owned by the non-profit association Skådebanan Västra Götaland)*. It involves an arts intervention in cooperation with public bodies (municipal authority, water management department) and a construction company (Poseidon, a housing company established by the city of Gothenburg). What sparked the initiative at local level was the collaboration of TILLT AB and the municipality in relation to the programme celebrating *Göteborg 2021 entitled "Rain Gothenburg"*. TILT brokered the artistic involvement in the process of designing and building a common green space in one of the residential building areas managed by the company - Poseidon AB. The project "Brämaregården with Ulrika Jansson" was the result.

Two key barriers had to be overcome. The first of them was to select and engage the private sector partner and the second was to recruit an artist who is competent in creative processes as well as in building/sustainability adaptation practices and able to navigate and inspire the conversation. An additional problem that was addressed is the sustainability of the cross-sectoral output, as the public sculpture/playground needs long-term maintenance. To establish this legacy a post-project action plan was delivered by TILLT and integrated into the operations by Poseidon AB. The evaluation and assessment aspects are focused on the satisfaction of Rain Gothenburg and Poseidon AB with the result of the project. Culture Adaptations is a project co-funded by the EU's Creative Europe programme.

www.culturaladaptations.com/workshops/cultural-adaptations-gothenbur

Videodocumentation

www.tillt.se/en-GB/what-we-do/projects/cultural-adaptations-41129153

www.tillt.se/en-GB/what-we-do/projects/cultural-adaptations-41129153

11. THE LEAKING MONUMENT

Sweden

The Leaking monument project took form in relation to a call for public art proposals. This allowed the collective to realise a triple aesthetic/infrastructural/educational purpose of channelling an existing undercurrent water flow into a 'river dance' that solves a public space problem and simultaneously educates children and the general public in a direct, embodied way about the natural movement of rivers and of the ecosystem of land and water. Projects like this one are funded primarily from the Swedish public art agency and from an educational institute on the island, but there are multiple directions in which they impact needs to be studied and supported multilaterally. The project will continue collecting contributions from the public and to see how involved artists are in envisioning public space in an early stage.

theleakingmonument.se/background

Barriers that have been addressed by the organization include: 1) Improving knowledge to work digitally and 2) the pandemic-induced necessity to work primarily in a digital mode. Kultivator works in cross-sectoral cooperation with education and public policy in particular. Urban-rural relationships especially are the focus of its experimental cooperation of organic farming and visual art practice, situated in rural village Dyestad, on the island Öland on the southeast coast of Sweden. By installing new functions in abandoned farm facilities, near to the active agriculture community, Kultivator provides a meeting and working space that points out the parallels between provision production and art practice, between concrete and abstract processes for survival. Kultivator initiates and executes meetings between idealism and realism, hoping that fruitful cooperations will form.

www.kultivator.org/info



Trash bag, Lovia, © Lovia



The Leaking monument, © Kultivator

12. BLÁBANKINN OR THE “BLUE BANK”

Iceland

Blábankinn or the “Blue Bank” is a service and innovation center in Þingeyri; a small fishing community in the Vest Fjords of Iceland. Blábankinn provides banking services for Landsbanki, assistance and connection with Ísafjarðarbær municipality, and receives inquiries regarding services and activities of the Westfjords Workers Union, Verk Vest. The Blue Bank also offers facilities for co-operation, reading, creation or work.

www.blabankinn.is/services/?lang=en

13. GONZO DESIGN STUDIO

Russian Federation

Gonzo Design studio is creating and developing art-social cross-platform projects. It provides social innovations through the design of cultural, educational and business projects in order to make changes in an aesthetic, accessible and clear way. An example is the “Deep inside” project, visually narrating the experiences of people in institutions, applying visual arts strategies to connect different groups in society.

gonzo-design.me/deepinside

gonzo-design.me

14. INHERIT

Latvia

The INHERIT (2016–2019) Horizon 2020 partnership (Inter-sectoral Health and Environment Research for Innovation) addressed health, wellbeing and environmental sustainability while at the same time securing improvements in equity across society – a “triple win. It involves applying the Place Standard tool in Riga City. The tool brings public health, inequalities and place making theory into a simple-to-use product that can assist professionals and communities in identifying what works well and what needs improving within a local community. It seeks to maximize the potential of the physical and social environment in supporting health, wellbeing and a high quality of life.

The team had very good communication with the Riga City Development department and positive view from respondents, as they had chance to talk about problems in their locality and possible changes in future. The review from the Latvian Centre for Disease Prevention and Control (CDPC) who is coordinating National Healthy cities network was good, they were interested to know about pilot implementation process and results. Barriers encountered: difficulty in reaching local NGOs in the area, some were not active, which made it difficult to involve them in the Place Standard process (i.e. attending workshops, result presentations). For the project a public investment was to engage expert researchers into the project because municipal institutions do not have the experience or resources in the scientific field. This was an opportunity to pilot only one of the Riga neighbourhoods. Results demonstrate that it is good to pilot several neighbourhoods of Riga because it is possible that if more information was obtained on the environmental aspects of several neighbourhoods, then policy makers would be more interested and better understand the problematic situations and search adequate solutions.

inherit.eu

15. CRE-HEALTH

Sweden

The initiative Cre-health gave a kick-start to empowerment and social inclusion by culture and creative activities. Cre-health (2018) used advanced studies and research and was inspired by “Kulturhälsoboxen” (The Culture-health-

box), a box containing six books with research and studies on culture and health, written by a research team led by Eva Bojner Horwitz, Doctor of Medicine, University of Uppsala, Sweden. The project reached a proof of concept by testing in practice the impact of culture and creative activities as contributing to a positive development in the participating group of unemployed and people on sick-leave.

www.regiondalarna.se/contentassets/4b9e5b6c483e4aa292f6f1e6c99f4f06/crehealth_brochure.pdf

16. QUALITY OF LIFE

Denmark

The project Quality of Life: Health and Culture gathered experts on health and culture from NW Russia and the Nordic countries to discuss Nordic and Russian experiences. Conferences and study visits engaged experts, working daily with culture and health care, to exchange experiences and discuss how the arts can help to keep us well, aid our recovery from illness and support longer lives better lived. The project builds bridges, between the health care and culture sectors inspiring to untraditional co-operation and encourages to new Nordic-Russian initiatives.

spb.hse.ru/en/cultureforhealth/news/197794796.html

17. AGENTS OF CHANGE

Finland

The project "Agents of Change" 2020 is a new EU-funded project about inclusion and art mediation, coordinated by Cultura, a foundation based in Finland. Partners from Sweden, Latvia and Estonia. As this project has just started, there is no project website at the project.

culturafinland.fi

18. THE MOSSTREE

Germany

The MossTree project was awarded funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No. 847744. H2020 is a business innovation support scheme of the EU that targets small and medium enterprises with the most innovative ideas and biggest growth potential. The CityTree 2020 can filter up to 80% of the fine dust in the hourly breathing volume of up to 7000 people. At the same time, the breathing moss walls cool the air of up to 3°C in an effective radius of 1 m.

greencitysolutions.de/en

19. KEYCHANGE

Sweden

Keychange (2019–2023) is a global network and movement working towards a total restructure of the music industry in reaching full gender equality. In 2019 Keychange announced a four-year programme supported by the Creative Europe of the EU. 74 participants will be recruited each year in 2019, 2021 and 2022 for Keychange 2.0. Selected through an Open Call process, the participants are such as music creators and innovative music industry professionals from Canada, Estonia, France, Germany, Iceland, Ireland, Italy, Norway, Poland, Spain, Sweden, and the UK.

Keychange is led by Reeperbahn Festival in Germany, PRS Foundation in the UK and Musikcentrum Öst in Sweden. Musikcentrum Öst is a non-profit network for Swedish musicians with a main focus on <https://www.keychange.eu/about-us/who-we-are> promotional activities all over the world. A unique non-profit resource for festivals and promoters as well as being a tool for anyone aiming to build relations to Swedish music and musicians. MCÖ is a part of Musikcentrum Sweden that represents more than 550 acts of professional freelance musicians from all over Sweden. Supported by the Creative Europe Programme of the European Union.

20. HUMAN CITIES_CHALLENGING THE CITY SCALE

Estonia

Human Cities_Challenging the City Scale (2014–2018) was a platform of interdisciplinary exchanges exploring how the inhabitants (re)invent the constantly evolving contemporary city through experiments in the urban space. It worked with people and places like shops, public squares, parks, or streets in towns and cities. Some of our partners' missions were: occupying vacant buildings to test new ways of working or learning; federating the makers community to contribute to the development of a district; activating and improving the quality of public spaces. It was supported by the Creative Europe Programme of the EU.

In Estonia, one experimentation was related to the Jazz Festival Juujääb. On the small Muhu island with low population density it was seeking to solve the housing problem of a music festival. The initiative was triggered by a famous jazz musician, organiser of the festival, Villu Veski. 14 students and volunteering participants built four different models of temporary accommodation for festival guests out of industrial refuse. humancities.eu/story/from-pop-up-hotel-to-the-relaxing-pod Impact: In four years the project has produced a rich programme of activities and outputs. It reached more than 70,000 visitors and participants with its cultural activities and involved nearly 1 000 designers, architects, artists, 800 design and architecture students. The network gathered 12 organizations from 11 countries.

humancities.eu/about/project

21. LITTLE SUN'S SOCIAL BUSINESS

Iceland

Launched in 2012 by artist Olafur Eliasson and engineer Frederik Ottesen at London's Tate Modern, Little Sun's social business brings clean, reliable, affordable energy to the 1.1 billion people in the world living without electricity while raising awareness for energy access and climate action worldwide. Its premium solar products are solar lamps and phone chargers sold online and in partner stores around the world. In 2017, Olafur Eliasson launched the Little Sun Foundation, as an extension to the social business. The Foundation brings light to those beyond the reach of our entrepreneurial distribution channels, especially school children, refugees and people affected by natural disasters. It is now in partnership with IKEA, with the objective to inspire and explore new ways of harnessing the power of the sun through intelligent design whilst raising awareness for the global need for energy access for all.

The concept and the impact go together: By Dec. 2019, 1,100,941 lamps distributed worldwide, 647,574 lamps distributed off-grid, 2,826,661 lives changed off-grid, 2,671 African sales agents trained, 36,485,160, extra study hours for school children off-grid*, \$130,654,530 saved on energy expenses in off-grid households, 697,243, tonnes of CO₂ reduced.

littlesun.com/impact

22. THE GAME OF GDANSK

Poland

The Game of Gdansk project is implemented under Urb Cultural Planning (2019–2021) funded by the Interreg Baltic Sea Region (BSR) programme international project co-funded by the Interreg Baltic Sea Region. It is dedicated to cultural planning in cities from seven Baltic countries that have been participating in the project. The Game of Gdansk is intended to incorporate the youth of Gdańsk into the process of a dialogue about shaping the common urban space and sustaining local communities. One of the project objectives is to activate the district of the Old Suburb (Stare Przedmieście) by implementing cultural activities in cooperation with its inhabitants. As a result of cooperation with young people, an interactive urban game will be developed by them in a form of a GameBook which will refer to the

space and local history of the Old Suburb. The structure of the game will include elements of Minecraft, especially a mapped model of the district. The game will be accessible on a website and it will be possible to play it using computers and mobile devices. The organiser of the project /game in Gdansk is the Baltic Sea Cultural Center in Gdańsk in cooperation with the society of the Storytellers of Lower Town of Gdańsk.

en.gameofgdansk.eu

23.

DEMOS HELSINKI

Finland

Demos Helsinki has grown as an internationally noted think tank and employs 45 specialists from different fields such as social scientists, psychologists, economists, engineers, philosophers, designers, and city planners. They all have one thing in common – the motivation towards a societal change. The Urban Transformations team works towards carbon neutral and democratic cities. The One Planet Economy team develops solutions that enable resource-CLIC-smart lifestyles and societies. The New Horizons team has three main themes: Future of Work and Education, Health and Capabilities and Tech for Society.

www.demohelsinki.fi/en/julkaisut

24.

TRIUMF HEALTH

Estonia

A health tech company has developed a game to deliver accurate information about COVID-19 in a way that will not overwhelm children. Estonian health technology startup Triumph Health has created a mobile game platform that aims to ease children's mental health worries around the coronavirus crisis. The free app is available to children aged 7-14 in Estonia and the UK.

triumf.health

25.

ENDEL

Russian Federation

Endel was founded in 2018 and its team includes programmers, musicians, artists and designers. Previous to working on a music well-being technology, they had realised a drawing app for children called Bubl. Endel uses a variety of soundscapes on the app, which, according to a manifesto on their website, provide a "tech-aided bodily function" to help people cope with a world where "information overload is destroying our psyche." Company chief executive Oleg Stavitsky, says the technology helps people to focus, relax and sleep. "It creates a sound environment in real time on the spot, on the device, personalized to you." The algorithm created includes time of day, the weather, heart rate, movement and plugs all of those inputs into the algorithm.

www.nytimes.com/2020/10/28/style/self-care/grimes-AI-baby-sleep.html you in real time

endel.io

26.

HUMANS MAKING MUSIC – CULTURE AND HERITAGE IN INTERACTION

Sweden

Research programme "Humans making music – culture and heritage in interaction" is led by Karolinska Institutet. The purpose of the programme is to study the interaction between heritage and environment to reveal the connection between musical engagement and physical and psychological health. The term musical engagement covers

everything that has to do with music, for example, listening , teaching, going to concerts or making music at all levels from amateur to professional.

www.kulturellahjarnan.se/en/nyheter/culture-and-cognition/interview-with-assal-habibi-education-promotes-neurological-changes-in-the-brain

27. ŁÓDŹ DESIGN FESTIVAL

Poland

The Łódź Design Festival in 2020 is focusing on the recipe for a GOOD LIFE. During the 13th edition of the festival, the organisers invited everyone to catch a breath and think about what really gives us a sense of happiness, peace, luxury and safety with the help of leading Polish and global experts invited to Łódź.

www.lodzdesign.com/news/ldf-2020-online

28. BETANIASTIFTELSEN

Sweden

Betaniastiftelsen is an idea-based foundation that uses a holistic view of humans in order to develop healthcare and care solutions on a non-profit basis. It runs Kulturarenan, which makes concerts, film viewings and performances available to people who, because of old age, illness or functional problems, cannot go to various cultural experiences. Kulturarenan makes a wide range of possibilities provided by cultural stakeholders from across the country available – such as the Konserthuset Stockholm, Gothenburg Symphony, Studio Acusticum, Filmarkivet and Musik i Syd.

www.betaniastiftelsen.nu/om-oss/about

29. CULTIVA

Norway

Cultiva, a public foundation established in 2000 by the Municipality of Kristiansand which through funding allocations shapes dynamics across local CCI. Its main aim is to secure local jobs and good living conditions by providing grants to projects which set up art, cultural, and educational institutions and organizations that contribute to innovation, development and competence-building within the creative milieu of Kristiansand city. The Municipality of Kristiansand is the fastest growing urban area within the Agder region and the epicenter for most of its economic-related activities. Local actors have taken bold steps in recent years when it comes to identifying and promoting CCIs.

30. CIRCULAR MODELS IN CULTURAL HERITAGE

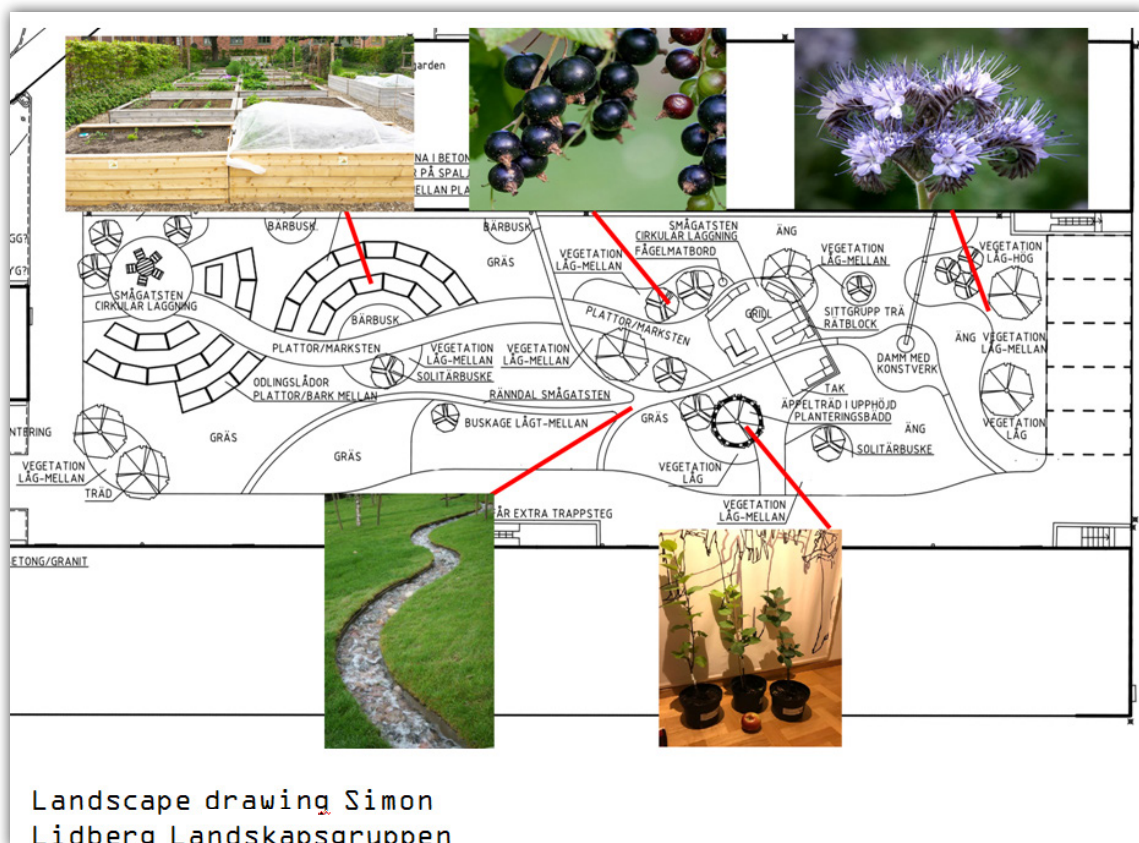
Poland

The abandoned Leszczynski Antoniny Manor complex consisted of a late 19th century mansion and several agricultural buildings (stables, cowshed, granary) and a colony of farmhouses. The project converted the agricultural buildings into an elderly healthcare and residential building complex. This project shows the successful implementation of a very complex program of social care for the elderly in abandoned agricultural buildings — challenging adaptation to create a safe environment for the social integration of the elderly. Furthermore, the renovation of the cultural heritage manor has a significant impact on the development of urban substance and the urban regeneration of the city quarter.

clitplatform.eu/search?q=Open%20Jazd%C3%B3w

"Kultur, helse og omsorg" is a national resource centre for research and use of culture and art (especially music) within the health sector. The Nordic Journal of Arts, Culture and Health is published by Universitetsforlaget on behalf of the National Competence Center for Culture, Health and Care, Volda University College, Primary Care Skåne, Aalborg University, Kungl. Stockholm Academy of Music and Turku University of Applied Sciences (TUAS). In 2020 The National Competence Center for Culture, Health and Care addressed Culture's health effects through a webinar based on a recent research report from the Health Survey in Trøndelag.

kulturoghelse.no/om-kompetansesenteret



Cultural Paths: Crafting regenerative visions in the rural north. © Cultural Paths

Annexe 2

Case study templates

Cultural and Creative Industries Cooperation and Innovation in the Northern Dimension Countries*

Case Study

1. Title of project or activity
2. With which sector (e.g. education, public policy, IT) or in which area (e.g. health, VR, urban policy) is your CCI entity collaborating?
3. How did the project start (i.e. what sparked the cross-innovation initiative)?
4. What financial or other support did you receive in order to launch the project? Were there any specifically cross-innovation incentives available to you or your partner(s) e.g. a voucher scheme etc.?
5. What have been or are expected to be the outputs and outcomes of the project and the change they have or will produce (e.g. creation of a product, service, patent, different way of working etc.)?
6. Were you or will you be able to measure impact e.g. through performance indicators? If yes, did it or will it relate to any changes in practices (e.g. creative, social, industrial or other practices).

7. Did you face any obstacles? If yes, list up to three of them and briefly explain how they were addressed.
8. What are the future plans for the project/activity or, if it has been completed, what further activity has flowed from it? Are there any lessons to be learnt from the experience gained through the project?
9. Further information (e.g. publications, link to websites, online video or multimedia materials etc.)

Main contact (name, job title, organisation, email). If the project leader is someone different from the person who has answered the above questions, please give his/her details.

If available, please, also send us at least one illustrative photo of the project (copyright clearance to NDPC to publish with approval of the contact person).

Thank you! All contributions will be used as part of creating a bigger picture of CCI cross-sectoral innovation projects in the Northern Dimension countries. Some will be included as examples in a published report.

** In the context of developing a new 2021-2024 Strategy, the Northern Dimension Partnership on Culture (NDPC) is implementing a project, to identify the degree of cross-sectoral cooperation and innovation currently taking place between the cultural and creative industries (CCIs) and other social and economic sectors. In the context of this project 'cross innovation' refers to a process by which CCIs share information, collaborate and work with other growth sectors to promote new thinking as well as innovative products, services and activities.*

Сотрудничество и инновации культурных и творческих индустрий в странах Северного измерения*

Описание кейса

1. Название проекта или деятельности
2. С какими секторами (например, образование, государственная политика, IT) или сферами (например, здравоохранение, городская политика и т.д.) взаимодействует ваш субъект культурных и творческих индустрий?
3. Как проект начинался (т.е. что дало толчок кросс-секторной инициативе)?
4. Какую финансовую или другого рода поддержку вы получали для того, чтобы запустить проект? Были ли вам или вашему партнеру(ам) доступны какие-то конкретные меры поддержки кросс-инноваций, например, ваучерные схемы и т.д.?
5. Каковы полученные или ожидаемые результаты и последствия проекта? Привёл или приведет ли он к каким-то изменениям (например, создание продукта, услуги, регистрация патента, новый способ работы и т.д.)? Имеются ли разрабатываются ли какие-то планы по выходу на международный уровень?
6. Удалось ли вам или сможете ли вы в будущем измерить воздействие вашего проекта, например, с использованием каких-либо показателей эффективности? Если да, то привёл или приведет ли он к каким-либо изменениям в существующих практиках (например, творческих, социальных, экологических, промышленных или иных).

7. Сталкивались ли вы с какими-либо препятствиями? Если да, то укажите, пожалуйста, три самых главных из них и кратко опишите, как вы с ними справились.
8. Каковы планы на будущее в отношении данного проекта/деятельности? Или, если проект завершён, какая из него вытекла дальнейшая деятельность? Можно ли из полученного в рамках данного проекта опыта извлечь какие-то уроки?
9. Дополнительная информация (например, публикации, ссылки на сайты, он-лайн видео- или мультимедиа материалы и т.д.)

Основное контактное лицо (имя, должность, организация, email). Если заполнивший анкету человек не является лидером проекта, пожалуйста, предоставьте контакты лидера проекта.

При наличии, пожалуйста, пришлите нам по крайней мере одну фотографию, иллюстрирующую проект (оформление авторских прав, позволяющих Партнерству Северного измерения по культуре публиковать ее с одобрения контактного лица проекта).

В идеале описание кейса не должно превышать 1500 слов. При наличии вопросов, пожалуйста, связывайтесь с нами. Пожалуйста, отправьте заполненную анкету petyakoleva@inter-cultura.eu.

** В контексте разработки новой стратегии на 2021-2024 Партнерство Северного измерения по культуре реализует проект, направленный на выявлении степени кросс-секторного сотрудничества и инноваций между культурными и творческими индустриями и другими сферами общественной жизни и экономики. В рамках данного проекта под кросс-инновациями понимается процесс, в ходе которого культурные и творческие индустрии обмениваются информацией, сотрудничают и работают с другими растущими секторами для продвижения нового мышления, а также инновационных продуктов, услуг и деятельности.*