

**EUROPEAN AGENDA
FOR CULTURE**

**WORK PLAN FOR CULTURE
2011-2014**

MARCH 2014



POLICY HANDBOOK

on **PROMOTION OF
CREATIVE PARTNERSHIPS**

OPEN METHOD OF COORDINATION (OMC)

WORKING GROUP OF EU MEMBER STATES' EXPERTS

ON PROMOTION OF CREATIVE PARTNERSHIPS



EUROPEAN UNION

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AN INTRODUCTION



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AN INTRODUCTION

The Open Method of Coordination (OMC) expert group received its mandate by the Council through the 2011–2014 Work Plan on Culture. The group was asked to ‘identify and model the types of successful partnerships and practices, including their positive impacts’.

In the Work Plan, ‘creative partnerships’ are defined as **partnerships between cultural institutions and other sectors** (such as education, training, business, management, research, agriculture, social sector, public sector, etc.), that help transfer creative skills from culture into other sectors.

Artists and cultural institutions have a long history of interactions with other sectors, and these interactions often take place in a rather loose way. The OMC group, however, looked into **structured examples** that **explicitly** aim at bringing together new skills, perceptions and resources, and at introducing a new way of working.

The group found that creative partnerships are high-impact, low-cost tools that may help address some of the important issues that Member States are currently facing, from revamping education to increasing the innovation capacity of enterprises, to addressing environmental challenges.

This report makes concrete suggestions on how creative partnerships can be operated and it recommends that policymakers, at national and regional or local level, consider ways to support them as strategic tools for social and business innovation.



What does a creative partnership look like?

In its work, the group identified a wide range of models of partnerships between cultural and creative agents and different sectors. Such models are presented and analysed throughout the handbook. Here are some examples of how creative partnerships may be translated in different projects:

- Partnerships between **culture and education**: the Europe-wide *MUS-E* initiative, supported by the International Yehudi Menuhin Foundation (IYMF), focuses on the development of the child from an early age through the arts. Artistic workshops are given by professional artists on a regular basis, mainly in primary schools. The artists introduce new ways of thinking and creating to stimulate children’s harmonious development. The project promotes social integration and aims to reduce levels of violence, racism and social exclusion among the young. In the UK, the *Creative Partnerships* programme, operated between 2002 and 2011, supported thousands of partnerships between schools and creative professionals, with the aim of using creativity to solve problems, increase pupils’ performance and improve attendance, behaviour and attainment.

- Partnerships between **culture and business**: in Sweden, the *TILLT* programme fosters artistic interventions in organisations. The aim is to cross-fertilise the competences of the two worlds: the world of the arts and the world of the organisation. This collaboration means that both the organisation and the artist will need to rethink what they do, why they do it, and how they work or operate. Similarly, in the Netherlands the organisation *Cultuur-Ondernemen* (Culture-Entrepreneurship) tailor makes projects in which artists and creative professionals are brought to work with companies. Interventions aim at sparking innovation, and also at awareness-raising, for instance in the framework of corporate social responsibility (CRS) engagements taken by the company.

The overarching principle of these initiatives is to spark reflection and bring about a change in perspectives, allowing people to look at things from a different angle and to develop creative solutions and innovation.

- Partnerships between **culture and health**: inspired by the Museum of Modern Art (MoMA) in New York, a number of museums (such as, for instance, the National Gallery in Rome) have launched a programme for people suffering from Alzheimer's disease and their caregivers. The programme, which includes conversations and analyses of artworks but also art-making, aims to provide a person with Alzheimer's disease with the chance to explore and exchange ideas about art and artists, experience intellectual stimulation, make connections between personal stories and the world at large, access personal experiences and long-term memories, and participate in a meaningful activity that fosters personal growth. Several Member States have adopted an initiative developed in the United States in which specially trained clowns (*CliniClowns*) visit children, and sometimes adults, in hospitals. They aim to help children deal with the range of emotions they may experience while in hospital – fear, anxiety, loneliness, boredom – and they do this using techniques such as magic, music, storytelling and other clowning skills.

The above examples show the wide spectrum of possibilities for such cooperative work. What these different examples, in different fields, have in common is that they are all forms of interdisciplinary cooperation that involve a **transfer of creative skills** and an **overcoming of borders**, including mental ones. Such cooperation may provide impetus for exploring new avenues and solutions. The examples also show that these partnerships are not casual contaminations, but structured interventions that work on the basis of some clear preconditions. They require a **motivation to cooperate from all partners, dedicated resources, shared responsibility, and mutual trust**.

The group understood '**creativity**' as a **thinking and feeling process that involves making something new and/or improving an existing process, mentality or product**.



What makes creative partnerships so relevant today?

In times in which culture is often seen as a luxury that may be easily disposed of, **creative partnerships concretely exemplify the benefits that culture may bring both to society and to the economy.** They demonstrate that culture and creativity are not a niche activity for leisure time, but that through cross-fertilisation they may make a key contribution to tackling a number of important societal issues, as well as to innovation.

It is not about instrumentalising culture, but about broadening its boundaries, while ensuring additional opportunities for artists and cultural and creative players.

For instance:

- Programmes in education, such as *MUS-E* or *Creative Partnerships* (UK), have been proven to increase **confidence and self-esteem in children**, as well as **student performance** across the study subjects. In fact, creative partnerships **allow for the creation of an engaging environment for learning**, which helps people perform at their best. Several evaluations of the Creative Partnerships programme in the UK found that creative partnerships in schools resulted in the improved performance of pupils and teachers, which could be seen in improved academic progress, cognitive skills, motivation and behaviour.
- In business, the evaluation of the *TILLT* programme (Sweden) found that participation in the programme significantly increased the performance and efficiency of the organisation. Companies in which the project was implemented **increased their innovation capacity by 20 %.**
- In health, activities such as museum visits for people with Alzheimer's disease provide them with the chance to explore and exchange ideas about art and artists; experience **intellectual stimulation**; make connections between personal stories and the world at large; access personal experiences and long-term memories; and participate in a meaningful activity that fosters personal growth. The benefits of programmes such as *CliniClowns* have also been proven: the power of humour and laughter **combats stress, reduces pain** by releasing endorphins, helps people to cope with difficult situations and helps to **create bonds** and therefore support between people, all of which **aids the healing process.** There is also an associated positive benefit to the staff and families of patients.
- For artists who have worked in creative partnerships, the experience brought benefits in term of **the development of their art**, and of their social and communication skills.

Thus it appears that a well-structured, successful creative partnership, *either through the process itself and/or through the final result*, may represent a win-win experience for all the participants. Its impact may be significant on different levels:

- personal;
- organisational;
- social;
- professional development for artists.

These categories of impacts are usually interconnected and often enhance each other. Personal gains, for instance, can translate into social and economic gains; in turn, social gains can translate into those of an economic nature.

It should be noted that specific benefits of creative partnerships depend on the field of cooperation. In fact, they will be different for every kind of project, as one condition for success is that a partnership is tailor-made for particular people and a particular place.

In general, however, the examples that were examined by the group lead to a common set of outcomes, which may be summarised as follows:

Benefits for individuals

- Creative partnerships have proved in many cases to **improve the social, cognitive, emotional and creative abilities** of the participants. They can help them raise their **self-esteem and motivation, and learn how to deal with emotions**. They allow participants to develop a creative process that includes **questioning**, challenging assumptions, wondering and curiosity; **daring to be different**, managing risk, and resilience; **making new connections**, using intuition and imagination; the **ability to refine and improve ideas**; technical excellence; **collaborative skills**; and **emotional literacy**.

Benefits for organisations

- In business, cooperation with artists within a creative partnership allows companies to change and grow through **improving the quality of products**, developing **new products**, or even changing business models. Indeed, creative partnerships may be conducive to branding and raising media attention.
- Creative partnerships have been shown to **enhance teamwork** by improving personal relations, communication, ambition and feelings of attachment to a company. Participation raises levels of motivation and confidence while reducing employees' stress levels. The evaluation of the **Arts & Business Cymru programme (Wales)**, for instance, found a decrease in the number of workers on sick leave. It was also found that creative partnerships are more effective in creating an **environment for problem-solving** and positive change than traditional counselling.
- At schools, pupils develop self-awareness, responsibility, communication and cooperation skills. Creative partnerships alleviate integration problems effectively. Moreover, they are conducive to **reducing absence rates** and improving motivation rates and overall **teaching results**, thereby improving employment chances. Among teachers, creative partnerships can **modify approaches** and methods and transform schools into learning communities.



Social impacts

- Overall, creative partnerships enhance social cohesion as they carry the message that **problems can be solved through cooperation across borders**. They create new networks and restructure existing links.
- Case studies have shown creative partnerships to be successful in **raising the general public's awareness and engagement about matters of social concern**, such as environmental issues, combatting racism and prejudices, or a better use and sharing of public spaces.
- Creative partnerships may help **overcome individual problems that have an important social impact**, such as isolation deriving from disabilities or marginalisation, mental health problems, etc. In the health sector, creative partnerships contribute to the healing process among people suffering from illness, and to therapy aimed at overall development and improved communication among people with disabilities. In these cases creative partnerships tend to promote integration and tackle prejudices.

Professional impact on artists

- Creative partnerships may represent a **crucial additional source of employment** for artists. Furthermore, for artists, operating in a different sector may have an important impact on artistic development and the **acquisition of new competences**. In some cases they result in the creation of entirely new artistic products and markets, thus generating profits and workplaces. Additionally, they may offer an interesting opportunity to reach new audiences.
- In cultural institutions, creative partnerships may help foster a **connection with the public** as well as a better understanding of the needs of various audiences and how to adjust to them.



Why should creative partnerships be relevant at EU level?

As underlined in the manifesto drafted by the European Ambassadors for Creativity and Innovation during the European Year for Creativity and Innovation 2009, 'the world is moving to a new rhythm. To be at the forefront of this new world, Europe needs to become more creative and innovative. To be creative means to imagine something that did not exist before and to look for new solutions and forms... The economic, environmental and social crises challenge us to find new ways of thinking and acting. Creativity and innovation can move society forward toward prosperity.'

The EU 2020 strategy set ambitious objectives for smart, sustainable and inclusive growth. In short, the challenge is about ensuring economic competitiveness, first of all through innovation; about reconciling economic growth with the preservation of the environment, through a change in mentalities; and about ensuring social cohesion and intercultural dialogue.

In the previous section, the overview of the possible impact of creative partnerships – on organisations, on individuals and on society – clearly shows how **these kind of initiatives may be crucial in facilitating the contribution of culture and creativity to the EU 2020 strategic objectives**.

It should be emphasised that, as outlined in the 2012 Commission communication on the cultural and creative sectors, the cultural and creative industries (CCI) are highly relevant in terms of growth and job creation in the EU. They account for at least 3.3 % of EU GDP and employ nearly 7 million workers. Between 2008 and 2011 the creative and cultural economy was the most resilient in the general context of the EU economy, contributing also to greater youth employability. The EU is actively trying to support CCIs and to promote their development through a wide range of initiatives, such as the European Creative Industries Alliance, and through the 'Creative Europe' programme.

The 2012 communication on the cultural and creative sectors underlined the importance of supporting the sector, and identified **cross-sectoral cooperation as one of the avenues to expand** to reinforce the impact of cultural and creative industries. Creative partnerships may be a key way to develop such cross-sectoral work.

What is in this handbook?

This handbook explores different practices, and outlines their success factors and possible challenges in implementation. The aim is to broadly illustrate the possibilities that creative partnerships offer for stakeholders in different fields and at policy level, while outlining existing initiatives. This way, the handbook offers artists, organisations and policymakers guidance to implement creative partnerships within their own context.

The hope is also that reading this report will trigger interest among European, national and local policymakers, and other funders, and may incite them to support the implementation of creative partnerships.

How did the OMC group work?

The work of the group took place through the Open Method of Coordination (OMC), a voluntary cooperation among Member States, who share their practices and experiences so as to improve their own work.

The mandate for the work of the group had been determined by Member States through the multi-annual Council Work Plan on Culture 2011-2014, which sets out priorities for the Open Method of Coordination.

The group convened for the first time in September 2012 in Brussels and altogether had five meetings, plus a more restricted drafting session.

Experts were appointed by the Ministries of Culture of 23 EU Member States. The experts (listed in the Annexes) were either civil servants or stakeholders appointed because of their specific expertise. The group elected Adam Bethlenfalvy (Hungary) as chair. At each meeting, members and external experts were invited to give presentations on specific topics, giving way to in-depth discussions. In between meetings, members worked on the identification of practices at the national level and on structuring the present report.





AN ANALYSIS OF MODELS FOR CREATIVE PARTNERSHIPS





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AN ANALYSIS OF MODELS FOR CREATIVE PARTNERSHIPS

Although creative partnerships in different sectors – say, health or business – may look quite different, there are fundamental commonalities in the way the partnerships are conceived and implemented. Therefore, the report focuses on structural elements of partnerships – **processes, management, funding, challenges and evaluation** – without distinguishing among sectors of implementation, as these elements are valid for all sectors. Such structural elements are illustrated by examples.

It should be underlined that the selection of examples is by no means exhaustive. They were identified by representatives of the Member States in the expert group, or suggested by independent experts, and they mainly aim to showcase the wide range of possible forms of these initiatives, without implying a value judgement. Examples are only briefly described; for further details, please refer to the projects' websites.



What happens in a creative partnership?

The group looked into the actual implementation of partnerships, trying to identify the essential factors to make it work.

Below are some specific examples of partnerships in action, which allow us to grasp all the different approaches and methods employed by specialists working in the field.

Why set up a creative partnership?

As pointed out above, all creative partnerships are impact-driven. But what are their exact aims? The list below gives some examples.

Creative partnerships aim to:

- enhance innovation;
- offer new points of view;
- create contexts in which problems can be tackled;
- stimulate and express creativity;
- develop professional and personal skills;
- break down barriers between different communities or fields;
- achieve mutual 'cross-pollination' between sectors.

To achieve these aims in practice, a range of processes are implemented by different partners in different countries of Europe and in different fields of work.



What do creative partnerships do?

Creative partnerships do not only bring together new skills, perceptions and resources, they also introduce a new way of working.

The processes employed in creative partnerships often build upon practices traditionally used in artistic creation.

However, their application in a new context, with new partners who champion different fields, gives these practices a new aim and meaning for all partners involved.

The following examples show how the traditional forms of artistic creation can be implemented in a variety of contexts with different partners, so as to offer new insights and innovation in various fields.



p [ART]

The p[ART] programme supports the development of sustainable cooperation projects between schools and cultural institutions over a period of three years. In each case, continuous cooperation between one school and one cultural institution gives each of the partners access to the other's world. KulturKontakt Austria provides accompanying advice, introductory workshops, joint events, network meetings and evaluation.

www.kulturkontakt.or.at

CREATING

Several examples of different partnerships focus on engaging partners in joint creative processes. This can have a positive impact for all partners involved. For example:

- A dramatist worked together with bankers on the theme of trust to write a play about the impact of the financial crisis. He was just one of 12 artists working closely with 60 bankers on different artistic projects, all centred on the theme of trust. This partnership, supported by *Cultuur-Ondernemen* (Netherlands), enhanced understanding on both sides, and resulted in many new pieces of art, such as a new play that was performed for wider audiences.
- Short animated films and videos were created in the *Elastic Video* project (Austria). In this case secondary school students from Vienna worked together with video artists and curators of the Kunstraum Niederösterreich exhibitions hall to create artistic products that were then included in an exhibition. The pupils, besides learning how to handle different technologies, were active recipients and creators, while the exhibition content was also enriched. The Austria-wide initiative 'culture connected' is one of the central projects of the Federal Ministry of Education and Women's Affairs. The objective of the initiative is to support cooperation projects between schools and cultural partner institutions.



- Paintings were created in the **Robot Art project**, which champions a partnership between arts and science and involves a sponsor from the business sector. The artist Leonel Moura designed and created robots that can paint together with scientists, while the Turkish Akbank used the paintings as part of the publicity for a jazz festival it supports.

- A mosaic painting entitled *Journey into the Depth of the Mind* was created in partnership with the *Art of Connection project* (Czech Republic). Different artistic techniques were used to create artworks in order to interconnect various social groups. The Gallery of the Central Bohemian Region (GASK) runs this project in Kutná Hora.

- Contemporary artist *Hajnalka Tarr* (Hungary) works with people with autism spectrum disorder to assist them in creating paintings that are then exhibited and auctioned to support the institutions in which they live. The artist started this project when she identified similarities between leading contemporary artists and drawings made by people with autism. Besides creating new art, the project also has a therapeutic effect for autistic individuals involved. This partnership is managed by the Mosoly Otthon Foundation.



- Students and teachers in Greece participated in creating a set for the opera *The Barber of Seville* and then participated in the performance alongside artists from the Greek National Opera. The **Opera Goes to School** project worked with pupils in 70 schools around the country.

TRANSFORMING

Arteconomy

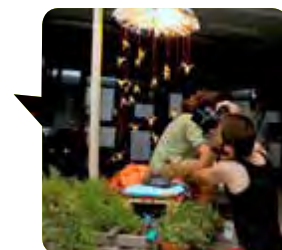
Arteconomy connects art and the economy through various forms of collaboration such as long-term projects with artists in companies, workshops for artists and entrepreneurs, and workshops where artists and entrepreneurs can meet.

www.arteconomy.be



Creating new from already existing materials, objects and spaces has always been an integral part of artistic creation. It also connects strongly with the concepts of sustainability and development. Here are a few **examples of how transformation is used** as a creative process in partnerships:

- The employees of the Brussels transport company STIB used different waste materials to create sculptures together with artists in a project designed by *Arteconomy* (Belgium) to deal with the concept of value and safety of human life. The sculptures were exhibited at many different sites in Brussels to widen the impact of the partnership.
- The **ReciclareCreativa.RO** project of the D'Avent Association (Romania) transforms public spaces using decoration from waste materials. Artists from the project and their partners work together to recycle material creatively, for example, transforming the entrance of a theatre for the Youth Theatre Festival in Alexandria, Romania.



Creative Partnership Lithuania

Creative Partnership Lithuania is a national programme that creates opportunities for schools to cooperate with practitioners from the fields of culture, the creative industries and science. The central aim for the partnerships formed is to address real learning challenges and encourage changes to school culture.

www.kurybinespartnerystes.lt

- An old carpet in the classroom of a primary school in Lithuania became the central object of transformation when pupils were trying to visualise and animate geological phenomena. This is just one small example from a national-scale *Creative Partnerships Lithuania* project where agents adapt their creative projects to the specific needs of the group.

REFRAMING

Artists often **take something that is mundane, or unnoticed in its own surroundings, and reframe it in a way that highlights a new dimension** or controversial aspects, or simply makes the chosen subject noticeable and the topic of discussion. Reframing is a process that enhances creativity. Here are some examples of how reframing is used in partnerships:

- Role reversal is a methodology often used by Flemish theatre company *Klein Barnum* (Belgium) when entering partnerships where a reframing of a set relationships and social structures is needed. Creating a context where existing models of behaviour are mirrored and analysed is one of the many tools used by the Belgian group in their partnerships with businesses and government institutions.

Klein Barnum

Klein Barnum uses art as a way to enhance cohesion within a company (teambuilding). It aims to stimulate communication, and communicational and innovate processes as a whole. The organisation has been providing company theatre, workshops, improvisation and real-life simulation (creating real-life context where problems can be faced) since 1992. Its clients are to be found within companies (private sector) and government (public sector).

www.kleinbarnum.be



- **Largo Residências (Portugal)** creates partnerships between artists and local inhabitants in Lisbon by offering residencies with locals and encouraging artists to use local culture and heritage in their artistic work. The artists can find new inspiration while their close surroundings are reframed for locals through the artworks created.
- The *Learning Museum* project (Denmark) creates a complex network between museums, schools and teacher training institutions. The trainee teachers design educational programmes using the artefacts of the participating museums, and these programmes are then implemented in classes with local students. Shifting the context and adapting creatively to new tasks centred around cultural objects creates a win-win situation for all partners.

TRAINING

Sometimes the **artistic training** itself becomes a process of enhancing creativity. Obviously the aim here is not to train many new artists, but to **offer a change in perspective**, focus on new tasks that may frame thinking, and provide new tools for creation.

- *The European Jazz School* in the state of Hesse, Germany, provides music training for students from different backgrounds and different cultural heritages. The aim is to enhance creativity, but also to build social cohesion by creating possibilities for them to play music together.
- *Creative Alliances* in Birmingham, UK, offers young people who would otherwise drop out of further education apprenticeships with artists working in different fields. This traditional mode of training offers new possibilities of education and work for young people while making it possible for the artists to engage in new projects with their apprentices.

Who runs creative partnerships?



There may be a very wide range of **management models** for creative partnerships, depending on the size of the initiative, the specific aims of the partnership, its institutional and juridical form, and its financial model (non-governmental organisations depend mostly on external funding support and usually do not generate profits; commercial organisations mainly rely on income from the sales of cultural products and services).

Setting up a partnership first of all requires the intervention of a **key driver** who can initiate it – in most cases, the presence of an organisation that can act as **mediator** between the artists/creative players and the receiving body – and the delivery of **appropriate training** to ensure that the objectives and needs are taken into account, as partnerships may work only if built on trust and mutual acquaintance.

In general, a successful management of creative partnerships in the cultural sector requires a **spirit of innovation and entrepreneurship, a supportive climate, and appropriate understanding of the needs and requirements of the specific sector** of intervention.

The first step – **taking the initiative to set up the partnership** – may be the most difficult. For a partnership to work, all partners need to find benefits and a common ground of ideas. But often the initial spark must come from the creative and cultural side.

There is a wide range of different examples on how the partnerships are initiated: in some cases by individual artists, or by communities of artists; in others by public institutions. Most often, however, the initiative is taken by a mediating organisation with expertise in the relevant sector that initiates the partnership.

The role of the mediating organisation, which matches demand and supply and carries out an analysis of needs, is often crucial to ensure the long-term continuity of the project and to take full account of quality requirements in its implementation.

In some cases, such mediating organisations may be **purpose-built institutions set up by public authorities**:

- *KulturKontakt Austria* is an organisation that supports and funds creative partnerships between schools, cultural institutions and businesses training apprentices on an ongoing basis. It coordinates a wide set of programmes conducted between different partners and with a variety of institutional backgrounds. KulturKontakt Austria manages the initiative by launching calls for proposals on a regular basis at the beginning of the school year, and it functions as the main communication partner towards the project partners. It is not only responsible for organising the whole submission process and the administration, but is also available throughout the year to provide information and support for problems the project partners encounter during the working process. The principal funding bodies of KulturKontakt Austria are the Austrian Federal Ministry of Education and Women's Affairs and the Austrian Federal Chancellery.

- The *Creative Partnerships* programme (UK), which ran between 2002 and 2011, was introduced by the UK government and managed by a central agency, Creativity, Culture and Education (CCE). The programme, which was designed to develop the skills of children and young people by fostering innovative, long-term partnerships between schools and creative professionals, was then delivered through a range of regional Area Delivery Organisations that worked with over 5 000 schools.

Creative Partnerships UK

Creative Partnerships was the UK's flagship creative learning programme running throughout England from 2002 until 2011. The programme was designed to develop the skills of children and young people across England, raising their aspirations and achievements. Creative Partnerships was managed by Creativity, Culture and Education (CCE) and was delivered through a range of regional Area Delivery Organisations that worked with over 5 000 schools.

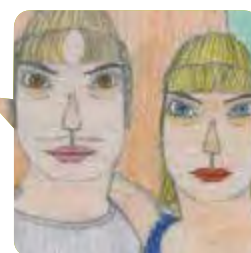
www.creative-partnerships.com

- Similarly, the *Lithuanian Creative Partnerships* programme is managed by the creative partnership project team within the framework of the Education Development Centre (a governmental institution that provides educational support for students, teachers and schools). The project team and regional partners provide continuous support (training, planning and evaluation support, continuous quality assurance through mentoring and group reflection) to all participating schools and creative professionals.

In other cases of publicly funded partnerships schemes, the **role of mediator and coordinator of partnerships may be directly taken by the local government:**

- This is the case of the programme *Culture Agents for Creative Schools* (Germany). The programme aims to awaken curiosity for the arts among children and teenagers, convey knowledge about the arts and culture, and enable natural participation in cultural matters. From 2011 to 2015, 46 culture agents are working in 136 schools in five German federal states. Each culture agent is working with three schools in a network. The programme is coordinated by five federal states (Baden-Württemberg, Berlin, Hamburg, North Rhine-Westphalia and Thuringia). The partnership between the school and the cultural institution is initiated by the culture agent. He/she connects the schools and cultural institutions and builds up partnerships and networks.
- *TILLT* (Sweden) develops methods to develop artistic competencies and assist companies. The case of TILLT shows the importance of support at the top managerial level for the partnership to succeed. At the car company Volvo, for example, the organisation's interventions resulted in organisational development, creativity, and an improved working climate. Such mediators are necessary because they are able to bridge differences and 'translate' the different languages that the artist and the company speak.

- Another example of mediation is that of the *MUS-E* programme, in which a foundation (International Yehudi Menuhin Foundation) ensures coordination at international level and facilitates the exchange of best practice and knowledge between different countries and contexts. The day-to-day management of the programme is conducted on a national basis (the programme operates in 11 countries, with 1 026 artists working with 59 189 children in 623 primary schools). The role of the international organisation is to promote the development of the programme in new countries and regions; to provide support and training to the network; to ensure the implementation of the programme according to its guidelines; to stimulate an ongoing process of communication; to promote good practice; and to facilitate exchanges.
- In some cases, however, it is not an organisation or structure, but an individual artist, who sets up the partnership. For example, **Hajnalka Tarr**, an independent Hungarian artist, has been the leader of the art programme of the Mosoly Otthon Foundation in Budapest since 2009. The creative partnership that was established between the Mosoly Otthon Foundation and the artist resulted in activities aimed at improving the way of life of people living with autism. This kind of partnership is based on personal relations and mutual trust.



A key role for the mediating organisation is to **build and sustain networks and relations with stakeholders**.

- For instance, *Givrum.nu – Use the space!* (Denmark), a project that uses empty buildings for cultural and social purposes, is an informal partnership between four different sectors (private, public, non-governmental and the wider socio-economic sector). Givrum.nu organises different creative and social groups into common associations, working collectives and cooperative groups to benefit all stakeholders and the local environment, and acts as a middleman between users of the space, its owner and the authorities. One of Givrum.nu's initiatives is PB43, a user-driven cultural and social working cooperation established in a former lacquer factory with the following partners: Givrum.nu, which initiated the project; the owner, AkzoNobel, a multinational paints and chemicals producer; users from the civil sector, who are the owners of the project and act as volunteers; and the municipality of Copenhagen. The aim is to build clusters of creativity allowing people to generate solutions to local issues by sharing knowledge and ideas. The project is at first self-managed as an association set up by Givrum.nu in collaboration with the users, and then develops towards a formalised cooperation, with the possibility of financing a future purchase of the property.

As partnerships take place between different sectors that have different methods and operating cultures, the risk of miscommunication may be high. That is why **mutual exchange of experience, and sharing reflections to understand the requirements and modus operandi of each sector**, is crucial. This is particularly important in the case of more 'improbable' cooperation, for example between artists and businesses, and in which the cooperation may generate a fruitful but delicate 'creative clash'. Such relations may promote transformation from the hybridisation of differences, but they require preparation to avoid a dialogue of the deaf.

- For instance, the initiative *Conexiones improbables* (Improbable Connections, Spain) introduces arts and culture into strategic innovation processes. It is based on the paradigms of open innovation and proposes processes to innovate and transform organisations through artistic and cultural experiences. *Conexiones improbables* acts as a mediator and facilitator during the collaborative process.

Conexiones improbables

Conexiones improbables introduces arts and culture into strategic innovation processes. It proposes processes to innovate and transform organisations through artistically and culturally based experiences. It brings together arts, philosophy, business and organisations in search of new questions and answers that respond to the needs of all manner of organisations. *Conexiones improbables* fosters slow, deeper and more radical innovation backed by joint research and experimentation, as well as by values and people.

www.conexionessimprobables.es



Who funds creative partnerships?

Creative partnerships in Europe are characterised by a **wide range of business models**, depending on the size and the aim of the organisations involved.

This chapter outlines the range of different business models for the organisation of creative partnerships. For the sake of clarity, it attempts to classify the available examples in different categories; however, it should be underlined that the reality is more blurred, and most initiatives present a mix of features.

Concerning size and financial turnover, some organisations supporting creative partnerships operate as very small micro-organisations depending on a few volunteers, and others can be considered as medium-sized companies with a considerable turnover and financial return on investment.

Concerning the **business model of the intermediary organisation**, two common practices can be detected. There are, on the one hand, intermediary organisations whose funding is entirely used to finance the overhead, and on the other hand, intermediary organisations that use their funding to remunerate the artists and creatives involved in their projects, rather than their own overhead, which is financed in many different ways.

Funding can come from different sources: **public funding**; **private funding**; and **mixed models**.

Public funding

The larger intermediary organisations are usually financed by public bodies – at European, national/regional or local level.

Some leading practices also show that one organisation may receive co-funding, for different aspects of its work, through programmes funded by different levels of government.

European funding

Various intermediary organisations have been successful in applying for European funding. This can either be on an individual basis or as a network of several intermediary organisations. The main source of European funding is the European Social Fund, which supports initiatives aimed at developing and strengthening competences.

For instance, initiatives that have been supported through European funds are:

- *Creative Clash – European Network for Artistic Interventions* (Sweden), funded through the Culture programme 2007-2013;
- *Training Artists for Innovation* (TAFI, Netherlands), funded through the Culture programme 2007-2013;
- *Creative Partnerships Lithuania*, supported by the European Social Fund (co-financed by the Lithuanian government) to the tune of EUR 4.6 million between 2011 and 2014.

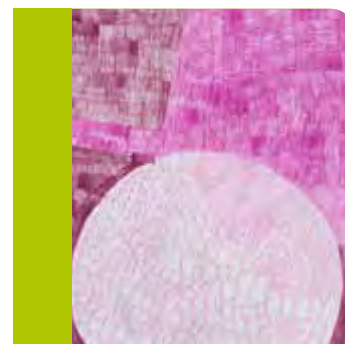
National and regional funding

Most initiatives that receive public support are initiated and funded by national or regional authorities.

An analysis of the main initiatives shows that they draw their support from a variety of governmental departments: economy/business; health/welfare; youth/education; environment; culture; science/research and development, etc.

Initiatives that are funded at national or regional level – in some cases on a co-funding basis with European funds – include:

- *Cultuur-Ondernemen* (Netherlands);
- *TILLT* (Sweden);
- *Creative recycling* (Romania);
- *iMinds* (Belgium);
- *Arts & Business Cymru* (Wales);
- *Schloss Solitude* (Germany);
- *KulturKontakt* (Austria).



Creative recycling

Creative recycling is a community of people passionate about transforming objects, materials, little objects and bits and pieces into interesting and useful things, or simply to experiment with pure and experimental art as a manifesto of creativity. Its intention is to develop a community of enthusiasts and practitioners of creative recycling in Romania by initiating an experimental platform that boosts actions and examples of creative recycling in Romania.

<http://reciclarecreativa.ro/en/>



Local funding

The local level may also be very important, especially when there is a strategic vision in a city or region for the development of its cultural and creative sector. Agencies that work as intermediary agents for creative partnerships at local level are often asked to focus their work on a contribution to urban regeneration issues or in social innovation strategies. Such cases, where the intermediary organisation often takes the shape of an incubator or an accelerator, include:

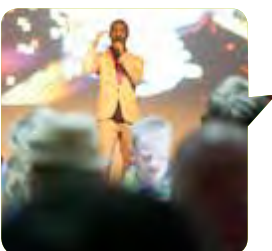
- *Creative Space Management* (UK).

Different sources of public co-funding within one project

As already mentioned, funds from different levels of governments can also be aggregated to finance one specific project. Within project-based co-financing, each government gives support for their specific goals. This public co-funding can combine support from several levels, whether European, national/regional or local.

Some cases of this combined funding from different levels of public funds include:

- *Nieuwe Opdrachtgevers* (New Commissioners, Belgium), a project funded by the regional Flemish government with individual projects funded by local government (cities and municipal zones).
- **Arts & Disability Networking (ADN, Ireland)**, a partnership model between local and national agencies.



Private funding

Although public funding is the most common source of financing, it is definitely not the only income stream. Most leading practices show that all organisations are to some extent successful in locating support from private sources. Such 'private sources' may be private foundations or private buyers of services.

Support from private funds for philanthropic aims

A number of creative partnerships initiatives are funded by private organisations and programmes pursuing philanthropic goals, such as foundations, charities or company funds dedicated to corporate social responsibility (CRS).

In general, the support given is project-based.

Of course, the likelihood of being supported under this kind of programmes depends on the specific context of Member States. The presence of strong foundations, or the focus on funding projects through corporate social responsibility, greatly varies across Member States, and also depends on individual states' legal framework and cultural and historical traditions.

Examples of some initiatives funded through these channels include:

- *MUS-E*, funded by the International Yehudi Menuhin Foundation.



MUS-E

The MUS-E project promotes social integration and aims to reduce levels of violence, racism and social exclusion among the young. The MUS-E programme intends particularly to help those children coming from challenging environments to take the road to personal fulfilment through music, singing, drama, painting, dance and all art disciplines. One of the most important elements of the programme is that professional artists come into the primary classroom to give classes on a regular basis. The International Yehudi Menuhin Foundation (IYMF) is responsible for the international coordination of MUS-E, which is established in 10 European countries and Israel.

<http://www.menuhin-foundation.com/mus-e/>

- *Auction of art work by people with autism*, a Hungarian fundraising and awareness-raising initiative in which a businessman uses his professional network to organise a major social event (for example, at the Hungarian National Gallery) in an example of 'agenda-driven private funding'.

Private intermediaries and agents

In spite of the success of initiatives in several Member States, not all EU countries have dedicated support schemes for creative partnerships – and even when these are in place, they are often project-based rather than structured for the long term. In such cases, the intermediary organisations that manage creative partnerships depend on the market and the willingness of private partners to provide support. Not only do the fees of the artists/creatives have to be financed by the commercial partners, but so too do the overheads.

A major stumbling block in this case is that often commercial partners may not show the same readiness to pay commissions as they would do for other types of consultants, for instance in the training field. Partners may be prepared to pay a fee for the artists and creatives, but may not always be ready to cover the overhead costs.

An example of an organisation depending on the private market is Arteconomy (Belgium). Despite the positive evaluation and success of the initiative, supporting the initiative and its functioning on the basis of private fees is a significant challenge for the survival of the initiative.

Mixed models

As mentioned before, most successful practices pursue mixed business models, which means that they combine the models described in the previous sections.



Challenges

The implementation of creative partnerships may incur plenty of challenges. While some challenges may be inherent to the specific features of given initiatives, some are common to nearly all partnerships. Here are some recurring ones.



Satisfaction guaranteed?

Trust as the base of any good relationship

Creative partnerships have uniqueness in their DNA. Creativity entails experimenting, trial and error, starting something without always knowing exactly where it's going to take you. Often the output and outcome of a creative partnership are not clear-cut. But how can you persuade a partner to engage with another, unknown, party, if you don't have the facts and figures to ground your confidence in a satisfying result? This isn't an evident starting base for sectors that are used to having the return on investment pinpointed in numbers and percentages. It requires a specific mindset among all the partners involved in the project. As outlined by the managers of the Kulturagenten programme in Germany, a precondition for the success of the initiative is that partners have an 'openness for difference' and change – an openness to 'the other' and what the partnership may bring them.

It is crucial that all partners have a basic trust in each other and in the mutual willingness to collaborate in a fruitful manner. Motivating cooperating partners to perceive the creative partnership's importance and benefits – even if uncertain or not clear-cut – can be tough, but it pays off. It is all about taking risks, about daring to jump off the cliff not knowing what's down there, but having faith in the cables that support you and the professionals surrounding you, as the following quotations show:

- *Creative Partnerships* (Lithuania) points out that 'to work for change on the level of mentality and institutional habits is a challenge in its own right; it needs remarkable amounts of resilience, confidence and [the] trust of all partners'.
- *Arteconomy* (Belgium) stresses that 'a basic trust in the relevance and urgency of the [outcome of the] creative partnership, whatever the specific output may be and without necessarily being able to pinpoint the exact deliverables in advance, is crucial'.

'Les bons comptes font les bons amis', or the importance of good planning

Like in all partnerships, the parties who wish to engage in a shared project may sit around the table with different approaches and their own expectations. If these aren't articulated at the outset, they may arise later on and obstruct the process. Therefore, it's essential to agree on a set of commonly shared goals and to consolidate these in a formal manner, so that they can be referred to in case of confusion.

It is advisable to bring underlying expectations and concerns out into the open from the start to facilitate discussion. Also, defining the role of all parties involved is necessary to avoid misunderstanding along the way, and so that everybody is aware of their tasks and responsibilities. This sets the foundation for a firm and mutually profitable partnership. For example:

- The partnership ***Opera Goes to School (Greece)*** identified 'agreement upon the preconditions for participating' and 'role definition of the different partners involved' as being two of the main challenges. These were tackled by constant and easy communication among the parties involved, good will, creativity and enthusiasm, and a clear definition of the tasks and responsibilities of people involved.





Different worlds, different habits, other languages...

In creative partnerships at least two different sectors or fields, one of which is culture, are involved. Often greatly divergent institutional cultures and working methods must be brought together in a solid 'modus vivendi' during the collaboration. Needless to say, this requires mutual efforts. Bridging two different sectors with their own habits and unwritten laws is never easy. Business players, but also schools, often haven different timetables – and timescales – and these are not always compatible with project-oriented work. Not to mention differences in vocabulary (professional, technical, etc.), or sometimes even mother tongues, which adds to complications.

Therefore, finding a common language, literally as well as metaphorically, is indispensable. Personal contact and dialogue, regular meetings, in-depth and open communication, and clear agreements between the partners can help those involved to approach each other and overcome differences. For other, more practical problems, such as different timescales, appropriate solutions can be found, as the following good practices will testify.

- *Über Lebenskunst* (Germany) had difficulties in finding a common language among participants from the arts and science sectors and NGOs. This was solved by many rounds of discussion, by organising an initial gathering with all partners involved, and by involving many experts from different fields to discuss what had been developed so far. The project organisers warn, however, that one has to consider whether this challenge can really be solved 'as perspectives, working cultures and languages among the various fields included in the project are profoundly different'.



- **Transformatori (Bulgaria)** points to the 'clash of cultures' between two parties: 'How to balance the interest of the business partners and the willingness of companies to advertise themselves through this action without demotivating the artistic teams and the artists who are used to expressing themselves freely?' Therefore, the project organisers chose a method which allows the integration of advertising and visual messages in post-production rather than in the objects of the intervention.
- *Learning Museum* (Denmark) mentions that the two institutions involved in the creative partnership possess greatly divergent institutional cultures and working methods, which must be brought together in a mutually beneficial manner during collaboration: 'Needless to say, this requires time as well as a concerted effort and will to change if such collaboration is to flourish.' The key is to establish clearly defined objectives concerning both the content and structure of – in this case – student participation: 'How are students and their thoughts and ideas to be actively incorporated into the various courses and collaborative partnerships? What should the resulting product of such collaboration be? How should the connection between the instruction at the teaching colleges and the instruction at museums be relayed? When and how should the participating institutions meet?'

Learning Museum

Learning Museum 2011-2013 is a nationwide Danish multidisciplinary project involving 26 museums (cultural and natural history as well as art museums) and 13 colleges of education. When students are made part of the museum space, new educational offerings and teaching resources take form.

www.learningmuseum.dk/english-summary



Time is/and money

Nearly all creative partnerships have limited financial and human resources, which oblige them sooner or later to deal with time and money constraints. Creative partnerships are often highly demanding and time-consuming, from the preparatory phase until the evaluation and follow-up. Together with the necessary mutual trust (see above), prioritising the necessary time and resources to carry out such labour-intensive collaboration is considered by most good practices as a major, if not the greatest, barrier to overcome for both parties. All partners concerned should take this into account and should not underestimate the labour intensity of the collaboration. Anticipating the costs and the impact the creative partnership will have on personal and financial resources, by building in a buffer and spending enough time on preparation, planning and getting to know each other before starting the cooperation project, is highly recommended:

- ‘Prioritising the necessary time and resources to carry out such collaboration is quite possibly the greatest barrier to overcome for both parties’, *Learning Museum* (Denmark) states.
- *[p]ART* (Austria) mentions the lack of financial and human resources as being a tough nut to crack. Enough time should be spent on preparation, planning and getting to know each other before starting the partnership.
- *CliniClowns Austria* points out the importance of continuously attracting enough donations and members to support activities. They recommend intensifying public relation activities, motivating private donors, organising fund-raising events, and identifying long-term corporate supporters.





Competences required

For two parties from different sectors to engage in a partnership aimed at creating, transforming, reframing, and solving problems (see above), it is essential that those involved acquaint themselves with other ways of working and other points of view. It goes without saying that the partners involved develop professional and personal skills during this process. However, specific competences are needed to set up, manage and fully realise the partnership in the first place, in order to achieve this mutual ‘cross-pollination’. The following good practices point to the importance of training:

- *The Art of Connection* (Czech Republic) points out that training of both the artistic as well as the non-artistic party involved is a challenge, which they tackled by a ‘teach-in-setting’ approach.
- *Culture Agents for Creative Schools* (Denmark) provided training for the culture agents and the teacher culture commissioners involved in the project.
- *Creative Partnerships Lithuania* argues that a lot depends on the motivation of the professionals involved: ‘The partners of each school project are successfully dealing with challenges when they take them as learning opportunities and engage in continuous reflective practice. The national team is able to tackle the challenges because of the quality assurance work with each school, continuous reflection and active efforts to review and improve.’
- *Glob@libraries* (Bulgaria) indicates that ‘mindset’ is key: project organisers point to ‘motivating the librarians to become the agents of change through acquiring new skills, accepting new responsibilities, creating new partners for the library and delivering new services to the citizens’ as being an important challenge.



Evaluation

What to evaluate

When evaluating creative partnerships, it is important to first distinguish between two sorts of evaluation. On the one hand, there is the **evaluation of the process**, of the creative partnership in itself: *Has it worked well? Did everything occur according to schedule? Did all partners involved play their role and take responsibility?*

On the other hand, there is the **evaluation** – or perhaps more accurately, **assessment or measurement** – of the **output and the outcome of the partnership**. Outputs relate to ‘what we do’ (*What concrete ‘products’ or ‘accomplishments’ did the partnership lead to?*), whereas outcomes refer to ‘what difference there is’ (*What is the impact in the short, middle or long term?*). The outcomes comprise the benefits and/or effects generated by the creative partnership on different levels (personal, organisational, sectoral, societal, etc.) and within different domains (personal development or wellbeing, professional development, social cohesion, economic or financial stability/growth, innovation, etc.), as mentioned earlier.



Why evaluate?

Evaluation is one of the basics of good project/process management and therefore indispensable to a creative partnership. For this reason, it is a priority in order to ensure that the **benefits and impact of creative partnerships are identified and promoted**.

- One of the added values of the project *The Memory of Beauty*, conducted by the National Gallery of Modern Art of Rome, is its evidence-based methodology. An evaluation carried out by the gallery's Visitors' Observatory, which included analysis of the programme's impact on health, found that visits to the gallery have improved the quality of life of patients and their caregivers, significantly lowering their stress levels.
- The initiative *[p]ART* by KulturKontakt Austria has been thoroughly evaluated. From the perspective of pupils, the goals of 'interest/fun, focus on strengths, exchange' were achieved. A large majority of the institutions involved (approximately 90%) felt that the partnership had been sustainably established (regular contact continued after the end of the structural programme) and reported changes in their institutions.
- As for *Arts & Business Cymru* (Wales), evaluation showed significant improvements in motivation, energy levels and confidence, and a reduction in stress levels in businesses when participating in the arts.



Arts & Business Cymru

Arts & Business Cymru's role is to promote, develop and sustain mutually beneficial partnerships between business and the arts across Wales. A&B Cymru knows that when the two sectors work together, the results can benefit society in far-reaching and tangible ways. Its work with the arts concentrates on two main themes – developing income and developing skills. Businesses engage with A&B Cymru in order to address specific objectives through arts partnership. These encompass creative marketing, meaningful engagement with the community, and effective staff training and development.

<http://www.aandbcymru.org.uk/>



- *Conexiones improbables* (Improbable Connections, Spain) was evaluated by the Social Science Research Center Berlin (WZB). In November 2012 WZB produced a survey to analyse what stakeholders of artistic interventions value in the experience. Benefits they highlight are, among other things, improved communication in the company and with their colleagues, greater visibility, and new ways of seeing things.

A self-evaluation process or external monitoring of collaborative processes ensures that stakeholders consciously reflect on untapped potential and difficulties, and that the experience that was gained in the project is preserved and built upon in future projects.

The results of such evaluation may be put to good use when reporting to policy-makers, sponsors or stakeholders in general with the aim of ensuring the sustainability or the continuation of the partnerships, and encouraging future developments, advocacy, funding, etc.



Who evaluates, and how?

Different methods may be used to evaluate initiatives in this field. In most cases the partnership is evaluated on different levels (participants, partners, stakeholders, etc.) and by using a **combination of qualitative and quantitative methods**, depending on the objective of the evaluation (such as process, output, outcome, etc. – see above):

TILLT (Sweden) pointed out the difficulties of finding quantitative data on the impact of creative partnerships, as well as the need to carry out qualitative research. The value of these interventions is in the way they change people’s mindsets; therefore, research needs to be conducted into exactly how this occurs. In this way *TILLT* has found that innovation capacity increases by 20 % in the companies with which it has worked.

TILLT

TILLT is a producer of artistic interventions in organisations. An artistic intervention is established when an organisation enters into a collaboration with an artist. The aim of such a collaboration is to cross-fertilise the competences of the two worlds: the world of the arts and the world of the organisation. The work of *TILLT* takes two directions; on the one hand, *TILLT* focuses on processes of human growth and organisational development – artistic competence as a tool to stimulate creativity, innovation, human development, and more. On the other hand, *TILLT* works to increase the field of work for artists where new art can be born and new artistic methods can be developed.

www.tillt.se/in-english/

The need for good evaluation tools cannot be stressed enough, as well as the need for all parties to be involved in the evaluation process.

Most of the time, evaluation is the responsibility of the coordinator or – if applicable – the intermediary organisation. The evaluation can be carried out inhouse or commissioned to an external, independent evaluator (e.g. a university, research institute, etc.). Sometimes an internal and an external approach are combined, which often offer complementary insights:

- In the *p[ART]* programme (Austria), the intermediary organisation, Kultur-Kontakt Austria, is in charge of evaluation. They commissioned an external evaluation, based on a qualitative analysis, following the ‘**Four-level training evaluation model**’ of Kirkpatrick. This implies a participative working method, including interviews with and an active involvement of pupils, teachers, and cultural educators in focus groups. So far, two evaluations have been carried out, both by the University of Vienna. The first evaluation focused on the quality of cooperation; the second evaluation focused on sustainability.
- The *Culture Agents for Creative Schools* programme (Germany), and in particular the partnerships between schools and cultural institutions, will be evaluated by two research institutes/universities (independent evaluators) in a qualitative and quantitative way. On the one hand, the two independent research organisations will evaluate the partnerships between schools and cultural institutions, thereby involving the participating schools and cultural institutions. On the other hand, they will analyse the processes and changes brought about by arts education within the schools. Furthermore, each artistic project is reflected and evaluated by the culture agent and the representatives of the school and the cultural institutions. The culture agents reflect their practice regularly in the academy.

Culture Agents for Creative Schools

From 2011 to 2015, 46 culture agents are working in 138 schools in five German federal states). Each culture agent works with three schools in a network. The agents’ functions are:

- to build up partnerships between the participating schools and cultural institutions and/or artists in their region;
- to advise the schools on artistic and cultural projects;
- to moderate and mediate processes within and between the participating schools as well as between schools and cultural institutions.

www.kulturagenten-programm.de



- *Creative Partnership Lithuania* has been evaluated by using the two following main types of methods: 1) self-evaluation project planning and end-of-project questionnaires completed by participating schools; 2) quality assurance. All of these methods are qualitative, and the evaluation is internal. Simultaneously, external evaluation has been commissioned. It will provide both qualitative and quantitative evaluation of the partnership by the end of 2014.
- As for **Arteconomy (Belgium)**, the partnership is reflected upon and analysed after the programme has completed. Ideally, all parties are present (artist, mediator and involved employees) at this final meeting. All parties are given the chance to speak openly about their experiences, and receive a copy of the evaluation. The Arteconomy mediator (an independent evaluator) evaluates the partnerships and talks to all involved parties in order to make an objective analysis. This analysis is largely qualitative.



As illustrated by the examples above, evaluation can be carried out after the completion of the collaborative process, i.e. at the end of the programme.

However, many creative partnerships also have a built-in procedure/system of evaluation, in which a **continuous evaluation** is implemented from the outset of the project.

- From the beginning of its project, *Learning Museum* (Denmark) established a continuous evaluation plan in order to ensure progress and project sustainability after the conclusion of the project period. The progressive evaluation plan contributed to long-term project implementation and gave participants time to tailor the project to realistic conditions and address issues such as optimising results and removing obstacles. From the outset, the evaluator created questionnaires and held focus interviews with all participants in the project. Before the project started, the organisers asked 80 students in teacher education and teachers, and the 40 participating museums, what their expectations were. The final year of the project will focus on and establish clearly defined objectives concerning both the content and structure of student participation. Questions addressed are: *How are students in teacher education and their thoughts and ideas to be actively incorporated into the various courses and collaborative partnerships? How should the connection between instruction at education colleges and instruction at museums be relayed? When and how should the participating institutions meet?* This material will be assembled in the form of a practical and operational implementation model for museums, colleges and students, which museums and participating colleges will be able to join. The result will be an evaluation report and a manual with best practice examples and articles.

Another much-used method of evaluation is **reflective practice**.

- The *Lithuanian Creative Partnerships* programme has been evaluated mainly at the school level. Each participating school fills out a self-evaluating project planning form and an end-of-year form at the beginning and the end of every project implementation year.

These forms integrate the views of all participating parties: pupils, teachers and practitioners. They set out what issues participants want to explore and what they want to achieve at the planning stage of the project, and they evaluate the programme's success when it comes to an end. The project team members visit participating schools and provide instant feedback and support to improve the process. Each creative agent has a mentor from the project team. Creative agents and practitioners also reflect on and evaluate their partnerships within individual schools during regular meetings. Based on the data gathered from all the above mentioned activities, at the end of the school year participants get feedback from the project team. The team evaluates the quality of the partnership between teachers and practitioners, the impact on pupils and on the professional development of teachers, and impact on school performance. After each year of the programme, summarising conclusions about the partnership at the national level are made by the project team to improve the management of the programme.

Finally, the evaluation can benefit from the opportunities offered by social networks to involve a broad audience of participants and stakeholders into the evaluation.



A STEP-BY-STEP GUIDE TO SETTING UP A CREATIVE PARTNERSHIP



3

A STEP-BY-STEP GUIDE TO SETTING UP A CREATIVE PARTNERSHIP



How to start a creative partnership in practice?

Once the funding programme has been identified, taking care of the elements below may help develop a successful project.

1. Launching cooperation

The project starts with the identification of suitable project partners. It is recommended that the management of potential partner institutions, and public institutions, are involved.

A key to the success of the cooperation is that the partnership is backed not only by some individuals in each partner organisation, but that the organisation as a whole is convinced of its benefit.

2. Considering expectations

The initial phase of familiarisation is of paramount importance to developing sustainable cooperation. Mutual visits can help to explain the institutions' own specific structures, rules and conditions, on the basis of which partners can explore the potential for cooperation. This ensures the expectations of the individual partners are realistic.

It is advisable that partners review their cooperation in feedback sessions not just at the beginning of the project but at regular intervals. This ensures that the players remain satisfied and enables them to promptly identify content-related or organisational misunderstandings. It is a good idea to give all partners the opportunity to act as host at least once. A concise summary of the main points facilitates structured planning and comprehensibility of the arrangements made. The partners should check whether it is possible and meaningful to consult an experienced expert during the joint project-planning phase to act as a mediator. All partners should acknowledge the expert advice given; expectations about assistance to be provided should be noted in writing in advance.

3. Project development

Each institution participating in the project should have a clearly defined role. As such, they must be open-minded about experiments that will enable them to break new ground together. Notwithstanding this, each partner should be responsible for his or her own area of expertise. Mutual appreciation and respect for partners' professionalism are essential to successful cooperation.

Partners are advised not to go it alone when solving any problems or conflicts that may arise but to seek joint solutions.

Joint planning based on the spirit of cooperation ensures that the needs of all partners are taken into account and that all partners feel responsible for the project and its success.

4. Cooperation agreement

It can be beneficial to set out all key issues – such as appropriate contacts and other potential project partners, objectives, content, duration, venues, organisational issues, advanced training and finance – in a mission statement to be signed by all partners at management level. This kind of mission statement serves to document and establish general conditions, giving assurance to all parties involved and defining commitments.

If possible, the common goals should not just focus on events, but on ongoing processes that also reflect elements of cultural life. In this regard, they too should be handled flexibly.

The following issues in particular should be set out in a mission statement:

- material resources;
- personnel capacities;
- organisational capacities.

Making binding arrangements about the project duration and defining time intervals will ensure there is sufficient time available.

The mission statement should be reviewed once a year and be adapted, if and when needed.

5. Incorporation into institutions

We recommend that responsibility for cooperation be placed in the hands of full-time employees who are in a position to make binding arrangements about the partnership in coordination with their managers as an integral part of their day-to-day duties. Ideally, each partner should have one team that is involved in the project.

We recommend that the partnership activities take place in appropriate facilities – if necessary outside the premises of the respective institutions.

6. Networking and sustainability

Local and regional partners often play a key role in expanding and consolidating cooperation due to their political responsibility and financial room for manoeuvre. A number of local authorities (for instance, those responsible for education, culture, youth affairs, urban development, the environment, employment and social affairs) should therefore be informed and involved.

7. Finance

Financial resources: we recommend, where possible, that the financial burden not be limited to just one partner but that all partners undertake joint efforts to find additional sponsors and supporters. However, it is certainly meaningful to go through a number of different finance models.

Non-financial resources: we recommend that the non-financial resources like in-kind contributions, voluntary working hours, etc. are also quantified and included in the budget and reports of the partnership.

8. Advanced training

We advise all partners to participate in advanced training on cooperative working methods that will enable them to manage wishes, conditions and experience gained in a professional way. Joint advanced training and further training are also important as they give all partners the opportunity to discuss professional attitudes and to gather information about their partners' expertise.

Advanced training has the potential to foster networking, allowing the partners to discuss everyday problems, to forge new relationships, and to discuss quality criteria. Advanced training is a key aspect of creative partnerships and should be provided in all cases, even when resources are scarce.

9. Documentation

Documentation of partnership activities, the development thereof and, if applicable, the results of the partnership is an integral part of cooperation. A great deal of importance should be attached to documentation also in view of its communicability.

10. Evaluation

A self-evaluation process or external monitoring of collaborative processes ensures that stakeholders consciously reflect on untapped potential and difficulties and that experience gained is stored with a view to future projects.

Depending on the type of evaluation used in the project perhaps some of the partners involved need training in the field of evaluation. Make sure all involved in the evaluation process have a clear understanding of their role in it.

11. Art-specific potential

It is explicitly desired that all parties involved cross boundaries. We therefore advise all cooperation partners to take risks that will enable them to develop new experiences using the 'language of art'. As such, it is vital to allow enough time and scope for creativity.

12. Communication and public relations

The public interest in creative partnerships should also be reflected in appropriate public relations work. Good public relations work is instrumental in conveying the quality of creative partnerships internally and externally and in strengthening them.

Each cooperation project is as unique as the institutions and persons involved in it. That is why challenges for which there is no panacea will need to be met time and again. However, if these recommendations are taken into account, cooperation can be so successful that all stakeholders derive maximum benefit.



RECOMMENDATIONS AND OPPORTUNITIES



4

RECOMMENDATIONS AND OPPORTUNITIES

Creative partnerships are concrete examples of how cultural and creative actors may operate out of their traditional arenas and contribute to social but also to economic progress. The exchanges that took place within the group showed the important potential of such partnerships both for innovation and for social cohesion.

Creative partnerships are high-impact and low-cost tools that may help address some of the important needs which Member States are currently trying to address – revamping education so as to improve pupils’ competences, create a more engaging learning environment, and reduce early school leaving; increasing the innovation capacity of enterprises; and addressing environmental challenges through an overall mentality change.



It is therefore recommended that policymakers, at national and regional or local level, look at the potential of such partnerships and consider ways to support them as strategic tools for social and business innovation.

It should be highlighted that funding creative partnerships, through public or private budgets, does not necessarily imply having to undergo additional expenses. Creative partnerships may represent alternative, innovative ways to support competence development, and may therefore be supported through the budget that is made available for education, support to innovation development or support to measures for social cohesion.



It is therefore recommended that national, regional and local authorities explore ways to promote creative partnerships by making use of available funds, including EU funds and programmes.

Several EU **funding programmes** may provide support to the establishment and development of creative partnerships.

- The European Structural Investment Funds¹, and namely the European Regional Development Fund and the European Social Fund, may provide support to cultural and creative industries and skills acquisition. **Member States, in agreement with the Commission and if appropriate in cooperation with regional authorities, may decide to dedicate some of the available funds to the implementation of creative partnerships in different sectors.**
- In particular, under **Thematic Objective 3**² Member States may choose to fund measures in support of cultural and creative industries, such as creative hubs and incubators, which could also involve work across different sectors. **Thematic Objective 1** supports innovation, and it might include training measures for companies and support to social innovation, while under **Thematic Objective 10**, Member States may decide to fund measures in education aimed at the development of creative skills, as well as a wide range of other measures related to innovation in education and improvement of the learning environment, in which creative partnerships could play a key role. Under **Thematic Objective 9**, Member States could decide to use the funds to support artistic interventions aimed at social inclusion (mental health, tackling exclusion, etc.).

1

http://ec.europa.eu/regional_policy/information/legislation/index_en.cfm;

http://ec.europa.eu/regional_policy/what/future/index_en.cfm

2

The thematic objectives are listed at Art. 9 of Regulation (EU) No 1303/2013, laying down common provision for the European Structural Investment Funds.

- It should be underlined that **decisions on detailed priorities for the use of these funds are taken at the national level**, and that the funds are managed in Member States by dedicated managing authorities. Organisations or local policymakers that wish to consider using the funds to support creative partnerships are therefore advised to approach the managing authorities in their country or region.

Other EU programmes can support transnational work directly or broadly related to creative partnerships.

- The **‘Creative Europe’** programme³ aims to enhance the capacity of the cultural and creative sectors to work transnationally in Europe. It may therefore support networking, mobility and training of creative partners, the development of shared practices, and overall capacity building.
- **The Erasmus+** programme⁴ in the field of education, training and youth supports, under Key Action 2, cooperation for innovation and the exchange of good practices. Projects that might be supported, also in cooperation with education authorities, include analysing and testing the impact of creative partnerships in education, through the **‘Strategic partnerships in the field of education, training and youth’ measure**. Transectoral work in relation to skills for cultural and creative industries could be supported under the **‘Sector skills alliances’ measure**, and cooperation among the cultural sector and youth organisations could be envisaged via **‘Capacity building in the field of youth’ measures**.
- The **‘Competitiveness of enterprises and small and medium-sized enterprises’ (COSME) programme**⁵ may provide support to cultural and creative industries and may benefit the work of intermediary organisations supporting creative partnerships.

However, providing funds is not the only way policymakers may support the development of creative partnerships.

Another important task for policymakers is to **create a favorable environment for creative partnerships** by raising the interest of potential partners in the private sector.

To this end, it is recommended that policymakers:

- promote and disseminate information about the potential of creative partnerships;
- facilitate collaboration between different departments that could collaborate to initiate and support these initiatives;
- provide information on financial instruments;
- develop a relation with intermediaries so as to provide guidance on opportunities;
- support exchanges through European networks;
- help the projects set up a sound evaluation mechanism, so as to highlight the impact of these initiatives.

3

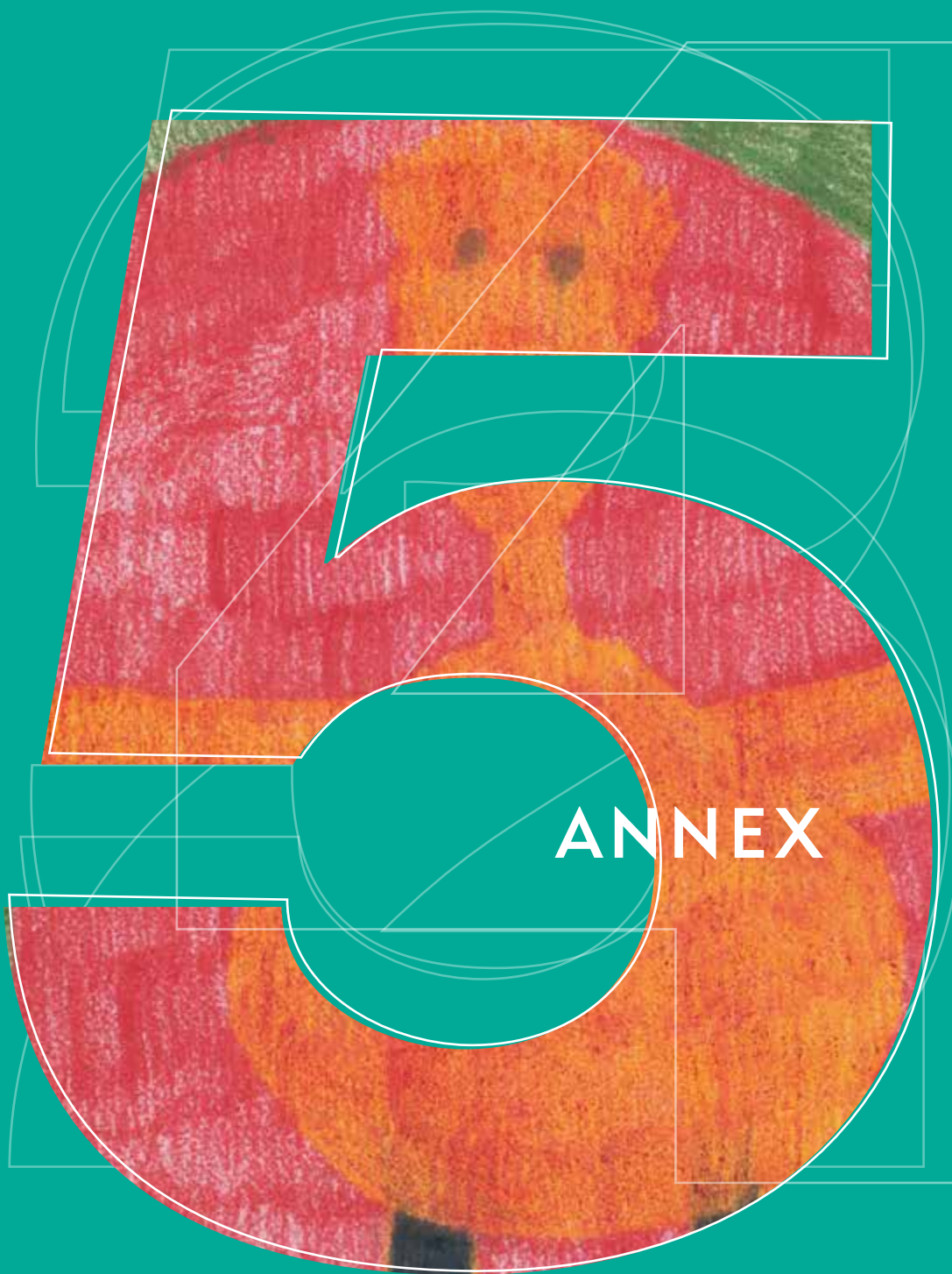
http://ec.europa.eu/culture/index_en.htm

4

http://new.eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=OJ:JOC_2013_362_R_NS0004&from=EN

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http://ec.europa.eu/enterprise/initiatives/cosme/index_en.htm





5

ANNEX

Members of the group

Group chair: **Adam Bethlenfalvy**, Hungary

Country code	Member State	First name	Surname	Organisation
AT	Austria	Barbara	Neundlinger	KulturKontakt Austria
AT	Austria	Heidemarie	Meissnitzer	Permanent Representation of Austria to the EU
BE – Flemish Community	Belgium	Rita	De Graeve	Department for Culture, Youth, Sports and Media (Flemish Government)
BE – Flemish Community	Belgium	Marijke	Verdoodt	Department for Culture, Youth, Sports and Media (Flemish Government)
BE – French Community	Belgium	Frédéric	Young	SACD (Société des Auteurs et Compositeurs Dramatiques) and SCAM (Société Civile des Auteurs Multimédia)
BE – German Community	Belgium	André	Sommerlatte	Abteilung für kulturelle und soziale Angelegenheiten (Medien) – Ministerium der Deutschsprachigen Gemeinschaft
BG	Bulgaria	Maria	Georgieva	Ministry of Culture
CZ	Czech Republic	Michaela	Přílepková	NIPOS – National Information and Consulting Centre for Culture, Prague
CZ	Czech Republic	Barbora	Novotná	NIPOS – National Information and Consulting Centre for Culture, Prague
DE	Germany	Sebastian	Saad	Head of section, Office of the Federal Commissioner for Cultural and Media Affairs

Country code	Member State	First name	Surname	Organisation
DE (observer)	Germany	Christel	Hartmann-Fritsch	Directrice, Fondation Genshagen/ Institut de Berlin-Brandebourg pour la coopération franco-allemande en Europe/ Im Schloss 14974 Genshagen Allemagne
DK	Denmark	Stine	Engel	Danish Agency for Culture
EE	Estonia	Maria-Kristiina	Soomre	Estonian Ministry of Culture
EL	Greece	Eleni	Konispoliati	Ministry of Education and Religious Affairs, Culture and Sports/ Directorate of Music
EL	Greece	Vasileios	Martsakis	Ministry of Education and Religious Affairs, Culture and Sports/ Directorate of Theatre and Dance
ES	Spain	Begoña	Torres González	Ministry of Culture
ES	Spain	Blanca	González Lorenzo	Deputy ministerial expert Ministry of Culture
ES	Spain	Miquel Àngel	Lladó Ribas	Regional Government of the Balearic Islands
HR	Croatia	Mladen	Špehar	Ministry of Culture
HU	Hungary	Ádám	Bethlenfalvy	InSite
IE	Ireland	Liz	Coman	The Arts Council
IT	Italy	Erminia	Sciacchitano	Ministry for Cultural Heritage and Activities
LV	Latvia	Dace	Melbarde	The Arts Education and Intangible Heritage Centre
LT	Lithuania	Janina	Krusinskaite	Ministry of Culture
MT	Malta	Karsten	Xuereb	Project coordinator for the Valletta 2018 Foundation
MT	Malta	Caldon	Mercieca	Ministry of Tourism, Culture and the Environment, Culture and Audiovisual Unit

Country code	Member State	First name	Surname	Organisation
PL	Poland	Karolina	Zielińska	Ministry of Culture and National Heritage, International Cooperation Department
PT	Portugal	Carlos	Pimenta	GEPAC SEC
RO	Romania	Oana Mihaela	Dima	Ministry of Culture and National Heritage
RO	Romania	Andrei	Diaconescu	Ministry of Culture and National Heritage
SE	Sweden	Robert	Nilsson	Division of Cultural Heritage, Ministry of Culture
SI	Slovenia	Nataša	Bucik	Ministry of Education, Science, Culture and Sport
SK	Slovakia	Dana	Kleinert	Slovak Fashion Council, Dana Kleinert Design
UK	United Kingdom	Rachel	Whitfield-Pierce	
UK	United Kingdom	Owain	Gillard	Welsh Government



Guest experts

Teresa Jahn
Marianne Poncelet
Pascale Charhon

Joost Heinsius
Orla Moloney
Tine Seligmann
Sophie Charlotte Thieroff
Pia Areblad
Paul Collard

Julie Vandenbroucke
Bart Van den Hertem
Dan Dinu
Hajnalka Tarr
Milda Laužikaitė
Martina De Luca

Kulturagenten für kreative Schulen, Germany
Yehudi Menuhin Foundation, Belgium
Yehudi Menuhin Foundation, MUS-E program manager, Belgium
Cultuur Ondernemen, the Netherlands
Irish Arts Council (Arts and Disabilities), Ireland
Learning Museums, Denmark
Akademie Schloss Solitude, Germany
TILLT, Sweden
Creativity, Culture and Education, UK (creative partnerships programme)
Arteconomy, Belgium
Arteconomy, Belgium
D'Avent, Romania
Hungary
Creative Partnerships, Lithuania
Galleria Nazionale, Rome

Frequently asked questions

1. What are creative partnerships?

Creative partnerships are partnerships between cultural institutions and other sectors (such as education, training, business, management, research, agriculture, social sector, public sector etc.), that help exchange inspiration and skills between the sectors, focusing on achieving an outcome of optimised processes and end results.

2. What distinguishes creative partnerships from other partnerships?

In creative partnerships one of the two sectors or fields involved should be the artistic/cultural sector.

3. What is the focus of a creative partnership?

A creative partnership focuses on the transfer of creative skills as well as on mobility (overcoming borders, both physical and mental). It is based on a strong motivation to cooperate, creating a win-win situation for all the participants.

4. Is there a programme of dedicated funding for creative partnerships?

There is no specific programme at the moment. Creative partnerships can apply for funding at different levels – European, national, regional and local – or seek private funding. Funding depends on the solutions found by different partners and can have different approaches.

5. How are creative partnerships managed?

The managing strategy differs depending on the size of the organisation, the type of partnership, and the institutional and juridical form and financing model of the organisation. But, most of all, a creative partnership should be based on a genuine motivation to cooperate, and on stable resources, shared responsibility, mutual trust, and the active support of all partners.

6. What are the impacts of creative partnerships?

Creative partnerships have different sorts of impacts: personal impacts (e.g. making people more conscious and empowered); social impacts (e.g. alleviating integration problems, enhancing cohesion, creating new networks, promoting sustainability, etc.); economic impacts (e.g. cooperation with artists within a creative partnership allowing businesses to change and grow by improving product quality, developing new products, or even changing business models and creating new jobs); and professional impact (e.g. development of new skills).

7. How do creative partnerships fit into EU strategy?

The EU wants to enhance creativity and innovation by strengthening and encouraging creative contamination between different sectors (arts, industry, science, education, etc.). Therefore, creative partnerships are a key to success due to their intrinsic transversal nature and capacity to foster creative innovative links between different sectors while developing also new frameworks for relationships between the Member States.



8. What are the purposes of creative partnerships?

The main purposes are to enhance innovation; to offer new points of view; to create contexts in which problems can be tackled; to stimulate and express creativity; to develop professional and personal skills; to break barriers between different communities or fields; and to achieve mutual 'cross-pollination' between sectors.

9. Is specific training necessary to establish a creative partnership?

We advise all partners to participate in advanced training on cooperative working methods that will enable them to manage wishes, conditions and the experience gained in a professional way. Joint advanced training and further training are also important as they give all partners the opportunity to discuss professional attitudes and to gather information about partners' expertise.

Advanced training has the potential to foster networking, allowing partners to discuss everyday problems, to forge new relationships, and to discuss quality criteria. Advanced training is a key aspect of creative partnerships and should be provided in all cases, even when resources are scarce.

10. What should we take into account when setting up a creative partnership?

Each institution participating in the project should have a clearly defined role. As such, institutions must be open to experiments that will enable them to break new ground together. Notwithstanding this, each partner should be responsible for his or her own area of expertise. Mutual appreciation and respect for partners' professionalism are essential to successful cooperation. Partners are advised not to go it alone when solving any problems or conflicts that may arise but to seek joint solutions. Joint planning that is based on the spirit of cooperation ensures that the needs of all partners are taken into account and that all partners feel responsible for the project and its success.

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