IFACCA D'ART REPORT N^O 41

Creative Intersections: Partnerships between the arts, culture and other sectors

INTERNATIONAL FEDERATION
OF ARTS COUNCILS AND
CULTURE AGENCIES

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INTRODUCTION

This report represents one of the first attempts to research and analyse creative intersections, their forms and structures and the policies that influence them. The objective of the research project was to look at the ways that artists are working in diverse settings (from communities through to the commercial sector) and the nature of partnerships ('intersections') that exist between the arts and other sectors. It also looked at the ways that governments at all levels (local, national, international) initiate, support or influence such relationships through policies or programmes.

A preliminary version of this report was published as a discussion paper for the 5th World Summit on Arts and Culture held in Melbourne, Australia, on 3-6 October 2011. The Summit was attended by 500 delegates from 70 countries and the outcomes of the keynotes, panel and roundtable discussions that took place at the Summit, together with feedback to the discussion paper, has been now been incorporated.[1] The Summit Rapporteur, Professor Brad Haseman, summarised the Summit under three headings: the dynamism of arts and culture in the 21st century, the skills of intersecting, and eight policy pressure points.[2]

As the research conducted by others in this field is limited, some of the statements in this report are, by necessity, broad generalisations. The aim, however, has been to give voice to the creative and culture professionals working across sectors, and other people involved in such partnerships in order to understand the issues that impact on them.

In undertaking this research, IFACCA conducted two surveys. In the first, over 230 professionals working in the field of arts and culture were contacted in order to gain first-hand empirical or conceptual experience of creative intersections. The experience of these professionals was gathered through a questionnaire (to which 104 written responses were received) and 44 follow-up interviews. In order to explore the role of government or other institutional support, a second questionnaire was sent to government and other funding or culture bodies to which 20 responses were received. The surveys and lists of respondents are provided in the appendices.

In addition to the information gathered through the questionnaires and interviews, this report presents a bibliography and list of web-based resources, a catalogue of organisations working across sectors, and an extensive selection of inspiring practices in the field. The report contains many quotes from respondents, some of which are presented anonymously by request.

The report covers four key areas. The first is a general review of creative intersections and the types of sectors where these intersections occur, based largely on the information gathered from the respondents and Summit delegates and the material uncovered by desk research. The second is a perspective on the structural aspects of partnerships prompted by the information and vision provided by the experts consulted. The third summarises the policies and programmes undertaken by the funding bodies surveyed, and the fourth identifies elements and themes for further research and discussion.

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[1] Full reports on each of the World Summit roundtable discussions referred to in this report are available at the Summit website www.artsummit.org

[2] Eight pressure points: new arts and cultural practices; new consumption behaviours; new business models; new government relationships with the arts, artists, culture sector and creative industries; new funding approaches and structures; new educational approaches for working with communities; new training approaches for the arts and cultural sector and the oldest cultural expressions on the planet. For the full report, see Appendix 4.

IFACCA is gathering more resources on this topic and details are provided at
www.ifacca.org/topic/creative-intersections/.

We would like to thank all respondents and Summit participants for their valuable
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Sarah Gardner
Executive Director IFACCA

THE ROLE OF ART AND CULTURE IN CREATIVE INTERSECTIONS

'The intersection with the individual artist is where that creative and innovative space actually exists – that's where a new narrative is unfolded and what we have to do is to create an environment that allows that to occur.' (Frank Panucci)

'There is no sector, in my opinion that will not benefit from an association with the arts.' (Anmol Vellani)

In mathematics, the 'intersection' of two sets A and B is the set that contains only the elements that are common to both A and B. In a sense, the intersection brings together common elements from two distinct and unrelated fields and, in combining them, transforms them into a new and unique field. In this report, **creative intersections** means **interactive collaborations between individuals, groups and organisations from the art and culture sector and those in other disciplines or sectors**. The art and culture sector is understood broadly and including all arts disciplines and new media. The 'other' sectors are diverse and can include, for example, education, health, environment, social cohesion and inclusion, business, conflict resolution, institutional capacity building, development, and many more.

The intersection between arts and culture and other sectors has been highlighted in the field of culture and development. The 1995 Report of the World Commission on Culture and Development of UNESCO, 'Our Creative Diversity', acknowledged the social impact and creative connections of arts and culture, and activities undertaken during the related Decade on Culture and Development included working groups in different interdisciplinary settings. International instruments, such as the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, recognise the complex interdependence between various sectors. Moreover, the outcome document adopted by the 2010 UN Summit on Millennium Development Goals recognised explicitly the importance of culture to development and the MDGs.[3]

Governments and funding bodies across a range of portfolios have been active in considering the benefits of engaging with the arts and culture even though resources and concrete actions allocated to interdisciplinary work are limited. During the Belgian presidency of the European Union in 2010, the role of culture in social cohesion was highlighted, and international organisations and development agencies are increasingly including cultural elements in their agendas.[4]

The impacts of arts and culture in other sectors have been extensively studied from impact assessments to indicators[5] but there are hardly any significant international research projects on interdisciplinary partnerships involving arts and culture professionals. Existing evaluations are helpful but often project-based and very local.

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[3] www.un.org/en/mdg/summit2010/pdf/mdg%20outcome%20document.pdf

[4] E.g. UNESCO, UNDP, UNICEF, other UN agencies; national development agencies; the Pacific Culture and Education Strategy 2010-2015 of the UNDP; the OAS has just compiled a project of 18 best practices of intersections between culture and other sectors..

[5] For some examples see bibliography. The 1997 report 'Use or ornament? The social impact of participation in the arts' by Matarasso is considered one of the first extensive research documents in the field. Impact/evaluation documents generally do not explore partnerships between arts and culture and other professionals.

FINDING A MATCH: WHAT ARE THE 'OTHER' SECTORS

> *'The only space where the word 'hope' can be pronounced.'* (Lucina Jiménez)

> *'Arts and culture can offer the other sector an experimental method to solve some problems by unusual means. And if it succeeds, the experimental method can become a universal instrument. Art and culture/cultural activities provide spaces for new forms and trends of the society, like an incubator where possibilities may mature. Of course, 50% of the possibilities stay in their infancy.'* (Qilan Shen)

Creative intersections are formed in different environments through multiple types of partnerships. The objective of this report is not to list the many impacts and benefits that arts and culture can have in different sectors and disciplines as this has been widely explored by others. However, in order to analyse the nature of the intersections, the research outcomes have been presented below grouped by sector.

A list of actors that use interdisciplinary methods in their work or funding schemes is presented at Appendix 1. These actors mainly represent the third sector or research centres. A set of inspiring practices, comprising examples gathered from the responses to the surveys and other experiences of public/private partnerships with creative professionals, is listed in Appendix 2.

Education is a field rich in creative collaborations – with schools and educational centres, through school curricula to capacity building. Education is an area to which most (interdisciplinary) public and private funding is directed and in which artists and culture professionals can adopt multiple roles. The intersections include not just the school environment but also other aspects of education, such as life-long learning, peace education, intercultural dialogue and business management training, and creative methods in teacher training through artist collaborations, among others. Discussion at the World Summit[6] highlighted that dialogue between practitioners in the education and the arts sectors can be particularly challenging when each speaks their own 'language' and has their own beliefs. It is clear that shared goals are not always enough and that in order for partnerships to endure it may be necessary to develop a common conceptual framework.

> *'Education is much larger than culture and the arts. There is always an overriding danger of instrumentalisation of the arts within the education sector'* (Michael Wimmer)

There are many examples of arts and education partnerships at the national, regional and local level, including: partnerships with the educational sector of the Ministry of Culture in Tunisia; the Tusema project in Tanzania on art, gender discrimination and education that has served as a model for similar experiences in other countries; the Creative Partnerships programme of Creativity Culture and Education, supported by Arts Council England, probably one of the best known and most extensive projects of collaboration between creative professional and schools; ConArte - an arts education project in Ciudad de Juarez in Mexico; the Kali Kalisu programme in India and the Artist-in-Residence (AIR) Education programme of the Ontario Arts Council that builds connections with education partners to set up artist residencies in schools. Actors in this field are numerous and range from research and consulting agencies, such as Educult in Austria to the International Society for Education through Art, a non-governmental organisation of UNESCO.

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[6] Roundtable 11: Getting Traction with Arts and Education Policies. Report by David Sudmalis.

See also the 2nd UNESCO World Conference on Arts Education.[7]

Health outcomes arising from creative intersections are also well documented. Arts programmes have demonstrably therapeutic and medical benefits, speed recovery and increase wellbeing while (national) health systems[8] are starting to engage with the need for multicultural approaches. Art also has an important role in health advocacy, increasing physical and mental health, health awareness and training of health professionals. For example art and culture professionals have collaborated in programmes promoting HIV/AIDS prevention, sexual and reproductive health, hygiene, mental health, hospital and healthcare settings, specific advocacy campaigns, improving healthcare experiences for patients and accommodating hospitals/homes for the elderly, among others. Some of the first global programmes involving creative intersections were carried out in the health sector through arts-in-hospitals programmes and HIV/AIDS prevention. However, discussions at the World Summit suggest that funding for arts and health projects is, more often than not, coming from philanthropic and arts sources rather than from health budgets.[9]

> *'Art helps to build the resources…and has the power to heal.'* (Lachlan McDonald)

> *'Art and cultural activities are the guardian of human liberty, our way of investing new "healths", of playing with health policies. Art and culture help institutionalised people to imagine new worlds and to play with new possibilities.'* (Tim Greacen)

Examples in this field include the Artist-in-Residence Initiative of the Ontario Arts Council; the Hip Hop Public Education Centre at the Harlem Hospital in New York; Museu do Imagens do Inconsciente in Rio de Janeiro; the Western Australia Kidney Program of the Australia Council of the Arts; the reading programmes of the Ministry of Health in Mexico; 'Happiness Clowns' in Brazil and Peru; Musicians on Call, and the Art et Santé Network in Belgium.

See also: The Lima Declaration on Art, Health and Development of the Pan-American Health Organization/ World Health Organization and Latin American Art Network for Social Change on 19 August 2009.

The Environment is a rapidly growing sector that has long engaged artists in awareness-raising campaigns on climate change, recycling, deforestation, alternative energy sources etc. Artists and culture professionals can provide the means through which individuals can become directly involved or contribute to environmental enhancement, improve knowledge, create new ideas and contribute to, for example, the construction of sustainable living and lifestyles. While environmental art has a long history, wider recognition started to emerge through movements such as Earthworks, Land Art and others. Although civil society actors are active in this field and more vocal than in many other sectors, governments and funding agencies still seem hesitant to recognise the benefits of, and support the contribution of, the arts sector in this field. World Summit discussion noted: *'priorities differ in varied countries and contexts with regard to artists engaging with environmental issues; in some countries, education and awareness-raising are placed high on the agenda, while elsewhere focus is on ensuring policy frameworks that enable widespread adoption of environmentally sustainable practices in the arts sector.'*[10] Another issue, as raised by Summit keynote

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[7] http://portal.unesco.org/culture/en/ev.php-URL_ID=2916&URL_DO=DO_TOPIC&URL_SECTION=201.html
[8] Some countries have established Departments of Multicultural Heath within their Ministries of Health. This is taking place above all in Latin American countries where multicultural approaches are used in sexual and reproductive health.
[9] Roundtable 12: Sante! Arts and Wellbeing. Report by Carin Mistry.
[10] Roundtable 2: A climate for change. Report by Anupama Sekhar.

speaker, Alison Tickell, is the need for research and information on the environmental impact of arts and creative action.

> *'The arts are not mere messengers (of environmental messages).'* (Alison Tickell)

Examples of intersections and actors in this sector include Julie's Bicycle that produces research and guidelines on ecological arts work; the Art in Ecology Think Tank of the Canada Council; Campaña Cultura Verde [Green Culture Campaign] of the National Council of the Arts and Culture of Chile; Connect-to-Culture of the Asia-Europe Foundation that aims as establishing dialogue platforms between the arts and ecology; Greening the Arts resource of Arts Council England; Arts from Waste project of the Centre for Environmental Research & Education in Mumbai, India; the Mitote Orchestra in Mexico; House of Natural Fiber in Indonesia; Jalan Jati ecological project in Asia and probably one of the best known environmental art projects, Cape Farewell.

Social cohesion/inclusion is comparatively well-developed field in (Western) Europe, Northern America and Australia, and is slowly increasing in visibility in other regions, above all in Latin America where inclusive cultural actions have grown in size primarily in urban environments. Arts and culture offer new tools and codes for professionals to work with vulnerable groups and people in vulnerable situations (e.g. children; young people; people with disabilities; elderly; women; ethnic, religious and linguistic minorities; indigenous people; and displaced/immigrants). Artists and culture professionals carry out activities in child welfare; youth and social work; elderly care; with immigrants; minorities etc. Through their creative skills and language, artists can engender a sense of belonging, offer ways of visualising and thinking through complex situations, form part of the 'action' to move forward, and reduce the danger of social and cultural exclusion. This should not be understood as social welfare but allowing everyone to have a voice or access to creative experiences in a society.

> *'Culture is not an ornament. It is a resource or catalyst for cohesion and development.'* (Eduard Miralles)

Examples include the 'Writers in prison'-funding scheme of the Arts Council of Ireland; the Freedom Park in Costa Rica supported by the Ministry of Culture that works in various fields; the AfroReggae cultural centre in Rio de Janeiro that offers alternatives for drug-related violence to young people; Red Desearte Paz (Art and Peace Network) that works with the intersections of arts and peace building; the Bulawayo Arts Forum at Khami Prison in Zimbabwe; Somebody's Daughter Theatre in Australia; Guinaw Rail in Senegal; Hunger und Kunst in Austria that works on accessibility of arts to all peoples; Infecting the City Festival in Cape Town; and the Music School for Blind Children in India.

Social transformation and change programmes seek a change in society through creative measures. Creative intersections of this nature are especially strong in Latin America.

One of the most famous creative movements of social change, the Theatre of the Oppressed, a theatrical form originally used in radical popular education movements, has its roots in Brazil. Other examples in this sector include the High Water Theatre Project in Australia; Open Clasp Theatre that fosters gender empowerment; Arts for Social Change resource centre; the Latin American Art Network for Socials Change and Dance4peace movement that is becoming wildly popular around the world; the Latin American Art Network for Social Change; and the Culture21 Network.

Community development is an area extensively referred to by respondents probably due to the connection between art and culture and the local context and worldvision/'cosmovision'. Artists and culture professionals can have a vital role in the revitalisation of a community,

increasing safety and security, generating economic opportunities for community members, engaging a wide variety of audiences, empowering youth, and in offering platforms or rituals to 'enroot' and connect with the community. With regard to the evaluation of such programmes, in 2004 Arts Council England commissioned research on the contribution of arts practice in rural areas to social, economic and cultural well-being. The result contains a large set of inspiring practices covering many sectors that also explore to some extent the composition of the partnership.[11] One of the key messages from the World Summit was that practitioners developing projects need to listen to the communities involved in projects and ensure that the implementation is on their terms.

> *'Culture brings empathy, solidarity and hope. You need to build on existing community knowledge in order to bring change.'* (Pilar Kasat)

Examples in this field include the 'Our Town' programme of the National Endowment for the Arts in the USA; the Community Arts Programme in the Barents Area; the Center for Partnership and Civil Engagement in Kenya; the Key Producers Network in Australia and the Bamboo Curtain Studio in Taiwan.

Human rights, democracy and citizenship are sectors where artists can give voice to many issues. Human rights and social justice movements have collaborated with arts and culture professionals to a larger extent than, for example, the environmental sector. These movements have been able to have an impact on the collective memory and consciousness, especially through popular music and film, for example, the International Film Festival of Human Rights. A recent example is a solidarity movement of artists in support of artists threatened by armed forces in Colombia; and the Art Rights Justice platform. Another example is the Freedom to Create Award that is '*a celebration of the courage and creativity of artists, and the positive influence of their work to promote social justice and inspire the human spirit.*' A related sector is **conflict resolution** where artists can offer creative working methods and 'the universal language of art' as a bonding element and an effective means of dialogue pre-and post-conflict. Examples of this type of work include the work Red Desearte Paz in the Northern border of Mexico and Freedom Theatre in Palestine. '*Arts and culture do not resolve conflicts but where there is a cultural centre, violence tends to decrease'.*[12]

> '*It requires courage to oppose a brutal regime; it takes another kind of bravery to challenge one's allies who enjoy ideological and cultural hegemony in the struggle for liberation.'* (Mike Van Graan)

Citizen security means not only physical integrity and safe living environments but also urban planning (use of safe construction materials), peace building, domestic violence, and responses to gang and urban violence. Some of the most famous examples are the contribution through cultural means to the urban and social revitalisation of the public space in Bogotá, Colombia by Mayor Antanas Mockus[13], and the cultural revitalisation of the city of Medellín. Other examples include 'Culture as a place for social cohesion and prevention of violence' in Panama that works through art, research and community projects; the Elite Hip Hop community movement that on works on peace and prevention of urban violence in

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[11] Nick Jones (2004). *Cream of the crop – case studies in good practice in arts development in rural areas of the North West of England.*

[12] Carlos Villaseñor

[13] Famous initiatives included hiring 420 mime artists to make fun of traffic violators, because he believed Colombians were more afraid of being ridiculed than fined. He also put in place a 'Women's Night', on which the city's men were asked to stay home for an evening to look after the house and the children. In a city famous for its insecurity and homicide rates, no violent crimes were reported during that night. During his mandate, the homicide rates dropped 70%.

Medellin; Arts for Peace and Change in Kenya; and the Talking to Byron crime prevention program by the National Youth Theatre in London.

> *'Violence is part of the global industry. The challenge is not just for arts education but the complete conception and practice of social development.'* (Lucina Jimenez)

Related to this category is the role art and culture can play in the **recovery from natural and man-made disasters**. The role of art and culture is essential not only in the rebuilding of communities in the wake of natural disasters but responding to post-war situations. Examples include recent work done in Haiti, Japan, or the project *Illuminated by Fire* of Arts Victoria. Another example, from a different perspective, is the elaboration of the cultural first aid kit (PAC[14]), a series of cultural management tools for artists and cultural workers created by María Victoria Alcaraz[15] during the aftermath of the 27 February 2007 earthquake in Chile. The kit prepares artists and cultural professionals to assist communities affected by situations of extreme crisis such as natural disasters. It ranges from the containment of communities in crisis to the rapid reconstruction of institutional performance and the local cultural flow, through concrete actions carried out by various actors in the cultural field and multiplied by networking. As regards post-conflict situations artistic and cultural interventions have been used in Rwanda and Kosovo to deal with post-conflict traumas.

Science and technology have, in common with the arts, a focus on innovation and invention, and artists can offer scientists a different way of seeing and feeling, as well as a way to help form bridges between scientists and the public. As discussed at the Summit: '*there are striking similarities between science research and the arts in that both can be long-term processes that explore space and time and may lead to unexpected outcomes. Research scientist and artist both bring imagination to their work and tend not to categorise.'*[16] Also, to quote the Synapse programme, a partnership between the Australian Network for Art and Technology and the Australia Council, '*Collaboration between the arts and sciences has the potential to create new knowledge, ideas and processes beneficial to both fields. Artists and scientists approach creativity, exploration and research in different ways and from different perspectives; when working together they open up new ways of seeing, experiencing and interpreting the world around us*".[17] Other examples include TheatreScience that works in the field of biomedicine and the Artist-in-Lab Programme in Switzerland and the work of Katie Peterson on arts and astronomy.

> *'Technology must be culturally sympathetic. For example, scientists create a robot/machine but creative people work out how that machine will be culturally acceptable.'* (Gavin Artz)

Development is an enormous field that can involve anything from strategic means for economic and social development and well-being at the local level, spiritual and emotional wellbeing, economic prosperity, economic growth, heritage preservation to the global fight against poverty and hunger. Many respondents consulted for this report underlined the fact that development organisations are strangely hesitant to include culture in their policies and actions. Of the programmes that do occur, most are in the field of health and/or education, as well as youth and gender. One of the respondents, Cornelia Dümcke, stated: '*Otherwise several programmes and projects of development agencies are not been reviewed under an explicit "cultural lens". The challenge is to make such projects or programmes running by*

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[14] Botiquín de Primeros Auxilios Culturales. According to María Victoria Alcaraz: '*the first PAC was created to assist those responsible for the culture in cities in particular and all cultural workers in general*.'
[15] The San Martín Cultural Centre, Buenos Aires
[16] Roundtable 8: Moving fast and flexible – the changing landscape of digital technologies. Report by Susan Hayes.
[17] www.synapse.net.au

development agencies for example in the heritage and tourism area, recently also in the sector of the creative industries, more visible and transparent through a cultural lens.' Some of the examples include the Culture and Sexual and Reproductive Health projects of the Interarts Foundation in Ecuador, Bolivia and Mali; the development programs of Africalia in Africa and the Development and Culture Network.

> *'Culture is an element of development and not just a resource for development'* (Respondent)

Business, marketing and management are diverse fields that extend into the field of **creative industries** and touch upon the **creative economy**. Artists and culture professionals' contributions in the corporate sector are often in the area of training and change-management and joint ventures are still limited. One successful example is the organisation TILLT in Sweden that places artists in industrial settings to help address business challenges. Ariane Berthoin Antal's research shows that art interventions in business are *'often conducted with the support of intermediaries that bridge between the world of organisations and the world of the arts.'* Other examples include Disonancias in Spain and New Patrons in France. And according to UNCTAD's Edna dos Santos-Duisenberg the creative economy is gaining ground as a source of growth strategies as creativity, knowledge and access to information are driving economic growth, jobs, innovation and social cohesion. She also underlines that creative economy is *'a feasible option to promote a more inclusive and sustainable development.'* In her opinion, there is a need to reinforce links between creative investments and business as new forms of financing creative enterprises raise, access to new technologies is improved and creative capacities enhanced.

> *'The creative economy is a big business, employs millions of people. It generates revenues through trade and intellectual property rights.'* (Edna dos Santos-Duisenberg)

The benefits of collaboration with cultural operators in the **creative tourism** sector are tangible in terms of ways to preserve and protect the framework of pluriculturality – to know how to use cultural traditions and heritage to the benefit of the community. Tourism can be an engine for local development, a tool to fight poverty and to increase the well-being of local communities. According to Greg Richards, the development of creative tourism often struggles with the same problems as other creative partnerships: the lack of a common language.

> *'Creativity allows destinations to innovate new products relatively rapidly, giving them a competitive advantage over other locations. Because creativity is a process, creative resources are generally more sustainable than tangible cultural products.'* (Greg Richards)

Examples include the work of the Miami Observatory on Communication and Creative Industries, a research project aimed at helping communities to map their cultural resources in order to strengthen cultural tourism and Creative Tourism portals from around the world.

International aid often overlaps with culture and development. An example is the Creative Albania program of Pro Helvetia. **Cultural diplomacy** refers to the role culture can play in international and external relations.

Other sectors identified by respondents included intangible places such as diasporas and new identities, as well as intersections with other sectors not mentioned above, for example, between psychology and dance, culinary art and culture, culture and sport, culture and

computer games, culture and agriculture. Examples include the Ecole du Patrimoine Africain's culinary art project as a dynamo for tourism in Benin and Togo.

Another environment where arts and culture are fundamental is in connecting people and communities with their 'own voice'. This situation was noted by many respondents and Summit participants as related to non-Western communities and societies where societal structure is understood in a unique way. For example, Raelene Baker stressed that art and culture play a significant part as storytelling is central in Indigenous cultures where oral traditions are strong.[18]

Finally, some artists naturally saw their practice and creativity as multi-dimensional and/or beyond categorisation. The potential for myriad and infinite intersections will continue to require the development of professional capabilities and skills, innovation, open minds, new concepts of culture and the world, and visions for the future.

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[18] Roundtable 12: Sante! Arts and Wellbeing. Report by Carin Mistry.

ARE WE IN THIS ALONE? POLICIES AND PROGRAMMES THAT SUPPORT CREATIVE INTERSECTIONS

In order to gather information on policy, programmes and funding of interdisciplinary areas a questionnaire was sent to governmental and other funding or culture bodies to which 20 responses were received. The respondents were a mix of ministries of culture and arts councils, operating at both the national and state/provincial level. See table, below.

The responses show that education, social cohesion and health are the principal fields of interdisciplinary cooperation. With regard to the 'other' areas: the Ontario Arts Council, the Arts Council of Ireland and the National Cultural Foundation (NCF) of Barbados have policies and funding programmes in youth work and services; the Ministry of Culture of Cuba has cultural programmes on rural areas; the Arts Council of Ireland has programmes in tourism; ProHelvetia supports art and computer games; and the NCF Barbados supports traditional medicine, business and commerce.[19]

From the responses to the first questionnaire (to professional arts practitioners), it was possible to gather examples from other countries including:

- The Finnish Ministry of Education and Culture has recently published the Art and Culture for well-being programme 2010-2014. 'The aim of the programme is to promote well-being and health by means of art and culture and to enhance inclusion at the individual, community and societal levels. The three priority areas are 1) culture in promoting social inclusion, capacity building, networking and participation in daily life and living environments 2) art and culture as a part of social welfare and health promotion 3) art and culture in support of well-being at work.'[20]
- The Government of the Czech Republic has published a *Concept for More Efficient Support of Arts 2007-2013*, which includes the creation of the Concept of Art and Education.[21] In addition, there is an objective relating to the 'Incorporation of Art Projects With Inclusion of Foreigners in Society', that deals with the participation in creation and realisation of migration and integration policy through art and cultural institutions. An updated strategy of sustained development is called the *Strategic Framework of Sustained Development of the Czech Republic* (January 2010). One of five global aims of the strategy is social cohesion including cultural diversity.
- The Australian Government works in partnership across jurisdictions with the state and territory cultural ministers. One of the projects overseen by the cultural ministers was the development of the National Arts and Disability Strategy. This strategy provides a framework for improving access and participation in the artistic and cultural sector for people with disabilities. The Strategy involved extensive consultation with targeted arts and disability bodies.[22] In addition, the Office for the Arts (OFTA), in the Department of the Prime Minister and Cabinet, collaborates with other Australian Government departments on a number of programs that demonstrate linkages with the fields of education, social inclusion and cultural diplomacy. For example, OFTA works with the

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[19] The Department of the Prime Minister and Cabinet of the Government of Australia also responded to the survey. The Office develops, above all, intersectoral partnerships with other governmental bodies. Some of these actions are mentioned in the Appendix 2 on inspiring practices. In addition, the Office noted: '*the Australian Government is also developing a National Cultural Policy that will emphasise the links between a rich and thriving cultural life, an inclusive society and a strong, productive economy. The National Cultural Policy will highlight the need to build upon whole of government and cross-jurisdictional relationships to deliver support for the arts and achieve key cultural objectives.*'

[20] www.minedu.fi/OPM/Julkaisut/2010/Taiteesta_ja_kulttuurista_hyvinvointia.html
www.minedu.fi/OPM/Kulttuuri/kulttuuripolitiikka/linjaukset_ohjelmat_ja_hankkeet/hyvinvointi/index.html

[21] Prepared by the Arts and Theatre Institute of the Czech Republic.

[22] www.cmc.gov.au/working_groups/national_arts_and_disability_strategy

Department of Education, Employment and Workplace Relations on the delivery of a national arts curriculum and the management of Indigenous employment projects.[23] OFTA carries out other policies as well, such as delivery of a national arts curriculum and the management of Indigenous employment projects with Department of Education, Employment and Workplace Relations[24] and with the Department of Families, Housing, Community Services and Indigenous Affairs to deliver a number of policies and targeted programs that are designed to maintain the strength of Indigenous cultural expression and practice, such as the National Indigenous Languages Policy.[25]

- The United Nations Development Programme has recently published a strategy for art and education in the Pacific Region.[26]
- The Organization of American States (OAS) has recently launched a portfolio of 18 successful practices that combine culture and development. The portfolio, named 'Culture, common denominator for development'. The publication 'illustrates the potential that culture offers for economic growth and social inclusion, with concrete examples from different contexts. The selected experiences are cultural practices currently being developed in the public, private and civil society sectors in 18 countries'.[27]

There appear to be geographical differences in policy-making with Europe inclining towards themes such as social cohesion, health, intercultural dialogue and education. In Europe regional funding is very much focussed on social cohesion.[28] Other regional preferences observed were that youth (mainly prevention of urban violence and young people in risk of social exclusion), citizen security[29], social transformation, health, gender, social cohesion, development and corporate social responsibility were a priority in Latin America whereas in Africa the main themes include development, creative industries, health (mainly HIV), nation development and the role of culture in community. In Australia and the South Pacific there appeared to be a leaning towards education, health, social cohesion (minority and vulnerable groups), community development and environment, while in North America the focus seemed to be on health, community development and education, and in Asia arts education, management, children and youth, and science.

In order to underpin policy-making, some countries have developed legal frameworks to support creative intersections. For example, the Portuguese Constitution recognises the right to cultural conditions in health and the coordination of cultural policies with other sectoral policies[30]. The French Community of Belgium has a department for culture and social cohesion, and a 1990 agreement between the French ministries of culture and communication, and justice takes cultural activities into prisons.[31] Strong fiscal policies can also encourage private funding in creative partnerships, for example, the Ruanet Law in Brazil, one of the most advanced fiscal policies in Latin America[32], and the Santilli Law in Buenos Aires, Argentina.

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[23] www.arts.gov.au/news/indigenous-arts-and-culture-funding-round-2011-12

[24] www.arts.gov.au/news/indigenous-arts-and-culture-funding-round-2011-12

[25] www.arts.gov.au/topics/indigenous-arts/indigenous-languages-national-approach.

[26] http://psur.mmr.cz/CMSPages/GetFile.aspx?guid=f3ca84ce-8ffd-4224-9518-581eabcc076c

[27] For more information, see www.desarrolloycultura.net

[28] The main document is the 2020 Strategy that does not cover culture (only inclusive youth but not to a great extent). Year 2013 will be the European Year of Citizen. Also, In Germany there is new policy to implement culture education as a strategy at all levels, in these programmes actors an others work with professional from other sectors

[29] Especially in Mexico where 10% of the federal budget is directed to social regeneration.

[30] Portuguese Constitution (1976), Art. 64.

[31] Laaksonen, 2010.

[32] Other fiscal policies supporting private donations exist in Chile, Colombia, Ecuador, Paraguay, Peru and Uruguay. See Boletín Gestión Cultural no. 18.

'When the state has the infrastructure, the state is the administrator of this infrastructure and this offers the framework for culture to dialogue with other sectors. A solid cultural sector is needed or art and culture will be instrumentalised. If culture does not have the necessary infrastructures or capacity of management, it is very difficult for the cultural sector to enjoy conditions of equality with other sectors. What is needed is a systemic institutionalisation. The artist cannot be a manager but needs professional management structures.' (Arturo Navarro)

Table of Survey Respondents

	ACA	ACE	ACI	AR	AT	BC	CC [33]	CNZ	DA	FN	MB	MC	MCA	MT	NEA	NB	NC	OA	PR
Education	√	√	√		√	√		√	√	√		√	√	√	√	√	√	√	
Health	√		√		√	√		√			√	√	√		√	√		√	
Environment	√					√		√		√	√	√	√			√			
Social cohesion	√		√			√		√		√	√	√	√		√	√	√	√	√
Social transformation	√				√	√				√			√	√	√	√	√		
Local government and regeneration	√		√									√	√		√	√		√	
Conflict resolution													√		√	√			
Citizen security								√				√	√						
Poverty reduction and social justice	√									√			√	√		√	√		
Science and technology	√	√						√		√			√		√	√			√
Diplomacy									√				√		√	√	√		
International aid													√						
Other			√									√			√			√	√

ACA: Australia Council for the Arts   ACE: Arts Council England   ACI: Arts Council Ireland
AR: artsnb, Canada   AT: National Arts Council of Tanzania   BC: BC Arts Council, Canada
CC: Canada Council for the Arts   CNZ: Creative New Zealand Toi Aotearoa   DA: Danish Arts Agency, Denmark
FN: FUNARTE, National Art Foundation, Brazil   MB: Ministry of Youth, Sports and Culture, Burundi   NEA: National Endowment for the Arts
NB: National Cultural Foundation, Barbados   NC: National Council of Culture and the Arts, Chile   MC: Ministry of Culture, Cuba
MCA: Ministry of Culture, Armenia   MT: Ministry of Culture, Tunisia   OA: Ontario Arts Council
PR: ProHelvetia

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[33] The Canada Council provides support to the Canadian professional arts community on a disciplinary basis, which is inclusive of a range of artistic practices, many of which touch the themes and issues listed above.

WHO TAKES THE INITIATIVE? THE ARCHITECTURE OF CREATIVE INTERSECTIONS

'Our 'bestest' practice mandate is never to say no. To be open to all challenges and to understand, as clichéd as it may sound, the key is the journey and not the destination.' (Heetan Bhagat)

'I work with interdisciplinary teams and creative agents, and artists and cultural promoters tend to be particularly sensitive to the most unjust realities; creative to propose solutions; enthusiastic and committed to the best causes; supportive and able to listen to the "other" and dialogue; they have imagination and they are capable of production even under the worst budget.' (Jose MacGregor)

'In my case, as an artistic director I see my role as liaising between the different stakeholders in the collaboration and offering guidance through the collaborative process. I look after the needs of the artists by encouraging the artists to push beyond the perceived boundaries of collaboration. I look after the charity's needs by ensuring that the workshop participants gain a valuable and meaningful experience rather than just a good photo opportunity as some workshops can be.' (Paraic McQuaid)

How are partnerships formed? Who takes initiative, do partners grow together and evolve in the way they approach different circumstances? How do you find the contact point between professionals with different conceptual languages, methodologies and strategies?

The responses to the surveys show that creative intersections take various forms and many times are more casual than 'sought'. These relations are frequently not led, but are '*not entirely spontaneous but a result of a chaos*'.[34] According to Alfons Martinell it is the intentionality of the action that marks the difference. For Martinell there is a difference between directed (intentional) actions and casual experiences and they should be analysed with different criteria. Those that are intentional are easier to analyse at the conclusion of the activities. According to Martinell, culture and education programmes, and cultural tourism, quite frequently represent the first group (intentional) while more pro-active interventions (for example achieving peace in a certain region) the second group. In the latter, the relations can be pre-negotiated or formed without common agreement on who dominates the other. According to Nicky du Plessis the partnerships are often not explicitly defined and the non-art sector quite willingly participates in the collaboration of the art and culture sector without questioning the methods or evaluating the content.

The surveys also showed that opportunities for partnerships with non-arts sectors are few and that the artist or a cultural organisation almost exclusively takes the initiative. Artists and other actors seem to respond to such opportunities for a variety of reasons such as:

- Lack of funding in the cultural sector prompting artists to seek opportunities in other sectors

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[34] Alfons Martinell.

- Artists and culture agents feeling the need to respond to a social inclusion objective
- Artists and other actors identifying problems and deciding to react
- Artists responding to themes proposed by donors even if they are not relevant to their particular circumstances (especially the case of the global south) – in many cases donors' funding objectives are thematically-driven and these themes then change (for example, from cultural diversity to climate change)
- Traditional approaches to addressing social issues are not working and artists are invited to help to find new solutions

However, many of the respondents identified that in order for a creative partnership to be successful, the input of the other sector – especially if considered a 'hard' sector such as economy, education or health – is essential. Ilona Kish commented: '*in order for people to recognize that culture is an important sector the initiative often needs to come from somewhere else'.* Furthermore, some respondents state that artists frequently feel that they need to 'please' the other sector.

There are, however, regional differences to this perspective. For example, according to Lina Khamis, in the Middle East and the Arab world it is often the high-profile donors that reach out to artists who might then react to the availability of funding. In the case of Palestine or Egypt there might already be a high-profile artist engaged in community work and social cohesion. One reason for this, according to Khamis, is that young people have a higher acceptance of artists than politicians, and arts and culture are highly influential in the region. There is also a growing interest in art and culture as instruments for social change in other countries as, for example, reported by Mauricio Delfin in Peru. In these situations there is discourse but the technical knowledge is still insufficient.

Naturally, an institution or actor from the 'other' sector is more likely to engage in a creative partnership for a second time if their first experience has been successful and if it has been possible to measure that success; even though '"*successful" for the artist might be evaluated differently than the other party*'.[35]

Another observation was that there seem to be differences between arts disciplines – in the sense that well-known, established artists from the 'high-arts,' that have contacts with donors and government agencies, are more likely to be selected for projects than those from the lesser-known experimental fields.

Also, in the civil society framework, development and other NGOs in Europe do not seem to seek active collaboration with artists, while in the Middle East NGOs often unite to use the arts to communicate their message. In other parts of the world, such as in Latin America, it is the creative actors in the field that identify the issues and then seek partnerships with NGOs.

With regard to the institutional perspective, when asked who their main partners are in creative intersection programmes, the survey of government agencies, revealed the following:

- Ministries[36]

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[35] Ilona Kish.

[36] Australia Council: Department of Education; State Departments of Health especially VicHealth and Heathways; Cuba: Ministries of Education; Health; Work and Social Security; Agriculture, Barbados: Ministries of Youth, Education, etc. –Funarte: Ministries of Culture; Education; Science and Technology; Cities Tunisia: Ministries of

- Government agencies[37]
- International organisations / agencies[38]
- Regional organisations[39]
- Arts and culture organisations (ACI, CNZ[40], MC, NEA[41], OA, AT)
- National statutory or voluntary bodies (ACI)
- Community-based NGOs and/or broadcasters (ACA, ACE, ACI,BC,DA, OA)
- Other organisations (ACE, MB, NC, MC)
- Youth centres (Armenia, MB)
- Regional / federal / local governments and/or municipal authorities (ACA, ACI, CNZ, DA, FN, OA)
- State companies[42]
- Foundations and funds[43] (CC, OA)
- Development agencies (PR)
- Schools and universities (ACA, ACE, DA, OA)
- Others[44]

Furthermore, the means by which creative intersections are initiated were as follows:

- Arts organisation applies to competitive grants programme[45]   62%
- Non-arts organisation applies to competitive grant programme[46]   32%
- Partnerships are brokered by agency staff[47]   56%
- Other: 32%
  - Financing of different cultural events through the funding of the Ministry of Culture. (Armenia)
  - Agreement contracts between federal government public institutions or state and municipal institutions (Funarte)
  - Partnerships are made according to the political will of intersectoral coordination (Chile)

Education; Development and international cooperation; Tourism – Armenia: Education and Science; Justice; Sport and Youth Affaire; Foreign Affairs). NEA reports:' The current Administration is the first to include the NEA at meetings of the Domestic Policy Council. Through participation in these high level meetings, the NEA has been able to initiate cooperative relationships with other federal agencies, such as Housing and Urban Development HUD, to encourage inclusion of the arts community in larger funding programs.'

[37] Cuba: National Centre for Health Promotion, Funarte: Secretariat for Citizenship and Cultural Diversity within the Ministry of Culture; NEA: several; NZ: Department of Conservation – Ontario – Chile – Canada Council

[38] Barbados: USAID, OAS, UNESCO – Tanzania: UNICEF

[39] Barbados: CARICOM, CARIFORUM

[40] The focus of Creative NZ partnerships is primarily arts.

[41] NEA reports: 'Partnerships are core to NEA's work, reflected especially in the partnership with the 50 State Arts Agencies and 6 jurisdictions in the US and 6 Regional Arts Organizations. 40% of the NEA's program budget is awarded to SAAs and RAOs through Partnership Agreements.'

[42] Brazil: Petrobrás; Empresa Brasil de Comunicação

[43] Armenia: 'Golden Apricot' Fund; Cultural and Educational Support Fund; Nakhabem Educational- Cultural Union NGO; Armenian Cultural and Educational Center for Deaf People' NGO;

[44] Australia Council: Australian Human Rights Commission, Migrant Resource Centres; Cuba: HIV/AIDS prevention centre; ProHelvetia: Swissnex (Swiss Science Agency); Animational Festival Fantoche (Games-project)- the Canada Council: federal scientific research council – A-BCD: First Nations Band Council, Friendship Centres – Tanzania: Forum for African Women Educationalists Tanzania Chapter; NEA: NEA has cooperative working relationships with a number of other federal agencies, such as Housing and Urban Development, the Department of Transportation, and the Appalachian Regional Commission, and with the private sector.

[45] ACA, ACE, ACI, BC, CC, CNZ, DA, FN, MB, MCA, NB, NEA

[46] ACA, ACE, BC, DA, FN, MCA

[47] ACA, ACE, ACI, CC, DA, MCA, NB, NC, NEA, PH, ON

> ➢ Within the framework of a governmental plan and in relation to applied cultural policy. (Tunisia)
> ➢ Must be registered by the AC and their activities must reflect or have relationship with arts – and depend of the allocated budget (Tanzania)
> ➢

In response to the question about how are partnerships formed, the following comments were given:

> ➢ '*Partnerships are formed independently* (Digital R&D Programme, ACE)
> ➢ '*Supported partnerships who applied to competitive programme but in some areas, applications were solicited'* (Creative Partnerships-programme, ACE)
> ➢ '*Ministry Policy that encourages cross-sector collaboration*' (Barbados)
> ➢ *'The majority of cross-sectorial collaborations in the two aforementioned initiatives occurred within some sort of institutional framework. The resources needed often include laboratory space, equipment, lengthy research periods, research on ethics, technical expertise and the opportunity to test models and concepts. Partnerships at the Canada Council are brokered by Council staff through the Partnership and Networks Office. Methods of delivery can vary from research reports to competitive grant programs. In the case of the Artist in Residence for Research Program and the Canada Council / NSERC New Media Initiative, individual artists applied to the programs through the regular competitive application process. In the case of Art in Ecology: A Think Tank on Arts and Sustainability the event was produced by the partners and a report was made available to the public.'* (CC)
> ➢ '*Constitute direct actions of state-policies' (*MC)
> ➢ *'Agency staff both initiate/broker partnerships and respond to partnership opportunities or requests initiated by others.'*(OA)

WHAT DO ARTS AND CULTURE BRING TO THE RELATIONSHIP?

'I think arts and culture enhance just about every sector. Creative expression, call it art or otherwise, is integral to the complete understanding of any topic. Art communicates the present, even before there are words. I think these emotive, affective properties are important to help understand most issues from the use of design in reports, to the interpretative creative response to a project to the inclusion of site-specific public art in office parks. All of these tactics enhance the experience of an otherwise straightforward activity in real and tangible ways.' (Ian Garrett)

*'My sector is the environment. The benefits I see are that we have reached a point where a paradigm shift is imperative if the human species is going to survive the anthropogenic age. In my opinion, that shift can ONLY come from art.' (*respondent)

'Art and culture have had a social agenda for a long time without it being explicitly defined as a social agenda, but as part of a creative process and as a kind of political activity.' (Mauricio Delfin)

The respondents to the arts practitioner survey and interviews were asked about their impressions about the impact of art and culture in their own work, in other disciplines or in concrete frameworks. What seems to have struck the respondents is the number and range of artists and culture organisations that work in diverse sectors and settings, from very local-based experiences to international programmes.

In some countries respondents found it difficult to separate art and culture from other sectors due to their nature of being 'fundamental part of the society'. Others underlined that cultural/artistic life has always had an impact on society and that it has been considered 'natural' as art and culture not only transform and change society but react to the changes that societies go through. Labelling arts and culture as a 'sector' was considered by some respondents to be a 'western' approach.

For many respondents, art and culture should be not treated as an 'added value' to other sectors or 'the slack in the chain'. Result and measure-driven sectors were accused of simply taking advantage of the arts and culture as a platform for dissemination or awareness-raising rather than as a source of new methods, skills and solutions.

As the main impacts of arts and culture in other sectors or their contribution to common actions, the respondents listed the following:

- providing the means for other sectors to understand the context and the community and then being able to respond appropriately to its needs
- permitting an in-depth approach and diagnosis of complex, diverse and changing settings
- generating social conscience, awareness, interaction, reflection and imagination among other sectors
- offering a qualitative change and expertise that is lacking in other sectors
- helping to reach larger audiences and overcoming prejudices, discrimination and inequality.

- enhancing capacity, dialogue, social cohesion and inclusion, and wellbeing within the actions and in the community
- improving the effectiveness of development, co-living, and social commitment.
- bringing to partnerships creative thinking, innovation, new solutions, instruments for networking, interdisciplinary research, alternative perspectives and working methods, and fresh insights.
- developing the skills and abilities of the professionals involved that, in turn, enhance their professional profiles and open new opportunities to have an impact
- conserving time and resources, helping to avoid bureaucracy, and delivering the message more directly to the public
- creating dialogue and understanding between different disciplines and the public
- introducing new methods for data interpretation through creative means
- facilitating the achievement of goals and aspects of an initiative that would otherwise be impossible to achieve
- generating informal or intermediary spaces, and enhancing emotional investment
- enabling stronger left/right brain balance in partnerships

Various respondents, such as Anne Bamford and Lucina Jiménez, underlined that the main benefit is in working to find common strategies and instruments for intervention i.e. the process of intersection is, itself, the main achievement. It is at the point of intersection where artists can bring their skills to the process – to imagine the necessities of the other party and find a common logic in uncommon places. Jiménez says: '*intersection is most advanced when this is reflected in an agreement (for example a national framework convention that recognises a national emergency) that recognises that arts and culture constitute skills and abilities for citizen education and social construction.*'

However, some of the respondents expressed their concern on the instrumentalisation of art and culture. They '*banalise the complexity of the cultural work to sell it*', according to Sylvie Durán, who criticises attempts to pretend that culture is a '*solution (or a factor) to everything*' without questioning the usual cultural activism approach or without claiming for substantial differences in budgets or on how the assumption of culture as core of the social life implies methodologically changes in the way development projects are promoted.' Other respondents also felt that art and culture need not to be present in all social spaces and be the answer to everything. For Victoria Contreras, art and culture are fundamental in the process but not the sole outcome of it, even though creative intersections introduce new art forms. For Carlos Villaseñor, it is important to remember that art does not resolve social problems such as violence but can bring a change in codes of behaviour. Accordingly, for some respondents attributing qualities to the arts that they do not have may led to frivolous and counter-productive results.

With regard to the impact of intersectoral collaboration on arts or creative practice, respondents were unsure whether the desirable impact was always achieved. How cultural operators benefit from the experiences is not well explored other than the impact on their creative activity. '*The impact needs to be bidirectional because art and culture need life and inspiration. Just look at the work of Maurizio Catelan or medical collections of Damien Hirst[48].*' The few respondents that reflected on this issue,

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[48] Alessandro Stillo

considered creative intersections 'beneficial' for the artists if they provided 'collaborative added value' and 'new audiences and venues'. The artists and culture professionals are also considered to have gained technical and technological knowledge.

> *'I'm thinking of Natalie Jeriminjenko's work with the Environmental Health Clinic. It takes real environmental problematics from an analytical stance, but responds creatively. Issues of green urban space and water waste in urban infrastructure have been turned into micro-parks around fire hydrants. It's projects like that, which take real issues and data, and reframes the response as art to frame it aesthetically and experientially to provide clever solutions. They may not be the most practical, but they also help to highlight the issues at hand'.* (Ian Garrett)

> *'The artistic imagination may come to fruition, easier and fast, and probably better, because the technical professionals will be able to add synergy to the project that pure arts could not have been able to before.'* (Margaret Shiu)

WE NEED TO TALK! THE PROS AND CONS OF CREATIVE INTERSECTIONS

> *'With the increasing recognition of the complex interdependence of various sectors, especially in the context of sustainable development, transversal approaches are being valued. Artists and cultural practitioners can play a key role in mainstreaming such approaches in other sectors.'* (Anupama Sekhar)

> *'Non-arts professionals can start with the expectation that art will act as marketing to transmit their work to wider audiences and be unaware of the creative input to central content that comes with arts practice. Of course art is more than translation from one discipline to a wider audience. The best collaborations can develop a new space where both the artist and non artist are working with 'flow'; both of them problem solving, being creative, analytical, working within and expanding the framework of existing practice. A truly innovative collaboration is more unexpected than a carefully engineered project that successfully arrives at a pre-determined project goal. But the later is easier to find funds for. '* (John Hartley)

In order to understand the complexities of creative intersections, both groups of respondents were asked about their views on the strengths/benefits[49] and weaknesses of the relationships between different sectors. No specific regional or sectoral differences in the responses were observed.

Benefits and positive outcomes Group 1 (Arts and culture professionals)
The benefits of partnerships were seen to be many and diverse, ranging from mutual learning and sharing, to the creation of understanding, generation of synergies, transmission of knowledge, exchange of information, and pooling of skills and experience.

Often these benefits are understood to be elements that artists and culture professionals contribute to the process of intersection over and above the creative process that might benefit the artist. In fact, the impact of artistic and cultural intervention has undergone more evaluation than the impacts of interdisciplinary partnering on creative work or on the work of culture organisations. Nevertheless, artists and culture professionals were seen to benefit by gaining from other sectors new technical abilities, commercial acumen and/or strategic planning.

Some of the main advantages are related to connecting people and networking between different fields, the central features of which are human interaction, teamwork and the learning processes. Mutual enrichment and development through innovation, engagement and 'shared marketing strategies', led to a complex set of results and ideas that could be seen as beneficial to a broader audience. Successful experiences were considered to increase the sectors' visibility and broaden common knowledge. The new networks created appear to significantly promote flexibility and risk-taking in the generation and transformation of objectives.

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[49] The use of the word 'benefit' was often criticized by respondents. Many respondents felt that simply referring to the 'benefits' of a project, at the cost of identifying 'complex outcomes', instrumentalises the artistic intervention and renders it as only a tool for the service of the other sector.

'These benefits accrue to communities from the perspectives of spectacle, participation and emotional investment. In understanding these different perspectives, one is not limited to what are the usually facile arguments about whether art should be produced for art's sake or the hijacking of arts for its instrumental utility.' (Olu Alake)

Creative partnerships are, at their best, considered to produce better results or stronger social engagement than more traditional approaches. They help people to:

- think outside the box
- look for non-conventional approaches
- expand the range of possibilities for action
- engage with multiple perspectives, new ways of art making and presentation
- gain accessibility to new publics
- engage in stronger democratisation of the arts and the society

Some of the benefits are clearly process-oriented: the ability to provide alternative and effective ways of approaching difficult issues and to produce new types of solutions that may not have emerged otherwise. For the respondents, complex issues require multifaceted approaches and combination of actors. Interdisciplinary teams can also save costs and resources by combining experiences and means. This can also increase the impact of the programme.

'In my sector, I have found that the arts allows for a more palatable presentation of some unpleasant and unsavoury matters. Issues such as female genital mutilation, immigration and asylum, serious violent youth crime and misappropriation of cultural identity in popular media have been challenged through various arts and cultural presentations and helped professionals in these fields to encounter new revelations and understandings which they can readily utilise in their daily work.' (Olu Alake)

Creative partnerships might provide new languages and new sets of concepts. This 'extended vocabulary' creates opportunities and possible changes in paradigms (as in corporate bodies, policies, development thinking). Nevertheless, what many respondents underlined is that arts cannot be 'prescribed' or 'ordered', and that 'agenda-driven' art without artistic value and integrity is less likely to succeed.

Some respondents, such as Paul Nagle, referred to peer review processes of arts and other professionals. Creative partnership scan provide 'unanticipated feedback' that other professionals in the same sector are not capable in generating and therefore those that participate in multidisciplinary processes can provide 'a fresh critical eye' on the practices.

More pragmatically, partnerships may simply broaden the artists' possibilities for creative work in new settings or by opening access to new funding schemes. In some cases, artists might be more concerned about the creative outcome than the collective benefits and undertake the offer to collaborate simply as an opportunity to develop their professional practice. When the artistic outcome is considered to be of equal importance as the non-artistic results of the programme, there is a greater chance of engaging artists as equal members with less concern about the collective results. Artistic interventions can equally contribute to producing new solutions and methodologies to problems and ultimately, change policies.

'Creative intersection requires the will of participants to listen to, appreciate, and try to understand different perspectives. It may take more time to engage in mutual learning processes, and be less 'efficient' process in reaching decisions. Artistic processes may not necessarily fit within time-limited formal meeting situations, and may require different spaces. Organizational or process flexibility may be required.' (Nancy Duxbury)

Benefits and positive outcomes Group 2 (Government agencies)
For the government agencies that responded to the survey, the main benefits identified (from the list provided to them) were:

- Innovation in processes and procedures involved in programmes/projects 50% of respondents
- Scope of new project partners and participants in arts projects   75%
- Effectiveness of results, quality of artistic outcomes   45%
- Shared learnings and mutually beneficial outcomes   75%
- Well-received by audiences/general public   45%

The respondent also listed the following benefits:
- Increased visibility for the arts and culture
- Improved access for artists to special resources (national parks, science and technology laboratories)
- Improvement of community ownership of cultural projects
- New professional networks
- Increased visibility and transversality of culture in social policies
- Technical skills and understanding (for example, of new technologies)
- Innovation in practice and business models
- Common learning (intersectional skills and methods)
- Social power of programmes that extend beyond the traditional arts sector
- Stronger connections of artists with the societies in which they live, the stimulation of critical thought about those societies, and the exploration of new avenues of collaborative creation and fields of knowledge
- Employment opportunities
- At the governmental level, the culture sector has been identified as a new productive sector to be enhanced (i.e. the promotion of cultural industries)

Weaknesses for Group 1 (Arts and culture professionals)

'Arts, culture/cultural activities encourage creativity and imagination which are important assets in all countries but particularly in a (so-called) developing context where funds are limited, education is often inadequate, and opportunities are restricted. Additionally, in the Pacific context where culture is lived and practiced very strongly on a daily basis, and where land is held by communities (not the state or private ownership), it is important that other sectors understand the cultural 'factor'. Many projects in different sectors have failed because they have not taken into account cultural beliefs, practices and norms.' (Elise Huffer)

Both sets of respondents were asked about the problems, difficulties and weaknesses of partnerships. Again, no major geographical or sectoral differences were detected.

For the respondents to the first questionnaire and interviews the main weaknesses included:

- Mutual lack of respect, understanding, dialogue and/or trust between partners
- Imbalance between priorities of each partner
- Both parties seem to question the motives of the other party, as well as the motives of the sponsor/funder
- Lack of common language and goals
- Partnerships are not considered sustainable or effective if sufficient trust is not present or developed
- Collaborations tend to be time-limited and are not given sufficient time to build a solid foundation
- Artists and creative professionals do not receive appropriate professional acknowledgement due to the short life of the projects
- Artists are considered non-essential, their value is not recognised
- The aspects of the arts that can be measured/audited are more greatly valued than the deeper, longer lasting benefits
- Time-consuming decision-making processes
- Insufficiency of planning and systemisation
- Lack of coordination and establishment of mutual objectives
- Lack of strategic vision and consequent danger of losing focus
- Insufficient cross-departmental collaboration and policy structures
- Rigid institutional arrangements amongst the other sectors
- Partnerships do not generate equal levels of artistic quality
- Passiveness of artists and the culture sector to learn from others
- Lack of self-respect and self-trust of the culture sector
- Importing inappropriate models of intervention so that communities are not able to produce outcomes that reflect their own culture, or worse, that generate outcomes that relate to the culture of other communities
- Partnerships that do not 'lead anywhere'

Many feel that partnerships are imbalanced and that the partners are not seen as equals. The parties might experience difficulties in harmonising the views and not sharing a language. Furthermore, the artistic intervention may not share the same quality and level as the other sectors due to poor preparation with regard to the local context or 'importation' of an artistic model than has been successful elsewhere but has not been sufficiently adapted to the new context. The artist is seen to contribute to the objectives of the other sector and bring in methodologies and working methods but act as an invited guest in a legitimated framework.

> '*Artistic interventions end up as simplistic, non-collaborative and one-time activities, wherein artists serve as "service delivery" agents to NGOs/development projects as they are able to creatively communicate "messages" in social contexts. There is often a lack of genuine understanding of artistic processes and methods among other sectors. Process is crucial to the artistic method, but often misunderstood and neglected in interdisciplinary interventions. Resultantly, the instrumentalisation of the arts is a relevant concern.'* (Anupama Sekhar)

One of the main problems or difficulties, as expressed by the majority in both groups of respondents, is the difficulty in measuring the results or the effectiveness of the art and culture intervention. Lack of evaluations, measurements, mechanisms, indicators, results etc is considered a fundamental problem even though an over-emphasis on tangible results and outputs (often by the funding agencies themselves) may impact negatively on the efficiency and success of the intervention. This situation highlights the need to produce new types of indicators, research methods and instruments.

Weaknesses for Group 2 (Government agencies)

> *'Issues for funding bodies in assessing the feasibility and results of projects which fall outside of their normal areas of support, evaluating the ethical implications of work that addresses scientific and sociological issues, measuring disciplinary impact, allocating scarce resources to work that is inherently experimental and often risk-laden, all the while ensuring that artistic merit remains at the core of the assessment criteria.'* (Claude Schryer, Canada Council)

From the point of view of government agencies, the main weaknesses identified were as follows:

- Absence of technical knowledge of culture agents
- Lack of organisation and coordination of management and resource allocation
- Lack of analysis methodologies; measurements, and evaluation mechanisms
- Over-reliance on the input from other partners
- Lack of appropriate legal frameworks
- Limited resources and funding
- Expensive and time-consuming projects
- Financial dependency
- Lack of common language to work with other sectors
- Loss of originality in multi-partner contexts
- Limited time to create and manage partnerships and objectives (vs. The need to provide long-term investment to enable understanding and practice)
- Inadequate planning and intersectoral coordination
- Imbalance in objectives, approaches and practical realities between partners
- Mismatch between the agenda of international donors/funders and practitioners
- Artists and cultural operators inappropriately adapting their practice to meet the requirements set to achieve funding
- Instrumentalisation of the arts
- Sustainability

IS MONEY AN ISSUE? FUNDING AND RESOURCES

'This is an enduring area of infrastructural weakness for many (most even?) arts organisations, a situation bound to be exacerbated even more in the current economic climate where public subsidies for the arts are decreasing cross the globe and an increased, re-imagined and more dynamic case for support of the arts is being required.' (Olu Alake)

'Public funders still refuse to fund some organisations' activities because they state that the arts is incidental to the main objective. Other funders refuse to fund these same bodies because they consider them to be arts organisations. Therefore very few bodies end up funding the gap created.' (Respondent)

'Right now, many funders are seen (accurately too often, especially corporations) as greedy, corrupt, destructive social forces. Funding art is one way to restore integrity. It is practically nonexistent in the USA. The need is beyond desperate. There are plenty of plans: soliciting govt grants, submitting for commissions, etc but the competition is so high and the limitations so narrow that it is hard to be optimistic. Each application is intensely time-consuming for very little reward. Right now, I am focusing on producing works for galleries.'(Respondent)

'Process is more important in philanthropic giving in Mongolia. It is more about wanting people to feel engaged and part of the culture, and build awareness and connection people.' (Ariunaa Tserenpil)

According to Mauricio Delfín, creative intersections represent a non-market-driven creative economy that encourages social creative economy. There are many working hours that are invested but not counted that effectively form an economy, even if very local. This has important social effects with few means (promoting of social cohesion, etc.). For Delfín this represents an investment model that requires certain sophistication that is not yet in place in the culture sector but already practiced in other sectors.

Government budgets are currently being cut in many countries, and this is especially evident in European countries with a long tradition of public funding. The recent creation of ministries of culture in countries such as Peru and Ecuador, has led to new investment in art and culture. However, in the framework of the economic crisis, art and culture face significant cuts. According to the respondents, this leads to increased pressure to seek resources from other funders especially in the private sector.

Some respondents report that funding for interdisciplinary practice in their country is practically inexistent. In countries without fiscal laws that encourage private philanthropy and with very little public support, the art and culture sector is even more vulnerable. In such countries, the main sources of financial support are foreign embassies and international (development) organisations and in these situations artists are sometimes forced to adapt to a 'washer-dryer'-system (that is, constantly 'adjusting their applications to the shifting needs/agenda of funders'). This leads to a situation in which cultural organisations and artists present their work in ways, or even pretend to do certain things, that appear to meet the current requirements and themes of the funders. Even in countries with fiscal laws supporting culture, many organisations report that private enterprises are more likely to fund mass culture events (temporal) or activities that give more visibility (e.g. sports) rather than long-term interdisciplinary activity.

The respondents identified two groups of funders: traditional funders in art/culture, and funders from other sectors that may be interested in funding cultural actions as part of awareness-raising campaigns, etc. The sectors that appear to be most-favoured by both of these funding groups are creative industries and education. The self-sufficiency of creative actors is often limited, especially in contexts such as Africa and Asia with very limited independent funding or in Eastern European countries, where a long history of state-funding of culture has ended and many creative professionals find themselves in a radically changed environment and do not how to generate alternative sources of funding. As for geographical differences, in Africa, Asia, the Pacific and Latin America funding is mostly undertaken by development agencies or international foundations, while in the USA there is a very high dependence on the third sector (corporate foundations and philanthropists), and in Europe, Canada, Australia and New Zealand a large share of funding is from public sources.

The World Summit discussion[50] suggested that it is necessary to share information between countries that have increased incentives for philanthropy and private funding in general or specifically to the arts. The emergence of new funding models including crowd sourcing was also mentioned as well as initiatives that provide cultural workers with a more comprehensive understanding of the sources of public and private funding to the arts.

In general, funding for creative intersections is considered to be insufficient and this affects the sustainability of projects and makes creators dependent on international donors and cooperation. There also seems to be evidence that there is a resistance by donors to fund structural costs. When asked what aspects or qualities of partnership projects could motivate funders to invest in such projects respondents listed the following (corresponding mostly to the private sector):

- Community and social reputation
- Good PR and marketing advantage
- Reaching new publics and visibility
- Social responsibility (new models of management and firms)
- The values that the donor wants to sponsor
- Contact with the community
- Fiscal and tax benefits
- Better utilisation of resources
- 'Bang for the buck'
- Sense of community and responsibility to the community
- Ethical values and the 'feel-good factor'

As the main funding/financing-related problems, respondents listed the following:

- Excessive bureaucracy
- Arts and culture have to compete with other sectors (education, industries)
- Funding bodies value the role of arts and culture 'but do not want to pay for it'
- Inefficient management (administrative)
- Cronyism
- The changing priorities and paradigms of international donors
- Funders find it important to fund intersection- projects but they do not always know why they are doing it (lack of assessment)

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[50] Roundtable 16: It's not just a case of show me the money. Report by Andrew Donovan.

- When artists work in other roles (e.g. as a social worker, or as a teacher), the work should be funded from budgets other than those earmarked as arts/cultural
- Artists do not have enough time to create as they have had to become professional fundraisers (Middle East, Africa, Asia, Latin America) and fundraising is not their expertise
- Arts philanthropy is less because of an unfriendly legal framework
- Lack of structural report
- Lack of policy engagement
- Funders more interested in a development angle (i.e. generating employment) rather than arts
- Matching-funding (80% - 20%) apply

The respondents also remarked the following[51] [52]:

- Public funding broadens access to culture
- Responsible public policy facilitates co-responsibility
- Public policies seem to attract the intervention of other financial sources (NGOs, firms)
- In many countries, local funding has more importance than governmental support (e.g. cities like Buenos Aires, Bogotá, Medellín, etc.)
- When a society has a rich cultural ambience, it is beneficial to the funders as well (direct relation if there is coincidence with corporate social responsibility)
- If funds are spent in an efficient way and this can be measured, the funders are more likely to engage in future partnerships
- The culture sector is very small and sometimes creative intersections end up taking away resources that should be going to creative work
- When the sponsors feel that their funding is much more of an expense than an investment that generates development the situation becomes less favourable
- Departmentalisation of global social and community priorities (pandemics, global security, poverty reduction) is not effective anymore so intersection-funding and action is needed
- Art and culture professionals need more skills in effective financial planning and management
- Artists feel they need to seduce the funders in order to get funding (winning the trust of funders and telling them what they want to hear)

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[51] Anupama Sekhar: 'The need for funding opportunities was articulated by cultural actors from Asia and Europe in their recommendations to the Eighth Summit Meeting of the Asia-Europe Meeting (ASEM8):
- Funding for larger numbers of smaller arts organisations/initiatives, which engage in participatory and transdisciplinary processes directly responsive to the needs of diverse communities.
- Need to establish an enabling environment for the active involvement of artists and other creative practitioners in urban development policies. This would include determining the modalities of such participatory processes.
- The strategic importance of fostering transversal social-ecological dimensions not only across small arts and cultural organizations, but also in existing/established larger art/cultural organizations'
For more information: www.asef.org/index.php?option=com_project&task=view&id=630
[52] Another example from Komi Tublu 'L'Ecole du Patrimoine Africain-EPA where I work since November 2009 has an original way to finance themselves. She, with the support of an international committee composed of eminent personalities set up a fund consisting of donations EPA States and various international institutions. This form is placed on the stock exchange in Italy by ICCROM and the benefits from this investment on the stock exchange cover 40% of the operating budget of the EPA.'

Notwithstanding the harsh economic situation, some respondents call for creative funding solutions and better economic management of the creative professionals themselves. There seems to be a need for training in the arts and culture sectors as regards the administration of funds from multiple sources: local, national, international, private. There also seem to be partnerships that have yet to be explored.

> *'In practice – cultural economics and economics of culture suffer from significant underdevelopment and such main questions as how culture has to be funded and what is the effect from this funding for other sectors is extremely meagre, especially for Europe. There are many works on the issues of financing culture and managing cultural institutions, but the information in these papers is so much unrelated with such an understanding of culture in interaction with other sectors that it is rather time-consuming than helpful to delve into them.'* (Annie Tubadji*)*

WHAT MAKES A PARTNERSHIP WORK? WHAT MIGHT BE GOOD PRACTICE?

'First of all, much depends on the will to undertake the collaboration, and the time allowed for it. If it is imposed from above, if there is insufficient time allotted, or if any of the parties feel superior or misunderstood, it will not work.'
(Mary Ann DeVlieg)

There is no one model that guarantees a good partnership. Indeed, each partnership will have its own particular features, ecology and evolution. Nevertheless, the feedback provided by respondents suggests that there are several characteristics that are common to a successful partnership:

- As sense of mutual trust, respect and equality between partners
- Careful planning and preparation that involves all actors
- Transparency in the process and good communication between partners
- Flexibility, an openness to new ideas and a willingness to take risks
- Dialogue with other stakeholders (civil society, governments, media, private sector, etc.)
- Participation of the local community and relevant 'publics'
- Agreed evaluation methods and reporting processes

One respondent, Anne Bamford, proposed that a successful creative intersection requires:

- Shared problems/interests
- Common links
- Careful planning
- Resourcing the partnership
- Flexible organisational structures
- Keeping it 'local'
- Risk-taking and preparation for failure (failure can be a good thing if you learn from it)
- An awareness that outcomes can be very different from those that were intended (therefore it is important to keep the objective clear but also to keep it 'open')
- Partnerships that are initially contradictory or that experience friction can also go well as a lot of time is spent at the beginning in 'adjusting' and communicating with each other.

Similarly, the Canada Council proposed these considerations:

- Ensure that integrity and excellence in artistic production remain central
- Develop knowledge about cross-sectoral work in order to develop a body of critical thought
- Hold conferences for artists, institutions, researchers, funders and others interested in cross-sectoral work to discuss their projects and the nature of collaborative cross-sectoral work and to open up dialogue on future opportunities for collaboration
- Explore better assessment systems to facilitate the assessment of applications to funding programs that exceed the knowledge reasonably expected of peer assessors.

- Improve the ability to track cross-sectoral applicants and projects in order to strengthen quantifiable data (e.g. creating thematic tags)
- Create an evaluative reporting framework that includes joint reporting, disciplinary and sectoral impact assessment as well as identification of challenges and successes.
- Cross-sectoral partnerships include a reporting process and often involve a joint evaluation process that varies from project to project

'Artists bring to these intersections the ability to question and criticize conventional modes of thought, inventiveness about the application of concepts and products and the ability to communicate complex ideas to a wide variety of audiences. In turn, cross-sectoral collaboration stimulates creativity, pushes artistic craft, fosters knowledge transfer and breaks down the barriers between the arts and other professional realms. In the "creative economy" and "knowledge-based society", this kind of exchange and cross-pollination is prized for its ability to transcend disciplinary boundaries and produce original results.'
(Claude Schryer, Canada Council)

IS THIS GOING ANYWHERE? THE EVALUATION AND MEASUREMENT OF CREATIVE INTERSECTIONS

'You can't measure the corners of the human heart' (a Maori proverb from Stephen Wainwright)

'As important as measurement is, the problem is how to develop convincing indicators especially in blurry areas?' (Nicky du Plessis)

'The first is "measure". For whatever reason, this practice is not particularly clear to many creative professionals. Maybe they think the affective and emotive properties of their work outweigh metric impact, but we can't start to talk about making reductions in carbon footprint in the performing arts without measuring first. So this is the revolutionary idea of how to proceed, how do we measure.' (Ian Garrett)

'Measurements that come from hard science makes us look like Mickey Mouse – it is not only changing discourse but also deepening the discourse (to validate playfulness and human-connecting).'

'*If you want to go to a director of a school/prison/hospital and you want to put something together for their board, often there is no evidence available – they might be interested in funding the arts but there is not a body of evidence that can convince them. This might be culturally less difficult in some areas where the intrinsic value of the arts intervention is already recognised. The culture sector needs to accept some kind of impact assessment in most non-cultural fields that are already used to this and have a developed system in place.'* (Ilona Kish)

'The artistic and cultural sector faces the challenge of proving its value in a way that can be understood by decision makers. Each evaluation design aimed to give evidence and advocacy of this value occurs under specific cultural, economic and political settings. Therefore it is important to clarify the starting point for each evaluation and measurement process: what kind of value should be measured and in which specific settings is it done.' (Cornelia Dümcke)

David Throsby argued at the World Summit that *'statistics are needed to inform policy makers on the size and importance of the cultural sector and that research is needed to back up advocacy with real numbers'*. For him the main challenge is how to measure the value of culture as it means different things for different people. He underlined the need to redefine the benefits of education, health and art and that it is equally important to measure economic value and cultural value. He also noted that the concept of Public Good Value is helpful as it includes the value given to an event or institution by those who may never participate in it. For example, aspects of the effectiveness of a police or a security force maybe difficult to measure but society agree on its necessity.[53]

Both groups of respondents agreed that that there is an urgent need to develop evaluation methods, measurements, impact assessments and indicators, and that often the planning and evaluation is left to the arts and culture professionals. Respondents underlined the following issues with evaluation and measurement:

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[53] Roundtable 18: Finally the numbers. Report by Bridget Jones.

- Impact assessment is difficult but necessary
- Evidence-based evaluation important for the sector
- Arts practitioners are still avoiding indicators and resist using parameters
- The cultural sector itself is not in favour of using indicators
- Conventional indicators are not working in new settings
- What is needed are indicators that demonstrate a concrete impact
- The research on the impact of partnership projects is insufficient and limited
- Due to the lack of indicators and measurements it is difficult to develop better work methodologies for the cultural sector
- There is no 'corpus' of knowledge in the field – there is a need for homologation or accreditation of studies
- There is a need to develop concepts, methodologies and instruments for evaluation

The indicators that have been developed are mostly related to the impact of an arts and culture intervention in general or in concrete settings. There do not seem to be any indicators available that help assess the effectiveness of creative partnerships. Some examples of recent impact indicators, in addition to the ones mentioned in the bibliography are:

- University of Candido Mendes (Brazil) has developed some indicators that relate to the reduction of violence through culture and art intervention
- Proposal by Cornelia Dümcke on the different levels of the impact of art in science festivals, a project in collaboration with the European Festival Association (EFAH)   (not funded)
- Well-being and Quality of Life: Measuring the Benefits of Culture and Sport: a Literature Review and Thinkpiece – a report prepared for the Scottish Executive on measurements and indicators on the impact of culture in the wellbeing. The report includes an extensive literature review.
- The Arts and Culture Indicators Project (ACIP) of the Urban Institute aims at providing policymakers with information to make better decisions for neighbourhoods and communities. The Arts and Culture and Cultural Vitality indicators are linked to community development even though creative partnerships are not directly dealt within them.

Research

There are several materials referred to in the bibliography of this report that elucidate this issue. Some of the recent studies include:

- Art and wellbeing

A report prepared by Deborah Mills and Paul Brown for the Australia Council for the Arts in 2004 brings together ideas and case studies that demonstrate how the Community Cultural Development initiatives can improve the effectiveness of public policies. In the guide, Community Cultural Development is defined as a collective process between artists and community members that contribute to the changes in the lives of people and the empowerment of communities in the long term. Community Cultural Development may involve any art form and results from public art to other events such as festivals and exhibitions.
www.australiacouncil.gov.au/resources/reports_and_publications/subjects/community_arts/art_and_wellbeing2

- The impact of the arts

Research report prepared for the Arts Council England in 2004 on recent finding on some key areas of economic and social impact of the arts. The generic headings

include evidence in the areas of social inclusion; regeneration; leverage and public support for the arts.

- Maryam Rashadi from the Australian National University is preparing a PhD dissertation on the community-based, collaborative and dialogue-based arts practice in effecting social change. In this mode of practice, artist and cultural producers are employed by arts, cultural, scientific, health, business and industrial sectors to carry out projects that respond to specific needs of communities. These projects are developed in extensive collaboration and consultation with beneficiaries, stakeholders and experts (commissioning institutions, community members, university scholars, representatives of local governments, etc.). Their outcomes vary from small-scale enhancements of the living conditions of a given neighbourhood to larger-scale improvements or change of national policies. The commissioned arts practitioners act as mediators among the parties involved, and facilitate innovative pathways to bringing about the intended outcomes.[54] She concludes that: '*The most successful of the projects under my investigation do not achieve their outcomes through directly opposing established (and undesirable) cultural conventions, stereotypes, or political traditions. Rather, they open up spaces and possibilities, within the existing systems, for being together and doing things differently: in a convivial and non-confrontational manner from which resolutions to social conflicts can spring up organically.*'

- Ariane Berthoin Antal has studied artistic interventions in organisations. Her research includes exploration of successful arts- business organisation partnerships. The results show that art and culture transform organisation and their contexts. She states that collaboration between different people above all requires mutual recognition, professional respect and confidence. She also recognises the emerging of a third actor, the 'intermediaries'. She states that *'The intermediaries play multiple role in helping to bridge different worlds: Identifying needs and partners, preparing the partners for the projects, providing a methodology to accompany them throughout the process, monitoring, evaluation and communicating about the projects.'*

- Judith Staines prepared in 2010 a report on artists engaged in projects in business, science and technology. The study concludes as important themes to the artists interviewed: '*to include a search for dialogue and collaboration outside the artistic environment; a strong focus values and integrity; the need for process-driven research and development opportunities; flexibility and openness as essential strategies in developing arts-science/business collaborations; the benefits in terms of learning and professional development; the long-term value of artist-business placements through networking, new materials and creative processes.*'

Evaluations
There is little extensive research available on creative intersections/partnerships but some local and project-based examples can be found, for example:

- The evaluation report by Dr. Jessica Mordsley on a process of UK-based Theatrescience that aims to bring together high-quality drama and biomedical science that 'explores the relationship between arts and sciences, analysing preconceptions about theatre and science collaborations and suggesting how

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[54] Text from the questionnaire prepared by Maryam Rashadi

these can be challenged. It scrutinises the collaborations between scientists/clinicians and theatre makers.[55]

- The HighWater Theatre Partnership between Somebody´s Daughter Theatre Company, Upper Hume Community Health Service and Victorian Department of Education was evaluated as part of the report produced by Osfield Consultants on the HighWater Theatre-project (see Appendix 2). The report states that what the partners had in common was a common goal (´heartfelt commitment to the young people´) and concludes that '*there is no single predominant ingredient to this successful partnership, the following list identifies key features for the purposes of this report. All of these, are interdependent and of equal importance. 1. Trust 2. Creatively Led 3. Communication 4. Shared vision 5. Passion, Commitment 6. Active Support At Management Level 7. Flexibility 8. The People.'* Furthermore, the report acknowledges overcoming the different ´sectorial´ cultures (education, health, arts) and achieving local community acceptance, employing appropriate staff, secure sustainable funding and frequent evaluation and reporting as essential elements in successful partnership. As benefits of the partnership, the report lists the use of creative programs; impact on polices, programs and practice; social change; influence of management strategies and personal learning.[56] This partnership has also been evaluated by Australian Research Alliance for Children & Youth with similar kind of outcomes.[57]

The perspective of government agencies

Fourteen of the government agencies that completed the survey reported that they had carried out evaluations of interdisciplinary actions: the Armenian Ministry of Culture; Arts Council England; Arts Council Ireland; Australia Council for the Arts; Canada Council; Creative New Zealand Toi Aotearoa; the Cuban Ministry of Culture; Funarte; Danish Arts Agency; National Arts Council of Tanzania; National Council for the Arts and Culture, Chile; National Cultural Foundation of Barbados; National Endowment for the Arts; Swiss Arts Council ProHelvetia. Some of the evaluations are only available in the local language as is the case of the Danish Arts Agency[58]. Some of these evaluations include[59]:

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[55] The report concludes that '1. There is a persistent prejudice that 'science plus theatre equals poor plays' despite increasing evidence to the contrary; 2. Most NMF participants believe that science is represented too simplistically in the arts, where it is represented at all; 3. Both scientists/clinicians and writers generally need some experience of science-based theatre before they appreciate what it can offer them; 4. Theatre makers, scientists and audiences can all offer each other new insights; 5. It is important for writers to have a good relationship with their scientific advisor and to be able to seek guidance throughout the writing process; 6. The relationship with a scientific advisor can be broader than answering specialist questions; they can also act as mentor and open pathways to reliable information; 7. Dramatic and scientific direction cannot be fully separated; 8. Collaborations tend to lead to an increasing overlap of roles between individuals.'

[56] Report by Osfield Consultants. The same project was evaluated again in 2011 for National Community Crime Prevention Programme as regards the project objectives of reducing crime and anti social behaviour, develop participants life skills and improve the quality of agency & community responsiveness to needs of at risk young people. The recommendations of the 2011 report reflect on project benefits and partnership tools of the 2005 report as efficient qualities of crime prevention programs.

[57] Collaboration case study No.2.

[58] Programmes of partnerships between artists and schools have been generally been considered successful in the Danish evaluations.

[59] Most of the evaluations have been completed of specific projects within partnership initiatives but not on the partnerships per se. In the case of the National Endowment for the Arts: 'the Partnership Agreements of State Agencies with the NEA are updated by panels every three years. They are audited for financial and programmatic compliance on a periodic basis.'

- Arts Council of England: 'The Creative Partnerships programme ran for almost 10 years during which there were many evaluations undertaken, locally and nationally.' [60]
- Evaluation of the Smash Palace Scheme (arts/science partnership) by Siân Ede for Creative New Zealand Toi Aotearoa in 2004[61]
- Evaluation report on the programme Ealañin na Gaeltachta 2005 – 2009 (partnership between Arts Council Ireland and the development agency Gaeltacht). [62]
- Measurement of the impact of the promotion of creativity at school by the Department of Economy of the University of Chile.[63]
- Ontario Arts Council Performance Measures, 2010. The report includes a proposal of a list of high-level performance indicators, including an indicator related to the 'number of advocacy-related partnerships/ relationships in range of sectors': *Partnerships/relationships that connect the arts with other sectors advances arts organisations and helps their viability and health. OAC is committed to leveraging our leadership role to initiate, facilitate and/or participate in new partnerships or relationships that connect arts organisations with other sectors around shared goals. These partnerships help provide employment and increased visibility of the role of arts organisations in both arts and non-arts settings – and in society at large. Partnerships can take many forms, but they all involve working together toward common goals, and leveraging the partners' strengths, resources, talents – and sometimes money – to explore new and innovative solutions.'* www.arts.on.ca/Page4105.aspx
- Evaluation of the impact of the Programme 'Creando Chile en mi barrio' ('Creating Chile in my neighbourhood'), 2011[64]
- Socio-cultural projects in the communities of Cuba[65]

Some of the results of these evaluations reported by the respondents are:
- Endorsement and continued support from those involved (Creative New Zealand Toi Aotearoa)
- Each programme has a different approach to evaluation, but most of them try to evaluate feedback from every action or project funded or supported by the institution. This results in a broad view of the breadth of programmes, its

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[60]www.creative-partnerships.com/about/research/
www.creativitycultureeducation.org/research-impact/exploreresearch/
[61] As regards the collaboration within the framework of the programme, the author states:' I do not think it the business of funding agencies to undertake or support research into the nature of collaborative processes. There already exist many tried and tested models in both science and art. I do not believe there is an ideal formula for art/science collaboration in the ether and indeed New Zealand has a long track record for sometimes maverick inventiveness and improvisation simply by Just Doing It. Good artists are particularly resourceful at undertaking commissions or putting on productions from scratch and to time and budget.' The overall evaluation of the author is positive underlining the benefits for all parties involved.
[62] The positive results of the report include the partnerships developed between Gaeltach (Gaelic-speaking region) Arts Organisations and a wide range of national organisations with a remit for arts development. The results also showed a significant growth of professional arts organisations in the region over the period (from 6 to 24), an increase in the number of artists living and working in the region (422) and that a significant number of children and young people (22,123) had participated in arts activities, both in and out of school.
[63] Estudio piloto de medición de impacto al cuarto período de implementación en la jornada escola completa, 2010.
[64] Study of the impact in the 40 neighbourhoods where the programme was implemented.
[65] A descriptive overview of socio-cultural neighbourhood programmes in Cuba. The list does not include evaluation of the contents of the initiatives.

operational processes, problems and good practices. However, to this moment, partnerships are not subject of a systematic evaluation mechanism. (Funarte)

- Failure to maintain the goals and objectives of the programmes, lack of funding from donors, and failure to solicit funds from other sources (National Arts Council, Tanzania)

- Cross-sectoral partnerships include a reporting process and often involve a joint evaluation process that varies from project to project (Canada Council)

- In Youth Achieving Results, high attrition rates are the norm. However, youth who continue show much progress and often demonstrate 'life changing' outcomes. The programmes have been consistently redesigned to minimise attrition, by more emphasis being placed on personal development. (National Cultural Foundation of Barbados)

- Key recurring results: Broad based social improvements through a partnership's capacity to engage meaningfully and positively in several areas of community life; pathways (back) into education, workforce and micro-economic reform (Australia Council for the Arts)

- Meta-findings: Greater emphasis to be placed on harmonising the aims, objectives and reporting of a project across all partners; time spent in brokering and realising the partnership in consultation with communities is directly related to the success of take-up of a project in-situ (Australia Council for the Arts).

THE FUTURE FOR CREATIVE INTERSECTIONS: WHAT MORE DO WE NEED TO KNOW?

'Artists need also to learn to tell their stories in other languages and to different audiences in order understand and extend the impact of their work – this can be done not just by documentation but by combining advocacy, diplomacy, creative force, inter-sectoral negotiation and determination' (Nicky du Plessis)

The research revealed enormous interest in strengthening the central role that art and culture play in society and a high level of interest in building the support, skills and capacities needed to underpin creative partnerships. In addition, a number of other issues were identified for future action, discussion and exploration including:

ACTION

- Including the voice of members of different communities (beneficiaries, contributors) and that of professionals from other sectors in any future studies of this topic
- Fostering risk-taking and non-traditional partnerships, and moving the emphasis of funding agencies and others from the 'result' of partnerships to the 'process' itself
- The need for stronger capacity-building (e.g. technical capacity of negotiation)
- Enhanced opportunities for cross-sectoral funding
- Ensuring security for practitioners, especially when artists are working in conflict areas (see examples in Palestine, Colombia, Mexico)
- Ensuring the right of people to participate in culture related to their well-being (cultural rights agenda)
- Developing new professional profiles, e.g. engineers or architects specialised in cultural infrastructures.
- Ensuring that artists and culture professionals feel secure in their own practice before attempting to create partnerships with others, possibly by observing how professionalisation is achieved in other sectors
- Including specific legal entitlements regarding culture in policies of other sectors – especially in policy areas such as education, health, civic wellbeing (defence, prevention of violence etc.)

DISCUSSION

- Acknowledging the new types of creativity, new art forms and aesthetics that result from creative intersections
- Building visibility and communication about the power and value of creative intersections
- Finding coherence between policy practices and priorities
- Reflecting and embedding support for intersections more thoroughly in policy-making in sectors other than the arts
- Separating the theory that might be motivating policy-makers from what actually happens in the field (intended and non-intended consequences)
- Appreciating that the culture and art sector may be led by individual visions, emotions and decisions more than in other sectors

EXPLORATION (RESEARCH)

- The need for more evidence-based research, including on the contribution of creative partnerships to the building of social capital and the impact of creative intersections in creative and artistic work
- Mapping the level of interest and modes of support for creative intersection projects provided by corporate social responsibility programmes and philanthropic foundations
- Mapping the level of engagement of major or 'flagship' cultural institutions in creative intersection activities and assessing trends, perceived strengths and weaknesses of such activities
- The need to research age and generational influences on the degree and nature of social engagement by artists
- Encouraging other sectors to generate more evidence and research on the role of culture in their sectors.

    '*Artists are a conduit – it is a privileged position, the passing on of the gifts, and carrying the responsibility of sharing the knowledge and teaching the young ones'* (Treahna Hamm)

    '*The policies should inspire and mobilize people into action through holistic and long-term projects that draw on local knowledge and expertise in consultation with the communities to ultimately embed them into cross-sectoral policies since no policy can be consistent without trust, local support and consultation. You need to combine multiple methodologies and approaches including art in order to seek for structural and long-lasting change'* (Recommendation of Roundtable 3 of the 5th World Summit on Arts and Culture[66])

The richness of discussion at the 5th World Summit on Arts and Culture showed that creative intersections take different forms and create new environments and languages. The arts bring to other sectors new methods, tools and understanding about the society in which we live and in return, arts professionals can gain new skills and forms of engagement. And while, the arts sector needs little convincing of the contribution it can make to other sectors, it is apparent that a healthy, critical approach is also needed. There is a strong desire for the arts and culture sector to be valued in its own right and not just seen as a 'solution' to problems that conventional approaches have not solved. Many of the people we heard at the Summit or interviewed for this report, underlined the importance of sustainable funding in order to be able to undertake long-term processes that have a genuine and strong engagement with the community they are designed to serve.

We hope that this report will be just one step in a longer journey of research and action. In order to develop a more complete picture of creative intersections, we believe that three other areas warrant investigation:

- An exploration of the views of professionals from the *other* sectors and how their work is influenced by partnerships with artists, creators and culture professionals
- Analysis of the impact of these intersections on artistic creation and production and in the content and form of creative work

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[66] Roundtable 3: Rebuilding communities. Report by Annamari Laaksonen.

- A study of the role of the 'intermediaries', the essential actors that build the bridges between different sectors[67]

It is apparent that art and culture represent an enormous force (potential and actual) in social change, healing, building consciousness and citizenship, and in helping societies in transmit and receive the messages that make sense of our lives. Art and culture, more than any other field, have a unique ability to create imagination, values, understanding and a world vision.

Access to art, creation and creative experiences is a human right, and our ability to feel, create and take part in creative experiences gives us a voice and makes us human. They should be part of all aspects of our everyday life and society.

> '*I pledge to, more often, take a step outside my own organisational objectives and look at the bigger global picture, in particular recognising those places where access to creative, participate and experience the arts is a dangerous or difficult pursuit.*'[68]

> '*A country that does not invest in creation and culture is already dead*' (Tim Greacen)

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[67] See Ariane Berthoin Antal's research on art and business organisations.
[68] Final session of the 5th World Summit of Arts and Culture. Individual pledge by Annemarie Pollard, Ten Days on the Island Tasmania.

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Animation of Public Space through the Arts: Innovation and Sustainability – International Symposium and artistic workshop (September 2011)
www.ces.uc.pt/eventos/animation/pages/en/home.php

Art at work
www.creativityatwork.com/CWServices/arts-in-business-context.html

Arts, Culture and Sustainability: Building Synergies between Asia
www.asef.org/index.php?option=com_project&task=view&id=536

Arts in Healthcare – National Endowment for the Arts
www.nea.gov/resources/accessibility/artsnhealth_top.html

Bringing Cultural Riches – UNHCR
www.unhcr.org/pages/4ab35d2f6.html
www.unhcr.cz/vystava/conception.htm (fight and exile in art)

Charte Mondiale des Artistes pour l'eau [Universal Charter of Artists for Water)
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City, Culture and Society – Journal (Osaka City University Urban Research Plaza)
www.ur-plaza.osaka-cu.ac.jp/en/archives/journal.html

Intercultural City Strategy of the Council of Europe
www.coe.int/t/dg4/cultureheritage/culture/Cities/guidance/arts_en.asp

Juventud y Arte Comunitario [Youth and Community Arts]
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www.labforculture.org/en/about-us

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Measuring the cultural, economic & social impacts of arts activities in Australia
www.regionalartsnsw.com.au/projects/reckon_bios.html

Presentations of the Forum for Creative Europe Conference, Prague, March 26-27, 2009
www.forumforcreativeeurope.cz/en/Presentations

The Graphic Imperative – International poster for peace, social justice and the environment 1965-2005
www.thegraphicimperative.org/

Urban Institute Arts and Culture Indicators
http://www.urban.org/projects/cultural-vitality-indicators/publications.cfm

Audiovisual

AfroReggae and the Favelas of Brazil
www.youtube.com/watch?v=4reN5Ye06VY
www.youtube.com/watch?feature=player_embedded&v=B5_DnxeEkts#at=99

Argentinean Centre of Blind Theatre (Teatro Ciego)
www.youtube.com/watch?v=zJJjLZAUcqk&feature=player_embedded#at=27

Art, a Bridge to Health in Belen, Iguitos, Peru
www.youtube.com/watch?v=iS7GazpIf8I&feature=relmfu

Art can make people talk
http://vimeo.com/20830256

Arts Gateway – Robyn Archer visits Vanuatu's Wan Smolbag theatre company – episode 1
www.abc.net.au/arts/stories/s2868905.htm

Arts Gateway – Robyn Archer visits Vanuatu's Wan Smolbag theatre company – episode 2 (Robyn Archer travel with the theatre company to an island where they stage a play to educate locals about sexual health)
www.abc.net.au/arts/stories/s2868905.htm

Arts Gateway – Robyn Archer visits Vanuatu's Wan Smolbag theatre company – episode 3 (behind the scenes as the company films their soap opera Love Patrol that deals with contemporary social issues)
www.abc.net.au/arts/stories/s2881180.htm

Arts Gateway – Robyn Archer visits Vanuatu's Wan Smolbag theatre company – episode 4 (Robyn Archer sings and performs with actors from the troupe before leaving the island nation)
www.abc.net.au/arts/stories/s2889050.htm

Arts in bushfire recovery, Victoria, Australia
www.youtube.com/watch?v=zdhsprzlYIQ
www.youtube.com/watch?v=vOwlGZIzW5Q

Dance 4 Peace – social change through the art of movement
www.youtube.com/watch?v=S6SZqKbAAMs&feature=player_embedded

Doctores da Alegria – Doctors of Happiness
www.youtube.com/watch?v=sOq9JksTUnM&feature=player_embedded

El Gordo de la Comparsa
http://vimeo.com/1387705?pg=embed&sec=1387705

FeatherProject
www.youtube.com/featherproject

Fundación Música Esperanza – Workshop with children and teenagers (living in situations of social and economic exclusion) from the 39 School and neighbourhood
www.youtube.com/watch?v=G3FjL_GriyU

GhostForest
www.ghostforest.org/videos/

International Seminar on Culture and Development during the Spanish Presidency of the European Union, May 2010 – audiovisual materials (in Spanish)
www.catedraunescoudg.com/seminarioEU

Micro teatroxlaidentidad (in Spanish) 2010
www.youtube.com/watch?v=p6Pjvon4uF8

Open Clasp Theatre (empowering women through theatre)
www.youtube.com/watch?v=PVx2QS5eMdk#

Medellín resiste – Medellín resists (testimony on how hip hop permits the young people of Medellín to have non-violent alternatives)
www.youtube.com/results?search_query=medellin+resiste&aq=f
http://vimeo.com/23187560

New Technologies, music and experience (in Spanish) based on the book by George Yudice about how new technology applied to music affect listeners' experience
www.youtube.com/watch?v=ecnTPj46uGw

SEDI/DEC Towards a Culture of Non-Violence
www.youtube.com/watch?v=jgGMyoJvnwQ

Talking to Byron – a knife crime prevention of the National Youth Theatre in United Kingdom
http://vimeo.com/8668652

The Electronic Retina – Neuromedia sculpture created by artist Jill Scout through Artist-in-Lab programme
http://vimeo.com/1387705?pg=embed&sec=1387705

The merger of Business & Culture on the EU-agenda
www.vimeo.com/17000646

TheatreScience – Not my fault – Archive on a Project that brings drama and biomedical science together (University of Warwick website)
www2.warwick.ac.uk/fac/cross_fac/iatl/projects/studentperformance/thomas

VideoArt Postcards – Runnymede Trust and Manifesta (video testimonies produced by young people on history, heritage and racism)
www.manifesta.org.uk/our-work/video-art-postcards.html
www.manifesta.org.uk/videos/vap-videos.html

APPENDIX 1: EXAMPLES OF INTERDISCIPLINARY ACTORS

Key words	Organisation / actor	Country / Region	About
people with disabilities	**AccessibleArts**	Australia	Accessible Arts (Australia) promotes and provides opportunities for people with disabilities to participate in arts and cultural activities as audience members; through attending galleries, theatres, museums and festivals; or as participants in art, drama, music, dance and multimedia activities; and by developing as professional artists. www.aarts.net.au/
development; social cohesion; education; community building	**Africalia**	Africa	Africalia runs development programs in partnership with local cultural organisations in Africa, focusing on specific goals in capacity building, professionalization, decentralization, social cohesion. This approach to culture and development de facto touches in certain cases on other disciplines and renders effects in society that are larger than arts and culture. Their projects include 'Je Danse Donc Je Suis'; Johannesburg Youth Orchestra Company (teacher training and offering classes in township schools) and informal photography and video training, building social cohesion and self-awareness in the community of Mathare, Nairobi, Kenya. www.africalia.be
youth; music; prevention of urban violence; social change; education	**AfroReggae**	Brazil	Cultural Group Afro Reggae was established in Rio de Janeiro, Brazil in 1993, after the massacre of Vigário Geral, as an alternative for young people to drug-related gang violence. Afro Reggae is a cultural centre that offers workshops and education in dance, music, recycling, football, martial arts, traditional drumming, percussion and others. www.afroreggae.org/ The history of Afro Reggae was documented in the 2005 documentary film *Favela Raising* (www.youtube.com/watch?feature=player_embedded&v=B5_DnxeEkts#at=99). AfroReggae has counterparts in other parts of the world as part of 'Favela to the World' (www.favelatotheworld.org/)
economic revitalisation;	**Aga Khan Trust for Culture**	Arab Region	Agency of the Aga Khan Development Network (AKDN) focuses on the physical, social, cultural and economic revitalisation of communities in the

health, education; rural development			Muslim world. It includes the Aga Khan Award for Architecture, the Aga Khan Historic Cities Programme, the Aga Khan Music Initiative in Central Asia, the on-line resource ArchNet.org and the Aga Khan Program for Islamic Architecture at Harvard University. The Museums & Exhibitions unit coordinates the development of a number of museum and exhibition projects. AKDN aims at improving living conditions and opportunities for the poor, without regard to their faith, origin or gender. www.akdn.org/aktc.asp
urban planning; co-living; citizen participation; cultural policies; human rights	**Agenda 21 for Culture**	International	Agenda 21 for Culture aims at establishing culture as the fourth pillar of sustainable development and enhance the role of culture in urban policies. Agenda 21 for Culture is based on the principles of cultural diversity, human rights, intercultural dialogue, and participatory democracy. www.agenda21culture.net/
conflict resolution; violence prevention; youth	**Armando Paz**	Central America	An initiative carried out in five Central American countries on the role of art in the prevention and reduction of violence. www.armandopaz.com/inicio
health	**Art et Santé**	Belgium	Established in 2005, Art and Health Network (Art et Santé – coordinated by the Association Culture et Démocratie www.cultureetdemocratie.be) brings together artists and health professionals to develop art projects in hospitals and other health care settings. The objective is to build bridges and strengthen links between the health sector and the culture sector. The activities include seminars, working groups, training, and production of materials and information for artists, cultural actors and health professionals. www.artetsante.be/
human rights	**Art for Humanity**	South Africa	A non-profit organisation based in Durban, South Africa, which specialises in producing fine art print portfolios, exhibitions, billboards and research projects that advocate various human rights issues in South Africa and internationally. The Art for Humanity website serves as an online resource for those interested in human rights, art and social development. www.afh.org.za
economy	**Art, Science and Knowledge**	Italy	ASK Centre (Art, Science and Knowledge) was founded in 2004 at Bocconi University, Italy, for theoretical and empirical research and promotion of cultural planning and management. The activities of the centre focus on arts and economics. http://portale.unibocconi.it/wps/wcm/connect/Centro_ASK/Home

economy; social protection	*Art work – a national conversation about art, labour and economy*	United States	Art Work is a newspaper and accompanying website that consists of writings and images from artists, activists, writers, critics, and others on the topic of working within depressed economies and how that impacts artistic process, compensation and artistic property. www.artandwork.us/
community development	*Art World*	China	Art World is a Chinese art magazine that interviews artists in different kinds of processes and draw attention to the modest artists who don't play in the art market, but take actions in the development of the country. Art World devoted an issue to the theme of 'development of rural area by artist' and interviewed artists who are involved with rural area development.
Social cohesion; homeless	*Arte sin techo [Homeless art]*	Argentina	Arte sin techo is a civil association established in 2003 that works in the area of Buenos Aires, Argentina. The main aim of the association is the reintegration of homeless people in the society and family networks through a creative and artistic programme. www.artesintecho.org.ar/
social change	*ArtPeace*	United States	ArtPeace is transforming education and creating social change by developing strengths in underserved youth and adults, through the integration of arts. http://artpeace.org/
human rights; development; networking; partnerships	*ARTerial Network*	Africa	The ARTerial Network is a regional network of African NGOs, creative industry companies, festival and artists. The objectives of the network is to support national, regional and continental lobbying and advocacy networks; provide and collect information; provoke debate; distribute African cultural goods and services; capacity-building; mobilise support resources and mechanisms; and promote cultural rights The ARTerial Network receives support from the European Commission, HIVOS, DOEN Foundation, Strømme Foundation, European Commission, Africalia, and Danish Centre for Culture and Development. www.arterialnetwork.org/
human rights	*Arts4Human Rights*	United Kingdom	A grassroots not-for-profit community group run entirely by volunteers. With backgrounds in art, film, academia, activism and more, the volunteers are looking for ways to use arts to highlight local and international human rights and social justice. www.arts4humanrights.org.uk/
social cohesion; access to arts	*Arts Access Aotearoa*	New Zealand	A national organisation that strives for a society where all people are able to participate in the arts, whatever their circumstances. Works to increase artistic opportunities for key stakeholders: disabled people, disconnected youth, senior citizens, mental health service users, disadvantaged migrants and refugees. They are also the key organisation in New Zealand advocating

			for the arts as a tool for change in prisons. www.artsaccess.org.nz/
people with disabilities	**Arts Access Victoria**	Australia	Arts Access Victoria carries out develop projects and strategic initiatives that lead to more people with disabilities to create and experience art. Founded as a small community in 1974, Arts Access has grown into one of the most respected arts and disability organisations in Australia. It also forms part of the Key Producers Network. www.artsaccess.com.au
health; healing	**Arts and Healing Network**	International	The Arts & Healing Network was created in 1997 as an online resource on art and healing. The online resources include an extensive database of organisations in the field of art, health and healing. www.artheals.org/home.html (www.artheals.org/resources/art_healing_organizations.html)
health	**Arts and Health Australia (AHA)**	Australia	Arts and Health Australia (AHA) is a networking and advocacy organisation and consulting agency, established to enhance and improve health and wellbeing within the community through engagement in creative activity. AHA is a groundbreaking organisation providing up-to-the-minute research and strategic solutions to its clients, and hosting conferences, forums and training programs. AHA promotes best-practice policy in arts and health, which culminates annually in November with *The Art of Good Health and Wellbeing* conference. www.artsandhealth.org/
education	**Arts Education Partnership**	United States	The Arts Education Partnership provides information and communication about current and emerging arts education policies in the US, issues, and activities at the national, state, and local levels. The main projects and activities include: commissioning and disseminating research about critical arts and education issues; and maintaining and linking databases on state-level. http://aep-arts.org/#
heath	**Arts Health Network Canada (AHNC)**	Canada	AHNC is an umbrella organisation for arts and health in Canada with a mandate to increase understanding of the health benefits of arts-based activities and to help make them available across the country. http://artshealthnetwork.ca/
heath	**Arts in Health**	Canada	The National Network for Arts in Health Canada is a non-profit online organisation that aims to bring together artists, clinicians, researchers and others who are either working in the arts in health field or have an interest in it. The online resources have links to other arts and health activitieswww.artsinhealth.ca/ www.artsinhealth.ca/pages/links.html

research; the impact of the arts	**Arts in Society**	United States	A knowledge community brought together around a common shared interest in the role of the arts in society. The community interacts through an innovative, annual face-to-face conference, as well as year-round virtual relationships in a weblog, peer reviewed journal and book imprint – exploring the affordances of the new digital media. Members of this knowledge community include artists, academics, educators, administrators, advocates and policy makers, curators, researchers and research students. http://artsinsociety.com/ideas/
multidisciplinary ; environment ; social cohesion ; communities	**Arts Network Asia**	Asia	Set up by an independent group of artists, cultural workers and arts activists from Asia, is an enabling grant body working across borders in multiple disciplines that encourages and supports regional artistic collaboration as well as develops managerial and administrative skills within Asia. Grants include supporting projects on reaching to minorities, endangered heritage, disadvantaged community and loss of languages, among others. www.artsnetworkasia.org/main.html
education	**ArtsSmarts**	Canada	Since 1988, ArtsSmarts works in the field of education, innovation, creativity and learning in Canada. The goal is to improve student engagement and cultivate learning skills through creative processes and artistic inquiries. The process is self-generated by teachers and artists to meet students' real needs and priorities. ArtsSmarts is supported by the Ontario Arts Council and several other public and private entities. www.artssmarts.ca/en/about-us/about-us.aspx
human rights	**Arts Rights Justice**	International	The International Coalition for Arts, Human Rights & Social Justice is a network of aligned people and organisations that represent social and cultural movements, human rights organisations, artistic collectives and associations, artist residencies, host cities and communities of conscience. http://artsightsjustice.net
social transformation; intercultural dialogue	**As_Tide Network**	Europe	An open platform for the promotion of art for social change and intercultural dialogue in Europe. www.astide.eu/
environment; health; labour	**Asia-Europe Foundation**	Asia	Cooperation organisation based in Singapore. The *Asia-Europe Cultural Partnership Initiatives* (2009-11), under the *Arts and Culture* theme are administered by the Department of Cultural Exchange, and supported some interdisciplinary projects at the intersection of the arts, environment and

			labour issues through an open call for proposals. www.asef.org
social change	**Avina Foundation**	Latin America	AVINA contributes to sustainable development in Latin America by encouraging productive alliances based on trust among social and business leaders, and by brokering consensus around shared agendas for action, with the support of people and institutions from around the world. www.avina.net/web/siteavina.nsf/page?open
creative residency for eco and community development	**Bamboo Curtain Studio**	Asia	The Bamboo Curtain Studio is a NPO for promoting cross-cultural exchanges by providing a meeting point for all in art related fields. We started in 1995 and now we run a residency program that supports local and international artists, curators, and researchers for creative initiatives and experimental concepts. We help culture workers connect to resources, incubate their projects, and show their final works on or off-site, to other art communities or culture events, within local schools and communities. Since the 2000, the Bamboo Curtain studio has been actively working on art and environment issues, to promote awareness and changes in ecology and global warming. We work closely with WU Mali, activist in art and environment. In 2011 we have obtained supported for the project *Art as Environment: a cultural action at the Plum Tree Creek,* to seek sustainable changes to a local creek that leads into the main river of Taipei. www.bambooculture.com/
Community development	**Barkly Regional Arts**	Australia	A community arts organization is the Barkly Region in Northern Territory of Australia. It works in partnership with individuals and organizations to facilitate and promote artistic activities in the region and Barkly art outside. Barkly Regional Arts forms part of the Key Producers Network. www.barklyarts.com.au
youth; social cohesion	**Beyond Empathy (BE)**	Australia	BE works to foster community dialogue and integration of disadvantaged youth through different arts genres in thirteen locations in Australia. BE forms part of the Key Producers Network. www.beyondempathy.org.au
business; corporative	**Business to Arts**	Ireland	Business to Arts works in creative partnerships with artists and arts organisations through training, coaching; capacity building and research. www.businesstoarts.ie/about-us/index.php
human rights; social cohesion; peace building	**Caja Lúdica**	Guatemala	Caja Lúdica is an organisation for young people with different socio-economic backgrounds that come together for social responsibility education, arts awareness and the consolidation of peace and coexistence. The objective of the organisation is to contribute to social cohesion and exercise respectful and supportive cultural diversity through comprehensive training processes

			aimed at revaluing culture as a dynamic transforming force for individuals, groups and communities. www.cajaludica.org/
environment	**Cape Farewell – the Cultural Response to Climate Change**	United Kingdom	Cape Farewell brings artists, scientists and communicators together to stimulate the production of art founded in scientific research. Using creativity to innovate, they engage artists for their ability to evolve and amplify a creative language, communicating on a human scale the urgency of the global climate challenge. www.capefarewell.com/
social cohesion; homeless	**Cardboard citizens**	United Kingdom	Cardboard Citizens works with homeless and displaced people through theatre and the performing arts. www.cardboardcitizens.org.uk/
labour; creative work	**Carrot worker's Collective**	United Kingdom	A London-based group of current or ex interns, mainly from the creative and cultural sectors who regularly meet to think together around the conditions of free labour in contemporary societies. Work themes are related to internship, job placements and compulsory free work in order to understand the impact they have on material conditions of work like, life expectations and sense of self, together with their implications in relation to education, lifelong training, exploitation, and class interest. http://carrotworkers.wordpress.com/
community development	**Center for Partnership and Civil Engagement (CEPACET)**	Kenya	An organisation in Kenya engaged in community development through the arts. http://www.cepacet.org/
sustainability; environment	**Center for Sustainable Practice in the Arts (CSPA)**	United States	A non-profit organisation that offers a network of recourses to artists and arts organisations on sustainable arts practice. The CSPA views sustainability in art-making through environmentalism, economic stability, and strengthened cultural infrastructure. www.sustainablepractice.org/
community development	**Centre for Cultural Partnerships**	Australia	The Centre for Cultural Partnerships is a dynamic hub committed to interdisciplinary and inter-cultural methods in community cultural development. Its goal is to build stronger and more vital communities through arts and culture, and social inclusion, leadership and community cultural vitality. http://vca.unimelb.edu.au/ccp/about
children; health	**CHAIN – Children's Arts Development Initiative**	Nigeria	Children's theatre organisation in Nigeria that is engaged in enriching childhood and empowering children through the discovery, development and exhibition of their innate creative abilities. According to Pamela Udoka, herself trained both in performing arts and psychology, Chain applies creative dramatics and performing arts therapies to build confidence, develop interpersonal relation and leadership skills, expand imagination and transmit cultural values. CHAIN organises an Annual Chain Children's Theatre Festival in Nigeria. It has not applied for any funding from any donor agency.

			www.chain4kidzng.org
youth; social cohesion	**Cinema Nosso**	Brazil	Cinema Nosso is an NGO created in 2000 by the creators of the movie 'City of God'. The co-directors of the movie decided to provide young people with access to audiovisual production and film making in Rio de Janeiro. At the moment Cinema Nosso has trained more than 1100 young people through numerous film courses, movie clubs and other educational activities. www.cinemanosso.org.br
social cohesion	**Circo FantazzTico**	Costa Rica	The Circus was created in 2002 by Austrian Gerhard Puercher and as part of the 'New Life Association' founded in 1996 with the aim of combating social and economic marginalisation in San Isidro de El General in Southern Costa Rica. The association is particularly aimed at children and young victims of neglect and domestic violence. The main projects of the New Life Association aim to give the youth of the slums access to sporting, cultural and artistic event such as Circus FantazzTico and Casita. The latter is an aid in schools (school), financial support to those who do not have the resources to go to school (BECA) and awareness about the problem of domestic violence. www.vida-nueva.co.cr/ www.youtube.com/watch?v=al0gkN-HzMc www.youtube.com/watch?v=Dis9AnhwgqM&feature=related
theatre; social change	**Collective encounters – theatre for social change**	United Kingdom	A professional theatre based in Liverpool, United Kingdom that uses the language of art and theatre to stimulate social change. The main areas of work include professional theatre productions; participatory programmes for local people and research laboratory on theatre and social change. www.collective-encounters.org.uk/
community development	**Community Arts Network**	Australia	Community Arts Network Western Australia (CAN WA) is the peal body for community arts and cultural development in Western Australia. The goal is to inspire and mobilise communities to explore and express their unique culture through arts production, cultural programs, skills development, funding opportunities, and by entering into a dialogue with all sectors. CAN WA is driven by the knowledge that culture and the arts play an important part in shaping communities. https://canwa.com.au
education; social cohesion	**CONARTE**	Mexico	Founded in 2006 by a group of activities, educators, artists, entrepreneurs, communicators and education and culture professionals. The objectives of CONARTE are to foster arts in education and the role of arts education in building an equal and inclusive society. www.conarte.com.mx/
youth; community	**Contact Inc**	Australia	Brisbane-based organisation that collaborates with Aboriginal and Torres

development; social change			Strait Islander, Pacific Islander, refugee and migrant communities to create quality art with a social change agenda. Contact Inc forms part of the Key Producers Network. www.contact.org.au
community development	**Create**	Ireland	The national institute for collaborative arts. Supports collaborative arts; collaborations between artists and communities of interest. www.create-ireland.ie/
urban planning; creative co-living	**Creative Cities Network**	Canada	Promotes the integration of arts/cultural components within broader city and community planning, policy and other initiatives. Facilitate inter-municipal knowledge of examples of successful initiatives of this type, and investments in culture for community development reasons more generally. www.creativecity.ca/
interdisciplinary art	**Creative Capital**	United States	Creative Capital provides integrated financial and advisory support to artists pursuing adventurous projects in five disciplines: Emerging Fields, Film/Video, Innovative Literature, and Performing and Visual Arts. Working in long-term partnership with artists, Creative Capital's pioneering approach to support combines funding, counsel and career development services to enable a project's success and foster sustainable practices for its grantees (open call). http://creative-capital.org/home
tourism	**Creative Tourism websites**	International	Examples of online platforms for creative tourism in Austria www.kreativreisen.at/en/creative-news.html Barcelona www.barcelonacreativa.info/principal.asp Manchester www.creativetourist.com/ New Zealand www.creativetourism.co.nz/ Olinda http://creativetourism-site.org/lang1/ Santa Fe www.santafenm.gov/index.aspx?NID=2023 Thailand www.creativetourism.com/en.html Creative Tourism Network www.creativetourismnetwork.org/cms/
social change; ethics; interdisciplinary action	**Cultural Entrepreneurship Institute**	Germany	The institute for Cultural Entrepreneurship promotes '*understanding of the culture we have inherited and apply in our daily lives – humanism based on freedom and tolerance – as a driving factor behind innovation and the entrepreneurial spirit in industry, trade and corporate activity.*' www.cultural-entrepreneurship-institute.de/en
sustainability; social change and change;	**Culture21 Network**	International	Culture21 is a platform for the promotion of a cultural change in the sense of a sustainable, social ecological change process, i.e. for a cultural evolution of societies and lifestyles. The term 'sustainability' expresses the close

environment; wellbeing			connection between social justice, peace, democracy, self-determination, ecology and quality of life. According to the platform the media, the arts, education, communication and organisational forms play decisive roles in processes of social change. Culture21 operates through a mailing-list; a wiki platform; web-magazine; summer school, and international events and seminars. www.cultura21.net/
multidisciplinary	**Culture360**	Asia and Europe	Online platform for arts in Asia and Europe managed by the Cultural Exchange Programme of Asia-Europe Foundation. The portal includes a large set of case studies from different countries and sectors. http://culture360.org/
cultural development; cultural policies	**Culture Action Europe (CAE)**	Europe	Culture Action Europe is an advocacy and lobby organisation promoting arts and culture as a building block of the European project. The aim is to influence European policies for more and better access to culture across the continent and beyond. CAE provides customized information and analysis on the European Union, offer cultural actors a space to exchange and elaborate common positions, and develop advocacy actions towards European policymakers. www.cultureactioneurope.org/
science; education	**Culture At Work**	Australia	In 2007 Sherryl Ryan and Professor Karen Rogers were awarded an ASISTM grant at the University of New South Wales to create a project (interdisciplinary enrichment Art and Science) with artists, scientists, museums, art galleries, six schools, curators, museum educators and scientists. Several artists were collaborators on the project as well as scientists from CSIRO, UNSW, Australia Museum and Object etc. The project included writing new curriculum including art and science. Culture At Work is a research institute that was created to keep the project research ongoing. www.cultureatwork.com.au/#/ideas
social justice; human rights; citizen security	**Culture Resistance Fund**	United States	The Creative Resistance Fund provides small distress grants to people in danger due to their creative activities. http://creativeresistancefund.org/
social cohesion; community development	**DADAA Inc**	Australia	DADAA builds long-term community partnerships in order to create opportunities and beneficial social change with people with disabilities or mental illness in Western Australia. DADAA offers targeted cultural development programs that cater to the artistic development, social and cultural needs of more than 2,000 people each year. DADAA forms part of the Key Producers Network www.dadaawa.org.au

sustainability; social change and change; environment; wellbeing	dala – art/architecture for social change	Zambia	dala is an interdisciplinary creative collective that believes in the transformative role of creativity in building safer and more liveable cities. Dala emerged as a response to the growing need for a sustainable space for creative practitioners actively engaging in the production of art / architecture for social change in eThekwini. The strength of dala lies in the interdisciplinary skills the founders bring to the organisation – Doung (architect), Rike (social scientist), Nonto (curator). All three are practising artists and educators who have been involved in a number of local and international projects and exhibitions. www.dala.org.za
social change and peace education; conflict resolution	Dance 4 Peace	United States, Colombia, the Philippines, Nepal	Social change through the art of movement and dancing to inspire cultures of peace. Dance 4 Peace is a conflict resolution, civic education program that promotes empathy, understanding, mediation skills, anger management, emotional and civic engagement through dance in youth around the world. Dance 4 Peace has programs in Washington DC (USA), New York (USA), Baltimore (USA), Colombia, the Philippines and Nepal. www.dance4peace.org/
development	Danish Centre for Culture and Development (DCCD)	International	Danish development agency that promotes cultural cooperation between Denmark and countries in Africa, Asia, the Caribbean, Latin America, and the Middle East. www.dccd.dk/dccd/cku.nsf/doc/start?OpenDocument
environment	Difference Exchange	United Kingdom	Difference Exchange helps different worldviews consider flux, disruption and emergence. By placing critical artistic practice in provocative contexts, we connect participants to share insights and skills with fresh disciplinary, social and geo-cultural perspectives. Recent projects address rivers, faith and wellbeing with publications, symposia and artists placements in the United Kingdom, Eurasia and the Far East. The resultant outputs aim to progress the role of the arts, strengthen interdisciplinary networks and exchange creative insights and practical applications. www.DifferenceExchange.com
business	Disonancias	Spain	A platform to encourage open innovation and collaboration between artists and business organisations www.disonancias.com/es/
health	Doutores da Alegría – Happiness Doctors	Brazil, Peri	A Brazilian Organisation that works with child patients in hospitals through 'happiness doctors' during illness and rehabilitation. www.doutoresdaalegria.org.br/ Similar kind of experience in Peru: (www.bolaroja.net/doctores.php).
education	EDUCULT	Austria	Educult is an international cultural policy with emphasis on culture, education and policy, research and consulting with special focus on creative, cultural

			and artistic education. www.educult.at/
social cohesion	**El Culebron Timbal**	Argentina	Established in 1997 in the Greater Buenos Aires area when a group of artists, communication professionals and teachers got together to produce a play called 'el Culebron Timbal' that combines graphic design, theatre and music. This first collaboration led to the forming of a first group of volunteers that launched the social programme that today works actively in a large area of North-western Buenos Aires. Since then, the group has trained nearly a thousand cultural managers and members of neighbourhood communities. These training programmes have resulted in hundreds of neighbourhood outdoor events and have launched the Cultural Solidarity Network that works in four districts of Greater Buenos Aires. www.culebrontimbal.com.ar/
environment	**EnterChange**	Europe / North America / International	Space for performance and environment. http://greenmuseum.org/c/enterchange/
environment	**Environmental Art Movement at Plum Tree Creek**	Asia	http://plumtreestreamproject.blogspot.com/p/breakfast.html
youth: social cohesion	**Escuela Juvenil de Circo Social ('Youth School of Social Circus')**	Spain	The association Bidó of Nou Barris in Barcelona manages a social circus for young people in an old factory. The goal is to establish culture as means of social transformation and foster the creative capacities of young people in risk of marginalisation. http://el-nostre-espectacle-de-circ.wikispaces.com/file/view/El_circo_y_la_gestion_participativa.pdf
social cohesion	**Exrotaprint**	Germany	'Social sculpture' based in East Berlin that 'links the potential of the architecture with the local needs of a socially marginalized area, diverting aesthetic quality into socio-political activities'. http://exrotaprint.de/
cultural / community development	**Feral Arts**	Australia	Feral Arts builds long-term relationship with communities to make better use of their cultural assets and to focus on research, innovation and new technologies. They bring technical tools, products and online service for communities to tell their stories, to connect and collaborate in responding to challenges and opportunities. Brisbane-based Feral Arts forms part of the Key Producers Network. www.feralarts.com.au
social change	**FOCAS (Forum on Contemporary Art & Society)**	Singapore	An independent dialogue and publication series that engages issues of contemporary art, politics and social change—primarily but not exclusively—in Singapore and Southeast Asia. FOCAS is dedicated to interdisciplinary, critical exchange among scholars, activists and practitioners. FOCAS contains finger-on-the pulse analysis, debate and commentary of relevance

			to Asian Studies, Cultural Studies, and Interdisciplinary Arts Research. www.nus.edu.sg/sup/focas2.html
community development	**Footscray Community Arts Centre**	Australia	A Melbourne based Community Arts Centre that fosters innovative collaborations between artists and local communities. It forms part of the Key Producers Network in Australia. www.footscrayarts.com
social justice; human rights	**Freedom to create**	Singapore	An organisation that fosters people's creativity as part of building peace and prosperity, and artists as actors of change. The organisation functions through its four axes: freedom to create prize, freedom to create exhibitions, freedom to create forum and the female creativity prize. www.freedomtocreate.com/
social justice; human rights	**freeDimensional**	United States	freeDimensional advances social justice by hosting activists in art spaces and using cultural resources to strengthen their work. Based on the belief that creative expression fuels social justice movements, freeDimensional works with the global arts community to identify and redistribute resources, and support meaningful relationships between art spaces and activists. http://freedimensional.org/
youth; education; social change	**Fundación Cactus Azul**	Ecuador	Fundación Cactus Azuel is a socio-cultural, non-profit organization that seeks to develop actions aimed at democratizing the artistic and cultural activities in Ecuador. They are a team of professionals in the humanities and the Performing Arts created in 2000 with the aim of promoting, disseminating and supporting cultural and artistic projects. www.fundacioncactusazul.org/web/qsomos.html
social cohesion	**Fundación Música Esperanza [Foundation Music Hope]**	Argentina	MUSIC HOPE, founded in 1982 by Argentine pianist Miguel Angel Estrella, is a humanitarian organisation attached to UNESCO, non-profit without any religious or political affiliations, with over 50 locations in Europe, Eastern Europe, Latin America and the Middle East. MUSIC HOPE is comprised of musicians and music lovers around the world who have a common goal: to return to music its role in social communication, acting as a bridge between cultures and an instrument for peace. MUSIC HOPE operates with the unprotected and marginalised of society. http://musicaesperanza.org.ar/index.php/novedades
technology	**Fundación Telefónica [Telefonica Foundation]**	Latin America	Works in socio-cultural fields through local foundations in Argentina, Brazil, Colombia, Chile, Spain, Mexico, Peru and Venezuela. In the field of culture, the Foundation focuses on the relationship between art and new technology and support to artists working in the field.

			www.fundacion.telefonica.com/es/arteytecnologia/
community development	***Fundación Visión Cultural [Cultural Vision Foundation]***	Bolivia	A Bolivian foundation that aims to develop projects and training in the field of culture and community actions. The Foundation also runs a self-financed programme on cultural leadership with the objective to train prominent community leaders from different socio-cultural backgrounds. www.visioncultural.org/index.html
development; education	***Girona University UNESCO Chair of Cultural Policies and Cooperation***	Spain	Research institution in Girona, Spain specialised in research and cooperation in the field of culture, education and development. The Chair hosted the May 2010 Conference on Culture and Development of the Spanish Presidency of the European Union. www.catedraunesco.com/default.asp?idpagina=9
environment	***Green Museum***	International	Online museum of environmental art, ecology and the partnership of environment and culture in the protection of the environment. www.greenmuseum.org
environment	***Green Project***	Greece	Promotion of renewal energy sources, energy saving and rational use of energy through intercultural and creative actions www.green-project.org/index.php?option=com_content&view=article&id=64&Itemid=314&lang=en
environment	***Greening the Arts***	International	Arts & Environment resources. www.britishcouncil.org/usa-arts-greening-the-arts.htm
environment	***Guaoamacátarao – Residencia Interdisciplinaria en arte y ecología – Interdisciplinary Residency of Art and Ecology***	Mexico	A community-oriented residency in Mexico for artists from different disciplines, as well as scientists, educators and activists, founded by Mexican artist and curator Alicia Marván. www.guapamacataro.org/
children and youth	***Haciendo Almas [Making souls]***	Cuba	Haciendo Almas is a socio-cultural project based in the El Carmelo neighbourhood in Havana. The objectives of the actions are to work with children and encourage their creative skills and ambitions. www.haciendoalmas.cult.cu/index.php/que-es-haciendo-almas
development	***HIVOS – Humanist Institute for Development Cooperation***	International	HIVOS works with partner organisations in developing countries to achieve equal access to resources and opportunities for development, including cultural development. www.hivos.nl/eng
community development; technology	***HONFablad Yogyakarta***	Indonesia	Media technology and community empowerment in Indonesia a collaboration between the Center for Bits and Atoms consortium and other partners. http://honfablab.org
environment	***House of Natural Fiber***	Indonesia	New media laboratory based in Jakarta, Indonesia focused on innovation, cultural development, media art, community and technology. www.natural-

			fiber.com/
environment	**HumanNature – Artists respond to a changing planet**	International	A pioneering artist residency and collaborative exhibition project that, for the first time on this scale, uses contemporary art to investigate the changing nature of some of the most biodiverse regions on earth and the communities that inhabit those regions. www.artistsrespond.org/about/
social cohesion; accessibility of the art	**Hunger auf Kunst und Kultur**	Austria	*'Hunger auf Kunst und Kultur'*, created in 2003 by the Schauspielhaus in co-operation with the 'Armutskonferenz', is an initiative that focuses on accessibility of culture for all people. The organisation invites cultural institutes to participate and grant free entrance to 'Kulturpass' holders. Each of these institutions funds these tickets through the donations of individuals, organisations or sponsorship efforts. Cultural institutions disposing of their restricted seats provides the seat availability for 'Kulturpass' holders. 'Kulturpass' holders may have to book in advance. www.hungeraufkunstundkultur.at
social change; change; cohesion	**ImpactArts**	United Kingdom	An arts organisation that uses visual arts, music, drama, dance and technology to work in local communities with people of all ages. The organisation uses arts as a tool for change – improving the environment, helping someone get back into work or improving quality of life. www.impactarts.co.uk/
cultural development	**Interarts**	Spain	Interarts is a private agency based in Barcelona with a mission to include cultural elements in all projects concerning human development. Interarts works in the field of policy design, knowledge transfer, research, training, international cooperation and project management. Interarts has carried out cultural development programs, research and collaboration in the field of sexual and reproductive health; AIDS prevention; cultural industries; young people and social cohesion; migrant and minority population and access to culture. www.interarts.net
education	**INSEA – International Society for Education through Art**	International	The *International Society for Education Through Art* is a non-governmental organisation of the *United Nations Educational, Scientific, and Cultural Organization* (UNESCO). www.insea.org/
research	**Institute of Cultural Theory, Research, and the Arts**	Germany	Pursues theoretical and empirical research on culture and the arts, the scientific and cultural transfer from academia to praxis as well as teaching from perspectives based in the humanities, social and economic sciences. The Institute is organized in the following units: Philosophy, Sociology of the Arts, Cultural Marketing and Communication, Literary Studies. The Sociology

			of the Arts research unit is also working on issues of urban sociology on the theme of art & sustainability. www.leuphana.de/en/institute/ikkk.html
intercultural dialogue	**International Association of the Biennale of Young Artists from Europe and the Mediterranean (BJCEM)**	International	Established in Sarajevo in 2001 to promote the young artists' creativity, to encourage international exchanges and the development of pacific relations across the Mediterranean area. http://bjcem.org
youth; social cohesion	**International Munich Art Lab**	Germany	A vocational training centre that provides young school-leavers with the possibility to enrol in a learning pathway in the creative sector. The organisation caters for young people of all backgrounds, including many with a migrant background or from deprived urban areas. Its staff includes artists, educators, psychologists, social workers, etc. www.imal.info
youth; social cohesion	**Jenin Freedom Theatre**	Palestine	A theatre and cultural centre in Jenin Refugee Camp – is developing the only professional venue for theatre and multimedia in the north of the West Bank in Occupied Palestine. Since it opened its doors in 2006, the organisation continues to grow, develop and expand, enabling the young generation in the area to develop new and important skills which will allow them to build a better future for themselves and for their society. The theatre has helped Palestinian youths deal with the hardships of life under Israeli occupation by expressing themselves through the arts—film, photography, art and theatre. www.thefreedomtheatre.org/aboutus-new.php
youth; social cohesion	**Jiu-Qian**	China	A volunteer centre in Shanghai which provides poor children free lessons (on arts, literature, music) after school. The children cannot afford a proper education in big cities like Shanghai, because their parents are migrant workers in the city and earn very little money. The volunteer makes it possible for the children not to join street gang and develop their creative side. www.jiuqian.org/ss/html/index.html
environment	**Julie's Bicycle**	United Kingdom	Established in 2007 by and for the UK music industry, Julie's Bicycle is a non-profit company working with the arts and creative industries to understand and reduce their environmental impacts. Together with research partners, Oxford University's Environmental Change Institute and Surrey University's Centre for Environmental Strategy, Julie's Bicycle produces research papers and practical guides, run events, workshops, seminars, training sessions and networks to maximise the reach and relevance of their work. www.juliesbicycle.com/
community	**KHOJ International Artists' in**	India	The starting point of KHOJ is *''what can we do for you?''.* The goal of KHOJ is

development	**Association**		to 'achieve the active engagement of the Indian government together with the international funding organizations to support their urban Indian artists´ projects. It aims at encouraging artists across borders to engage more deeply with communities and also to increase employment possibilities for artists. Currently the KHOJ artists initiative receives funding only from international private funders. Their projects include asking young Indians about love in the Khirki Village initiative or collecting the stories of the marigold field communities. www.khojworkshop.org/
funding	**Knight Foundation**	United States	Knight Foundation supports transformational ideas that promote quality journalism, advance media innovation, engage communities and foster the arts. www.knightfoundation.org/about/
social cohesion; diversity	**Kultour**	Austria	National network for cultural diversity in Austria. Kultour supports intercultural and cross-cultural mobility arts projects. www.kultour.com.au/
youth; urban environment	**Kultur.Forscher**	Germany	A collaboration of eight German cities that put children and young people to actively deal with their cultural life-world. www.kultur-forscher.de/index.php?id=9
social transformation; youth	**La Elite Hip Hop**	Colombia	La Elite Hip Hop comes as a juvenile commitment for peace and nonviolence through Hip Hop culture in the commune 13 in Medellin, Colombia. Currently consists of 25 groups DJ, Rap, and Bboy Graffiti, with an average of 85 young artists and cultural managers who express their daily experiences, their criticism of reality and its proposals for improving community life through music. It is a space that generates participation and inclusion in communities and organisations to position and strengthen the local hip-hop of the commune 13 in Medellin, Colombia, with a critical eye on the free development of the young people from music and youth identity, projecting it on your to do and providing opportunities for social transformation. The network has participated in processes of participatory planning and budgeting, in discussion and social policy, has made an average of 12 concerts with guest Hip Hop local, national and international youth processes is articulated and well, permanently broadcasts a message of peace and non violence to children and young people, making it a proposal that the community recognizes and values. www.myspace.com/C15HIPHOP www.myspace.com/elitehiphop13 facebook.com/red.elite1

science	*The League of Imaginary Scientists*	International	An organisation of 'mechanically included' artists www.imaginaryscience.org/
digital learning	*MacArthur Foundation*	United States	According to the Foundation, the digital media and learning initiative aims to determine how digital media are changing the way young people learn, play, socialize and participate in civic life. Answers are critical to education and other social institutions that must meet the needs of this and future generations. www.macfound.org/site/c.lkLXJ8MQKrH/b.946881/k.B85/Domestic_Grantmaking__Digital_Media__Learning.htm
social cohesion; education; gender	*Mestizas. Género y gestión Cultural. ('Mestizas. Gender and Cultural Management')*	Mexico	The initiative has received funding from the Spanish Agency for Development Cooperation for projects related to inclusive education or coeducation, and cultural activities with a gender perspective. They have also received timely aid from the Cultural Secretariat of the Federal District Government and the Secretary of Public Education of the Federal Government. Their mission is foster the Co-education strategy towards gender equality and non-violence against women and girls in schools. http://koeducacion.wordpress.com/quienes-somos/
creative industries; tourism	*Miami Observatory on Communication and Creative Industries*	United States	The Miami Observatory on Communication and Creative Industries (CCI) conducts research on the social and economic contributions of the arts, film, music, publishing, TV; architecture, design, new media, Internet, advertising, software, videogames, etc. In particular CCI contributions to local, national and transnational economies, employment, monitoring of democratic processes, quality of public access to the diversity of cultural expressions, institution-building (particularly micro, small and medium enterprises – MSMEs), artistic development, citizen participation and social cohesion, audience appeal, socioeconomic and political (in)equality, education, skilling, urban development, crime reduction and rehabilitation of delinquent youth. http://66.7.209.201/~miamiobs/index.php/en/
environment	*Mitote Orchestra*	Mexico	A Mexican community-based artistic initiative that brings together ecology, music and theatre. Musicians and ecologists work together to create performances in which the participants can express themselves through rhythm and theatre. The project produces its own rhythm instruments out of recycled materials. With support from UNESCO, national governments and local cultural institutions, Mitote events have taken place in Mexico,

			Colombia, Uruguay, Canada, Italy, Spain, Austria and Japan. At the end of every Mitote experience, the participants will be able to produce new Mitote events, allowing the social benefits of the project to multiply. http://es.gravatar.com/orquestamitote
	Mundo Bus	Peru	Promotion of reading for drug prevention and youth violence in the slums and outskirts of Lima, Peru. The project has five library buses, fifteen libraries, a team of 35 specialist and many volunteers. www.cjusto.org/proyectos/programas_peru.htm
health	**Musicians On Call**	United States	Musicians On Call brings live and recorded music to the bedsides of patients in healthcare facilities. Since 1999, they have performed for over 250,000 individuals. www.musiciansoncall.org/site/PageNavigator/home
community	**Nafasi Art Space**	Tanzania	A non-governmental organisation in Tanzania for the promotion of creativity and professionalism of Tanzanian visual artists and designers. www.nafasiartspace.blogspot.com/
social cohesion; elderly people	**National Centre for Creative Aging (NCCA)**	United States	The National Center for Creative Aging (NCCA) promotes creative expression and the quality of life of older people through three initiatives: Civic Engagement; Health and Wellness; and Lifelong Learning. www.creativeaging.org/
creative industries	**Nesta – Digital R&D Fund for Arts and Culture**	United Kingdom	NESTA is the National Endowment for Science, Technology and the arts with the mission to make United Kingdom more innovative. NESTA invests in early-stage companies, informs and shapes policy, and delivers programmes. NESTA has endowed funds over £300m, and uses the interest from its endowment, returns from investments and other sources of public and private income to fund activities. www.nesta.org.uk/areas_of_work/creative_economy/digital_rnd
human rights	**newTactics**	International	Since 1999, the New Tactics in Human Rights Project has worked to provide resources to human rights advocates that offer innovative tactical solutions for confronting specific local challenges. These resources enable activists to map the unique challenges specific to their site of intervention, identify approaches that have worked in other contexts in order to adapt and implement these tactics locally. The organisation collaborates actively with artists and culture professionals. www.newtactics.org/
arts cooperation	**NICA – Networking and Initiative for Culture & the Arts**	Myanmar	NICA is an independent not-for-profit resource development centre for culture and the arts located in Yangon, Myanmar. http://artstreammyanmar.net/cultural/nica/nica.htm

gender empowerment	**Open Clasp Theatre**	United Kingdom	Open Clasp Theatre engages health, social care and criminal justice professionals and a range of community groups as well as the general public in North East England with the experience of women and young women involved in sex work and/or victims of sexual exploitation; women who have lost children to adoption (when children have been removed through state intervention due to domestic violence or substance misuse); homeless women; experiences of women with mental heath; and sexual minorities, among others. 'The basis for all the work is the knowledge that drama and theatre can be used as a tool to empower, increasing self-esteem and confidence, leading to personal development and growth, and to positive change for those taking part. Partners include Equality and Human Rights Commission (through their programme which funds activities to promote good relations and develop infrastructures in human rights and equality & diversity. 10% of the current portfolio is either arts organisations or organisations using the arts to deliver its work programme.' www.openclasp.org.uk/
urban planning; creative cities; research	**Osaka City University Urban Research Plaza**	Japan	Research centre with focus on urban studies, including creative cities. www.ur-plaza.osaka-cu.ac.jp/en/index.html
social cohesion; development; community development	**Pamperi Trust**	Zimbabwe	Pamperi Trust's mission is to enable performing, literary and visual artists to fulfil their potential and have a mainstream role in the development of the nation. Cognisant of the economic potential of arts industries to generate income through artistic endeavour, and of the need to create free, diverse means of cultural expression; Pamper Trust exists solely as an enabling facility, by which performing artists, fine artists and producers of literary culture, including the most marginalised, may develop and find the means to promote and perform their Works, and participate in building the nation. www.zimbabwearts.org/
social cohesion	**Parc de la Villette**	France	A large urban park of 55 hectares in Paris. In 1985, the park became a cultural centre with a mission to 'animate and exploit the urban cultural ensemble known as the Park and the Great Hall of the Villette' and 'to *develop artistic, education and social activities in close connexion with the local communities. The strategies for success of the Park include fostering free entry as much as possible, bring people from the park into the venues and bring people from the neighbouring suburbs into the park*' (Jacques

			Martial). The goal is '*to have a permanent place where the public is invited to understand and share different states of work of the artists.*'
environment; urban space for social inclusion	**Parque de la Libertad ('Freedom Park')**	Costa Rica	Freedom Park is intended to be a public space for environmental awareness with opportunities for cultural expression, enjoyment, capacity building and outdoors activities, and to be a force for integration of surrounding communities for the shared promotion of their economic, environmental and social development. The objective is to increase access to culture in all of its forms and to foster the participation of communities in the cultural life of the country as well as capacity-building in the arts. The activities are organised under three different axes: artistic, urban activities and environment. www.parquelalibertad.org
health; social change	**Plataforma Arte, Puente para la Salud y Desarrollo – Pan-American Health Organization**	Americas	Platform 'Art, Bridge to Health and Development' of the Pan American Health Organization / World Health Organization and the Latin American Art Network for Social Change promotes the work of organisations and professionals of health, social development and art for transformation. http://new.paho.org/arteysalud/?page_id=10
environment	**Platform**	United Kingdom	PLATFORM reaches across disciplines for social and ecological justice. It combines the transformative power of art with the tangible goals of campaigning, the rigour of in-depth research with the vision to promote alternative futures. www.platformlondon.org/
development; funding	**Prince Claus Fund**	The Netherlands	Prince Claus Fund supports cultural collaborations founded on equality and trust in spaces where resources and opportunities for cultural expression, creative production and research are limited and cultural heritage is threatened. Based in Amsterdam, the fund is supported by the Dutch Ministry of Foreign Affairs and the Dutch Postcode Lottery. www.princeclausfund.org/
social change	**Provisions Library – Arts for Social Change**	United States	A research, education and production centre investigating the intersection of art and social change. It is an international resource covering the fields of arts and social change where groundbreakers, artists, and students can follow breaking news on Signal Fire, utilise the Research Meridians and explore and participate in Arts Projects. http://provisionslibrary.com/
development	**Red Desarrollo y cultura (Development and Culture Network) at Ibero-American**	Latin America	The Development and Culture Network is comprised of experts, academicians and institutions that promote the incorporation of the cultural dimension in development policies in America, Ibero-America and the

	Laboratory for Research and Innovation in Culture and Development (L+iD)		Caribbean. In order to achieve this objective it promotes intercultural dialogue. It was formed in 2008, at the Universidad Tecnológica de Bolívar (Cartagena, Colombia) and has the support of the University of Girona, the Organization of American States, OAS, and AECID, Spanish Agency for Development Cooperation. The Ibero-American Laboratory for Research and Innovation in Culture and Development is the product of an agreement between the Universidad Tecnológica de Bolívar and the University of Girona with the support of AECID. Among its objectives is that of conceiving, developing, incubating and executing research and innovation projects that permit the generation of cultural initiatives capable of contributing to the generation of development and overcoming poverty. http://en.desarrolloycultura.net/ ; http://en.desarrolloycultura.net/
social cohesion; conflict resolution	*Red Deseartepaz*	Latin America	Network of cultural agents dedicated to strengthening community development and social cohesion processes. Using the tools of contemporary art and culture the network seeks to instigate and / or pacify collective construction processes. http://redeseartepaz.org/
social change	*Red Latinoamericana de Arte para la transformación social (Latin American Art Network for Social Change)*	Latin America	The Latin American Art Network for Social Change was founded by 24 arts, culture and social organisations from Argentina, Brazil, Bolivia and Peru in order to produce high-quality arts practices (music, theatre, dance, circus and visual arts, social circus, street art, music, etc.) with the focus on social integration, citizenship, human rights, multiculturalism and sustainability. The organisation also has members in Uruguay, Guatemala, Costa Rica and Honduras. The Network works with a variety of publics from youth to indigenous people through four working groups: Art and Health; Art and Youth; Art as a Bridge to the World; Art and Interculturality. The Network currently has 71 members. www.artetransformador.net www.facebook.com/RedLA.AYTS
social change	*Residency unlimited*	United States	Organisation that explores innovative art residency formats and fosters customised residencies to support and advance the practices of local and international artists and curators. The organisations underline the transformational potential of residencies on creative development and their impact on the communities in which they exist.www.residencyunlimited.org/
democracy; human rights;	*Rulu Arts Promotors*	Tanzania	Civil Society organisation with objectives to assume responsibility for the promotion of democracy in Tanzania, sustainable human rights culture: good

social cohesion; health			governance, HIV/AIDS, health care, culture/arts and poverty alleviation. RAP strives to empower the local communities in Tanzania with up to date living skills for the betterment of their life and sustainable development. www.ruluarts.itgo.com/
health	**SaludArte**	Latin America	A non-profit organisation sponsoring the Arts, by promoting it through the development of artistic, educational and social integration programs. After its founding in 2003, SaludArte has expanded its operations in Miami and Madrid, to better serve the Ibero American region. www.saludarte.org/SALUDARTE.ORG/SALUDARTE_ENG.html
education; science	**SciCo**	Greece	The organisation addresses the issue of 'bad science communication' in Greek schools through creative means such as theatre, festivals and documentaries. www.scico.gr/
social cohesion; social change	**Somebody's Daughter Theatre Company**	Australia	Somebody's Daughter Theatre Company (SDT) works with people in disadvantaged situations in order to produce high quality theatre, music and art. SDT has worked with different communities from women in prison to marginalised young people in order to produce changes in life patters and giving a voice to the marginalised. SDT works in collaboration with agencies in education, health and welfare. It forms part of the Key Producers Network in Australia. www.somebodysdaughtertheatre.com
community development (urban)	**Ser Urbano**	Venezuela	Movement of urban entertainment in Caracas, Venezuela to change the way people live in a city. The goal is to bring together people of all social classes and groups to create a fleeting community or not, where everyone starts to change the way you see, feel and experience the city. www.youtube.com/watch?v=QuYZadQcE_k http://serurbanoccs.blogspot.com/# www.youtube.com/watch?v=tF_2szRQPjQ
	Sidney Myer Fund and Myer Foundation	Australia	An Australia-based foundation with many arts and humanities programs. www.myerfoundation.org.au/programs/index.cfm?loadref=9
environment	**Still Moon Arts**	Canada	The objectives of Still Moon are to develop, engage, and promote the creation of art from a diversity of disciplines; to promote and engage in activities that educate, raise environmental awareness, and enhance and restore sustainable natural environments; to promote community engagement and participation in environmental and artistic projects, and to promote and engage in activities that link arts, community, and environment. http://stillmoon.org/?page_id=2

business	SUMMAartium	Hungary	Summa Artium was established at the end of 2003, with the aim of boosting sponsorship and support for the arts from the corporate and private sector, and to promote the cause of arts and business partnerships and private support for the arts in general. www.summa-artium.hu/content/index.php/29
development	Tanzania Culture Trust Fund	Tanzania	The Tanzania Culture Trust (Mfuko wa Utamaduni Tanzania) was established as a joint-effort by the Government of Sweden and the United Republic of Tanzania in collaboration with culture stakeholders. The organisation aims to promote and strengthen the culture sector in Tanzania whilst playing a major role in national development efforts. www.mfuko.org/
social cohesion; people with disabilities	Teatro Ciego ('Blind Theatre')	Argentina	The 'Blind Theatre' is a new way of feeling what is real. By being immersed in a space without light, people are forced to perceive what is real by relying on their other, less exercised senses. This style of immersing people into complete pitch black darkness offers a more specific development of the sensual capabilities of each individual and encourages an open minded and empathetic response. The darkness excites the senses and works to destroy the preconceived notions of how we see things and replace it with them with how we imagine them. This is not a theatre of blind actors nor is it for the blind, but rather it is for everyone that is open to the development of human potential and social inclusion. In the Blind Theatre we hope to erase the differences between people, apparent differences that are only perceived with sight. Our shows are presented in total darkness which permits people with visual handicaps to work in an environment where the use of sight doesn't exist, nor do their disabilities. http://teatrociego.org/
human rights	Teatro X la identidad (Theatre for the identity)	Argentina	An artistic movement of political theatre involving actors, play writers, director, choreographers, producers and other creative professionals. The movement works closely with the Plaza de Mayo Grandmothers (organisation for the identification of stolen children during the military rule in Argentina). www.teatroxlaidentidad.net/
science	theArtsCatalyst	United Kingdom	The Arts Catalyst works across Britain and internationally to promote understanding and cooperation between people from different disciplines and cultures. It seeks new ways to involve artists, scientists and the wider public in a discourse about the direction and impact of science in society, and to explore new ideas and possibilities. www.artscatalyst.org/
biomedical	Theatrescience	United	Theatrescience is a rolling laboratory of new plays, workshops,

science		Kingdom	performances, festivals, studies and exchanges to engage new audiences with scientific thinking and bring informed scientific debate into theatrical spaces, as well as encouraging scientists to develop their skills in communicating with those outside their own fields. It works with scientists and artists in schools, communities and academic and cultural organisations. This innovative process results in high-quality new theatrical productions based around biomedical science. Theatrescience aims to break down the barriers between two allegedly divided disciplines, to the enduring benefit of both. www.theatrescience.org.uk/ee/
business	**TILLT**	Sweden	TILLT works with organisational development through artistic interventions. Collaborations between artists and workplaces help people to develop creativity, innovative ability, flexibility, problem solving capacity, and team spirit. By developing the individuals of the organisation, the organisation also develops. They provide a variety of programs for creative professionals and organisations to use their creative skills to develop. http://sv-se.facebook.com/TILLT.Europe?sk=info
community development	**Tingatinga Arts Co-operative Society**	Tanzania	Tingatinga Arts Co-operative Society with almost 100 artists is in the centre of the Tinga Tinga movement. The Tinga Tinga community consists of around 700 painters who paint every day on the streets of Dar es Salam, near the beaches of Zanzibar or near Kilimanjaro. www.tingatinga.org/
environment	**TippingPoint**	United Kingdom	TippingPoint is network-based organisation aiming to be a year round 'connector' of the arts and climate science worlds. At the heart of their work is an international programme of two-day gatherings where artists and scientists participate in an informal but intense series of meetings and exercises to provoke and engender collaborative thinking and creative work. They also offer points of engagement through one off events, conferences and public debates. www.tippingpoint.org.uk/
social justice / change	**Toronto Free Gallery**	Canada	A non-profit art space forum for social justice, environment and sustainability issues including themes such as human rights, urban environment, equality and the role of arts and culture in social change. www.torontofreegallery.org
social cohesion; vulnerable groups	**transFORMAS**	Spain	A community theatre company that specialises in work within prisons. Over the years, the organisation has tended to progressively reduce its number of projects whilst increasing the depth of the experience, the evaluation of its effects and the synergies with other professional sectors, including education, psychology, etc. Ultimately, the organisation also aims to have an impact on

			policies in the field of justice. Its website is currently being re-designed (www.transformas.es), but some information about the organisation can be found in http://inoutfestival.com/?p=1278&lang=ca, as well as in the case study contained in Interarts' recent study on culture and social inclusion in Barcelona - which can be found at www.bcn.es/barcelonainclusiva/docs/cat/mapa_xarxa_cultura.pdf www.transformas.es
environment	the Tree Museum	Canada	The Tree Museum was established to foster and promote contemporary sculpture, and is committed to providing the community with direct access to innovative art in a fully integrated outdoor environment. www.thetreemuseum.ca/treemuseum/index.html
social cohesion; people with disabilities	Tutti	Australia	Tutti offers full-day arts programs for young adults with disabilities. Tutti won the 2008 National Music in Communities Award from Australian Music council. It forms part of the Key Producers Network. www.tutti.org.au
social cohesion; development	Umcebo Design	Zambia	Umcebo Design uses creativity as a commercially viable means of empowering marginalised community members with the objective to create opportunities, overcome barriers and generate sustainable income for crafters and their families. www.umcebodesign.co.za/
health	VicHealth	Australia	Leading health organisation in Victoria, Australia with several arts and culture projects. www.vichealth.vic.gov.au/en/Programs-and-Projects/Social-Connection/Technology-programs/TASC-projects.aspx?p=1#blacktraks
health; youth; education; governance	Wan Smolbag Theatre	Vanuatu	Wan Smolbag Theatre was started in 1989 with a group of five volunteers and since them has grown into over 130 people employed at the end of 2011 in three different centres. They work in all islands of Vanuatu on themes related to youth, education, good governance, environment and sexual health. WST produces media products out of which Love Patrol is the most known one and shown on 10 Pacific TV Stations, Maori TV and ABC International. WST's success led to the establishment of 2 clinics for family planning and reproductive health services. Since 1999, with the help of AusAid WST has opened numerous youth centres around the islands. www.wansmolbag.org/DynamicPages.asp
health; biomedical science	Wellcome Trust	United Kingdom	The Welcome Trust works with researchers and the creative industries to help societies to explore and become involved with biomedical science, its future directions, its impacts on society and the ethical questions that it brings. Welcome Trust manages the Wellcome Collection that enables the

			public to explore the connections between medicine, life and art. www.wellcome.ac.uk/index.htm www.wellcomecollection.org/home-explore.aspx
social change	**WochenKlauser**	Austria	Since 1993 and on invitation from different art institution, the artist groups WochenKlausur develops concrete proposals aimed at small, but nevertheless effective improvements to socio-political deficiencies. Proceeding even further and invariably translating these proposals into action, artistic creativity is no longer seen as a formal act but as an intervention into society. The group has worked extensively in Europe, the United Kingdom, and developed a project in Japan. www.wochenklausur.at/index1.php?lang=en
development	**The World Bank**	International	Since the 1970s, the Bank has financed about 250 projects mainstreaming the conservation and adaptive reuse of cultural heritage assets in local economic development strategies, valued at more than US$4 billion. Currently, there are 120 operations under implementation, totalling more than US$2 billion of outstanding commitment, with increasing financing of stand-alone projects. Moreover, since 2000, the Bank has managed a multi-donor Cultural Heritage Trust Fund to support portfolio development. Underpinning this portfolio is a series of policies, including a safeguard dedicated to the protection of cultural properties during the design and implementation of development operations financed by the Bank. www.worldbank.org/
social cohesion; fight against poverty	**yCultura**	Latin America	*YCultura: Investing in the Advancement of Culture* is a regional initiative that aims to establish a Latin American, Spanish, and US cultural development network to provide creative solutions for particularly economically marginalized communities in Latin America. www.ycultura.com
health; nutrition	**Ygeia**	Greece	An interactive educational program on nutrition, health and exercise. www.ygeiaengnosei.gr/

APPENDIX 2: EXAMPLES OF INSPIRING PRACTICES AND PROGRAMMES

Key words	Name of project	Institution/artist	Location	Partners
environment	48 Degrees.Public.Art. Ecology	Goethe-Institut/ Max Mueller Bhavan and GTZ	New Delhi, India	
48°C Public.Art.Ecology functions in the field of ecology and contemporary art in New Delhi, India. The name of the initiative refers to global warming and the art projects deal with urban ecology and public consciousness of environmental matters. For example ''Negotiating Routes – Ecologies of the Byways''-project encourages achieving local knowledge and mythologies about various ecologies by '*mapping the various project sites across the country and creates an alternative road map where artists and communities have come together and have been involved in discussions on the regeneration of the local ecology of the cities or villages that they inhabit.*'					
education	ACCIONA – art in education	Department of Citizenship and Culture of the National Council for Culture and the Arts	Chile	
Action Program is a national response to Foster Creativity in the full school day in public education through the implementation of educational cultural artistic municipal schools in the country. This program takes place during the two semesters of the school calendar year 2011-in its mode JEC Media Education in 61 local authority secondary schools in Chile. www.consejodelacultura.cl/portal/index.php?page=seccion&seccion=1548					
peace building	Acting Together	Brandeis University and Theatre Without Borders	USA	
A partnership between Brandeis University and Theatre Without Borders on peace-building and theatre. The program forms part of the International Center for Ethics, Justice, and Public Life at Brandeis. www.brandeis.edu/ethics/peacebuildingarts/index.html					
business	Airis	TILLT	Sweden	
The project brings an artist into a business organisation over the course of ten months. During this time the artist is placed in a workplace one day per week to provide new methods and visions to see the work place in a different light. Airis was launched in 2002 as a pilot study and has evolved and refined itself partly due to the international and external evaluation performed on a yearly basis.					
community arts	Art@Work	Roscommon County Council Art Office	Roscommon, Ireland	N/A
Art@Work is an artist-in-the-workplace residential programme that has been run by Roscommon County Council Arts Office for the past 10 years. Artists spend three weeks in a company in County Roscommon making artwork motivated by the environment, staff, materials and working practices of the company. The programme was initiated to bring artists and the making of art closer to the public but has been found to hold equal benefits for artists, management and staff. www.roscommonarts.com/artsoffice/programmes/art@work.htm					
education; environment	Art & Craft from Waste	Centre for Environmental Research & Education	Mumbai, India	Schools, education professionals

The CERE 'Arts-From-Waste' project, in the city of Mumbai, originated with an idea to merge environmental concerns with the artistic creativity latent in all school children. CERE worked with 12 Mumbai schools spanning the range of socio-economic demographics and school boards. The project facilitators educated the students about waste and waste management, with a focus on everyday dry waste, enthusing them and drawing out their artistic imaginations by creatively engaging in arts and crafts projects using waste materials. The project may be seen as an extensive and focused workshop, during which 30 modules were to be devised to make art education 'meaningful, practical and fun'.
www.cere-india.org/art--craft-from-waste.html

environment	Art in Ecology: A Think Tank of Arts and Sustainability	Canada Council	Canada	Canadian Commission for UNESCO (CCU)

The CCU was created as 'an independent division within the Canada Council' as part of the Canada Council Act (1957) and *'works as an autonomous forum of consultation and reflection to encourage and motivate governments, individuals and organisations at all levels of society to participate in and contribute to UNESCO's work in its mandated fields.'* While the CCU does not provide grants or direct support to arts activities, culture is one of its primary fields of activity. The arts and other fields of activity work in tandem to achieve the Commission's overarching goal of creating a culture of peace and of addressing cross-cutting themes including gender equity, poverty alleviation, Africa and marginalised populations. An example of CCU-Canada Council collaboration was *Art in Ecology: A Think Tank on Arts and Sustainability* which took place in April 2006 in Vancouver, BC. In partnership with the Vancouver Foundation and the Royal Society for the Encouragement of the Arts, Manufacturers and Commerce (UK), the CCU and Canada Council presented a one-day symposium on 'ecoart'. This event brought together artists, environmental activists and scientists, funders and others to consider a wide range of questions about how art can interact with ecology. A background paper on 'ecoart' was prepared by Beth Carruthers. The summary report by Lorna Brown identified six themes: collaboration; nature, the symbolic and representation; ethics; youth; the local, the global and the network; and funding. One of the recommendations from this report was that funders *'look at mapping thematic trends in the projects that they fund by devising a way to monitor areas of interest among applicants.'*

business	Artistic interventions in organizations	Wissenschafszentrum Berlin für Sozialforschung	Germany	

A research project by Ariane Berthoin Antal analyze the conditions under which these artistic interventions in organizations may serve as sources of newness. the research will explore: c) How do the various participants define expectations and assess the value of artistic interventions? How do the different sources of judgment (arts, business, academia) play themselves out/interact/suspend in organizational settings? What is the relationship between expectation of effect and actual effect? The theoretical framework for studying artistic interventions in organizations draws on several strands of thinking, in particular organizational learning, organizational aesthetics, and cross-cultural communication. www.wzb.eu/en/research/society-and-economic-dynamics/cultural-sources-of-newness/projects/artistic-interventions-in-organiza

science; astronomy	Art meets science – artist in residence	Katie Paterson Astrophysics Group within UCL Physics & Astronomy	United Kingdom	Leverhulme Trust

Artist Katie Paterson with experience in combining art and science stays as Artist-in-Residency with UCL Physics & Astronomy and during her stay

investigates *'ideas of Ancient Darkness and Early Light in the Universe, Dark Energy, Dark Matter, and very distant objects, and create a new body of artwork alongside her findings'.* Her previous projects include setting up a phone line from a gallery to a melting glacier in Iceland so that people could hear the effect of climate change, and writing letters and keeping track of dead stars (astros). http://haunchofvenison.com/films/katie_patersonwhen_art_meets_astronomy/ www.katiepaterson.org/				
community arts	**Artists and Community Collaboration Program (2001-)**	**Canada Council**	**Canada**	**community groups**
The objective of this program is to *'support diverse artistic activities that bring together professional artists and the broader community in a creative and collaborative relationship. This program offers financial support to projects that connect professional artists with communities.'* While the ACCP was not specifically designed to support cross-sectoral work the nature of the artistic practices supported by this program generally involve professional artists collaborating with non-artistic communities. The precursor for this program was the *Artists and Communities Pilot Initiative* (1997) which was delivered in collaboration with regional partners in British Columbia, Ontario and Newfoundland. The purpose of this pilot was to *'provide demonstration models of collaboration between professional artists and community groups to advance artistic and community goals using participatory and creative processes'.* The pilot reflected the Canada Council's interest in broadening arts support in local communities and exploring new partnership structures to support artist and community projects. An evaluation of this pilot was undertaken by *RMC Research Corporation* in 1999. The pilot led to the creation of the Artists and Community Collaboration Fund in 2001, which became a permanent program of the Canada Council in 2006 after a review by external consultant Laurie McGauley in 2005. The McGauley report*, IMAGINE - An External Review of the Canada Council for the Arts' Artists and Community Collaboration Fund,* can be found at www.canadacouncil.ca/publications_e/research/art_disciplines_sect/fd128050426037054919.htm				
science (life sciences, physics, cognition, engineering and computing); art (film, video, new media, sound art, sculpture, architecture, theatre, dance)	**Artists-in-Lab**	**Jill Scott**	**Switzerland**	**Federal Office of Culture, Zurich University of the Arts ZHdK, Insitute for Cultural Studies in the Arts ICS, Swiss Science Laboratories**
The Artists-in-Labs program offers four annual residencies in Swiss science labs to artists. The programme was launched in 2003 as a pilot project for international artists residencies and was supported by the Ministry of Innovation and Development and the Zurich University of the Arts. Since 2003 the project has placed more than 28 artists into residencies in Swiss scientific laboratories. The objectives of the project include: to give artists the opportunity to be immersed inside the culture of scientific research in order to develop their interpretations and inspire their content; to allow the artists to have actual 'hands on' access to the solid raw materials, pertinent debates and scientific tools; to encourage unique potentials and allow them to attend relevant lectures and conferences held by the scientists themselves; to help scientists gain some insight into the world of contemporary art, aesthetic development and the semiotics of communication that are used by artists in order to reach the general public; to encourage further collaboration between both parties including an				

extension of discourse and an exchange of research practices and methodologies. http://artistsinlabs.ch/lang/en/				
education	**Artists in Residence (AIR) Education program**	**Ontario Arts Council (OAC)**	**Ontario, Canada**	**Schools, education professionals**
OAC's Artists in Residence (AIR) Education program builds connections with education partners to set up yearlong artist residencies in schools. OAC began AIR (Education) in 2007-08 with three boards of education. OAC currently works with six education partners. The focus of AIR (Education) is on student creativity and engagement, and integration of the arts into the core curriculum. OAC funding supports the Project costs and host biannual partner meetings; education partners provide teacher release time, meeting costs and evaluation. www.arts.on.ca/Page2702.aspx#AIR				
health	**Artists in Residence (AIR) Health**	**Ontario Arts Council (OAC)**	**Ontario, Canada**	**Regional health centres**
OAC's Artists in Residence (Health) initiative supported artist residencies within two health care settings, connecting wellness and creativity. OAC's partners include the North Bay Regional Health Centre, and Four Villages Community Health Centre in Toronto. Partnering arts organisations are the W.K.P. Kennedy Gallery in North Bay and Toronto's Centre for Digital Storytelling. OAC's funds are directed to the artistic and living costs of the artists in residence. The arts organisations are working closely with both OAC and the health care partners. Health care partners for their part will provide artist space. www.arts.on.ca/Page2702.aspx#AIR				
science	**Artists in Residence for Research (AIRes) 2001-2005**	**Canada Council**	**Canada**	**National Research Council (NRC)**
The idea for this pioneering partnership between the Canada Council and the National Research Council (NRC) began in 2000 as part of a number of new millennium-related activities. The AIRes program supported collaborative, artist residencies in any of the NRC's 20 institutes. Four established artists were awarded 2-year residencies with a grant value of $150,000 (three of those projects are profiled in this research). AIRes was supported by both organisations and received considerable media attention. The program was designed to include two phases: an initial investigative stage which provided a pool of artists with the chance to visit institutes to gain understanding of the work, meet possible research partners and to develop a proposal; and a second project implementation stage, awarded to 2 artists. Both stages were assessed by the same multidisciplinary jury, composed of both artists and scientists. The program ran from 2002 until 2005, when the NRC decided to cancel funding for future years due to budgetary constraints.				
community art	**Artist residency program**	**the New Brunswick Arts Board (artsnb)**	**Brunswick / Quebec Creative Residency, NB/Manitoba Creative Residency, NB/Maine Creative Residency**	**Conseil des arts et des lettres du Québec (CALQ)**
The New Brunswick Arts Board (artsnb) and the Conseil des arts et des lettres du Québec (CALQ) are partnering on an artist residency program. Artists from				

either New Brunswick or Québec can apply for up to $10,000 to cover a one-to-three month residency for a creation-based or professional development project in the province that isn't their own. The agreement establishes an annual exchange program that provides professional artists and writers with opportunities for creation and professional development residencies in the participating province. Artists and writers participating in this program enjoy complete autonomy and define the objectives of their period of residence and elaborate the parameters and conditions governing its realization in collaboration with an arts or community organisation in the territory where the period of residence is to take place. The agreements reflect the desire of artsnb to offer New Brunswick writers and artists a new career development opportunity and to continue its productive collaboration with the arts councils of neighbouring provinces.				
people with disabilities	**Arts and Disability Networking (AND)**	**Arts Council Ireland**	**Ireland**	**Disability Ireland (ADI)**
Arts and Disability Networking (ADN) is an innovative capacity building model in the area of Arts and Disability, involving partnerships between the Arts Council, Arts and Disability Ireland (ADI) and selected local authority arts offices. ADN offers training and support to venue personnel and artists as a means of: improving access; extending the scope of arts and disability practices in the county; and promoting the presentation of high quality professional arts and disability work in local venues. The model was developed and tested in partnership with Mayo County Council over a two year period (2008 – 2010). Much of the experience and learning from this phase was captured in the Arts and Disability resource pack, *Shift in Perspective*. www.artscouncil.ie/Publications/Arts_and_disability_pack.pdf.				
democracy and citizenship	**Arts and sustainable democracy**	**Centre for Partnership and Civil Engagement (CEPACET), Cultural Strategies Initiative (CSI),**	**Kenya**	**Nine Kenyan coalition organisations**
2-year project that seeks in fostering democratic civil engagement, peace building, democracy advocacy and reduction of election-related violence through arts and culture. The activities include training, arts education for youth and gang members in the Mathare Valley ghettos, community radio programs, community dialogues and community leadership programs.				
environment	**Arts, Climate Change and Environmental Sustainability**	**Cultural Strategies Initiative, Fourth Arts Block**	**New York, USA**	
An initiative to identify ways to environmentally friendly and efficient arts practice, creation of a Green Map of the cultural sector and collaboration with renewable industry stakeholders.				
peacebuilding; conflict resolution; social change	**Arts for Peace and Change**	**Center for Partnership and Civic Engagement, Cultural Strategies Initiative (CEPACET)**	**Kenya**	**90 community based organisations in Kenya, Cultural Strategies Initiative (CSI), African Medical and Research Foundation, U.S. & Africa, Duara Foundation, International Center for Ethics, Justice and Public Life at Brandeis, among others**

'Arts for Peace and Change – engaging arts as a medium of social, economic, and political transformation in urban and rural Kenya' is a project that integrate democratic civic engagement principles with arts practice, to create or strengthen working relationships between artists, civil society organizations and communities. The activities include training in arts and non-violent conflict resolution, workshops, locally generated artistic presentations, arts programs, community dialogues, arts projects in schools, participation in an interactive worldwide network of exhibition platforms, among other actions. www.cepacet.org/

local government; juvenile justice system; sports	**Beats, Breaks and Skills**	**Community Arts Network Western Australia**	**Western Australia**	

Community Arts Network Western Australia facilitated arts-based programs on Friday and Saturday nights in the outer metropolitan suburbs of Armadale and Midland as part of an inner city diversion pilot program. The workshops aimed at engaging Aboriginal children and young people between the ages of 10 and 16 in creative and positive activities to build self-esteem, social and leadership skills in their local areas. Unfortunately many of these young people due to their age and on occasions their anti social behavior, were being detained on regular basis in Northbridge. Over 200 young people learnt circus skills, drumming and break dancing over a period of six months in 2010. A Beat, Breaks and Skills documentary was also made to evaluate the pilot program by capturing interviews with the young participants, facilitators, youth workers and coordinators. The project successfully engaged with these young people in positive, safe and creative art activities discouraging them from entering Northbridge unaccompanied during night peak periods. www.canwa.com.au/what-we-do/youth-arts-culture/

urban regeneration	**Black Country creative advantage**	**Arts Council England**	**West Bromwich, United Kingdom**	**Centre for Art, Design, Research and Experimentation (University of Wolverhampton), Longhouse Scheme of the West Bromwich arts organisation Multistory with funding from National Lottery, Arts Council England**

Research project on the role of art in urban and local regeneration.
www.longhouse.uk.com/bcca/wp-content/themes/1200m/pdfs/BCCA_publication.pdf

health	**Blaktraks Koorie Youth Program**	**Storyscape**	**Victoria, Australia**	**Koorie Heritage Trust**

A project for building health through arts and new media by engaging Indigenous youth and elders in Victoria in order to share and create stories on urban space and place. www.youtube.com/vichealthmedia?gl=AU&hl=en-GB#p/f/0/2dJuMsxrsjc

museums; military; families; underserved communities	**Blue Star Museums**	**National Endowment for the Arts**	**US**	**Department of Defence, Blue Star Families and approximately 1,500 museums in all 50 states. Leadership support has been provided by MetLife Foundation through Blue Star Families.**

This partnership offers free museum entrance to active duty military personnel and their families over the summer months. Blue Star Museums first launched in the summer of 2010 as a way for museums to offer their appreciation to military families and enable them to enjoy the nation's cultural heritage. Currently, there are more than one million active duty military in the United States, and an estimated 900,000 children whose parents have served in multiple

deployments. In the summer of 2011, 1,526 Blue Star Museums in all 50 states, the District of Columbia, Puerto Rico, and American Samoa took part in the initiative, including 744 new museums this year. Blue Star Museums will return next summer.

National service organisations, including the American Association of Museums, the Association of Art Museum Directors, the Association of Children's Museums, the American Association of State and Local History, and the Association of Science-Technology Centers supported the recruitment effort to increase the number of Blue Star Museums.

The 2011 roster of participating Blue Star Museums reflected the breadth of cultural institutions in the United States, from titans like the J. Paul Getty Museum in Los Angeles, California, to intimate historical sites like the Carroll County Farm Museum in Maryland. Other Blue Star Museums ranged from sublime (the Chicago Botanic Garden) to the unusual (DeBence Antique Music World). More than one hundred and thirty children's museums and science centers took part as well. Essays by museum-going military families, interviews with curators, and other summer exploits were chronicled in the Blue Star Blog, archived on the NEA website www.arts.gov/bluestarblog/ along with a complete list of museums that participated in 2011 Blue Star Museums program. http://arts.gov/national/bluestarmuseums/index2011-b.php

human rights; vulnerable groups	the Book Café	Pamberi Trust	Harare, Zimbabwe	
Pamberi Trust operates The Book Cafe and The Mannenbert which present hundreds of live arts events every year in partnership with both top established and emerging artists of Zimbabwe. The lively arts programme includes music, poetry, comedy and theatre, complemented by weekly free film screenings, and monthly Literary, Artists' Voices, Gender and civil society discussions. The Book Café production are strongly related to human rights, democracy, freedom of expression on the one hand, economic empowerment (employment, exports, economic benefits), youth development and empowerment of women. www.zimbabwearts.org/				
social justice; social cohesion	Bulawayo Arts Forum at Khami Prison	Anakhosi Theatre	Zimbabwe	Bulawayo Arts Forum, Arts Council of Bulawayo, Khami Prison
Khami Prison outside Bulawayo hosted a competitive Arts Festival on 6 July 2010. The participants were drawn from all the prison complex units www.nhimbe.org/				
environment	Burning Ice #1	Kaaitheater	Brussels, Belgium	scientists, cultural critics
Under the heading *Burning Ice #1*, the Brussels-based Kaaitheater gathered together artists, scientists and cultural critics for a whole week. The aim was to make a contribution to the development of innovative ideas – ideas that will gradually gain ground and perhaps give rise to new practices in research, education, economics and political decision-making. *Burning Ice #1* was intended to be a forum for these ideas. www.kaaitheater.be/productie.jsp?productie=512&lang=en				
social education	CaixaEscena	Caixa Foundation	Barcelona, Spain	Schools, education professionals
CaixaEscena is a participatory program that supports teachers and educators who choose the theatre as practice for the cultural, social and educational for				

young people. http://obrasocial.lacaixa.es/ambitos/caixaescena/caixaescena_es.html				
mental health; education	**Check your head**	**Mental Health America of Colorado**	**Colorado, USA**	
A school-based programme that encourages young people to explore issues such as self-identity, conflict resolution, depression, and tolerance. The program helps young people identify their mental health needs, communicate their needs to others and find constructive resolutions to the problems they face. www.mhacolorado.org/page/checkyourhead/				
social change; natural disasters	**Colors of Hope**	**Funding Global Movements for Social Change, IDB**	**Haiti**	
The Inter-American Development Bank delivered art materials to the use of Haitian artists affected by the earthquake of January 12, 2010. The materials were collected and purchased by the IDB in Washington DC, through a campaign called 'Colors of Hope' As a part of the campaign, the IDB mobilized a group of Latin American and Caribbean artists living in Washington, DC, to lead participants in a collective painting session at the Bank's headquarters as a show of solidarity with Haiti.				
community arts	**Connection Barents**		**the Barents area**	
The four Nordic Art committees NordScen, Nordbok, Nomus and NIFCA; Arts Council Norway; The Barents Secretariat; Ministry of Foreign Affairs, Norway; The Freedom of Expression Foundation; Finnmark County Authority; Sør-Varanger Municipality.\nThe Connection Barents project explores and interacts with the community of the Barents region and the various cultures there, forming new networks and relations between artists and experts working in different artistic fields and places. Connecting Barents' exploration of and interaction with the community and cultures of the Barents Region develops its research along five main areas: the liminal (in-between) zones, emerging economies, the Sami situation, nature and ecology, and border-crossing.				
environment	**Connect-to-Culture**	**Asia-Europe Foundation**	**Asia, Europe**	
The *Connect-to-Culture* programme (2008-11), under the *Arts and Culture* theme and administered by the Department of Cultural Exchange, specifically explores the intersections between the arts/culture sectors and issues of environment and sustainable development through the establishment of dialogue platforms and support to collaborative interdisciplinary projects between Asia and Europe. The support to interdisciplinary projects was funded through *Follow up Projects to the ASEM Dialogue on Arts, Culture and Climate Change 2008*. www.asef.org/index.php?option=com_programme&task=view&id=43 www.asef.org/index.php?option=com_project&task=view&id=710				
social transformation and change	**Crear vale la pena ('It's worthwhile to create')**		**Buenos Aires, Argentina**	**Avina, Culture Institute of the Province of Buenos Aires, Oxy, Aecid (Spanish Cooperation Agency for Development), Hilton, Deutsche Bank, Fondation d'Enterprise Air France, Fundación C&A, Fundación La Nación, Fundación el otro, Cimientos, Cedes, St. Andre's Scots School, University of San Andrés, HSBC, Caritas Argentina, Revista Sophia, Kiel Creartiv, CulturaNación, CulturaSI (Municipality of San Isidro), Government of Buenos Aires, la**

				Maravillosa, Estudio Moltedo, Cultura Actica, HelpArgentina.org, iNadi, Cultural Programme En Barrios
The mission is to 'multiply actions that promote arts education, artistic production and social organisation through the development and monitoring of territorial development, teacher training programs and networking and multisectoral partnerships.' Crear Vale la Pena organises its activities through the Vale la Pena-cultural centres, orchestras, and the capacity building through art + social organisation strategy with setting autonomous youth cultural centres in marginalised neighbourhoods and the formation of more than 5000 young people in Greater Buenos Aires. www.crearvalelapena.org.ar/index.htm				
urban regeneration; local community	**Creative Albania**	**Arts Council of Switzerland Pro Helvetia**	**Albania**	**Schools, Swiss Cultural Programme in the Western Balkans and the Swiss Agency for Development and Cooperation SDC**
Project carried out in 2004 – 2007 in Albania by Pro Helvetia on urban regeneration; cultural potential of the city and its cultural resources. The evaluation was carried out by Charles Landry who also participated in the execution of the project.				
community development	**Creative Partnerships[69]**	**Australia Council for the Arts**	**Australia**	**Local communities**
Creative Communities Partnerships Initiative supports major community arts and cultural development projects of excellence that bring together arts and non-arts partners and have clear outcomes that extend beyond the life of the project. Creative Communities Partnerships support opportunities for Australians to participate in meaningful arts and cultural activities in the places where they live, encouraging innovation and enhancing community wellbeing. Proposals may include a range of diverse but related activities and are for total amounts between $50,000 and $600,000, with a maximum of $200,000 in any one year. The Australia Council may commission Creative Communities Partnerships to address strategic priorities or issues as they arise. The objectives of creative communities partnerships are to: • increase opportunities for individuals and communities to actively participate in excellent artistic practices • deliver innovative community based arts programs with long term outcomes through arts and non-arts partnerships • stimulate innovation across organisations, governments and in communities in the use of the arts to address issues of community well being • undertake effective and appropriate evaluation so as to increase understanding of the contribution of the community arts and cultural development sector. www.australiacouncil.gov.au/grants/grants/creative_communities_community_partnerships				
social cohesion	**Cultura en los albergues ('Culture in the shelters')**	**Ministry of Culture, Colombia**	**Colombia**	**Ministry of Culture, Colombia Humanitaria, Plan Foundation, Colombian Family Welfare Institute**
The project was launched in order to support the psycho-emotional recovery process of the population affected by the phenomenon of Niña. For the second phase of the initiative since July 2011, the Colombian Institute of Family Welfare (ICBF) designed a 'Guide to crisis intervention to people affected by the rainy				

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[69] Text provided by the Australia Council for the Arts.

season', an instrument for psychologists and social workers at local centres and mobile units. ICBF professionals coordinate actions with agencies of the National Family Welfare (SNBF) located in 42 municipalities. The activity includes the implementation of three types of workshops: the recognition of emotional reactions, the management of anxiety and stress, and grief, allowing a comprehensive intervention. The professionals of ICBF are joined by musicians and visual artists, dancers, performing artists, storytellers, literacy advocates who donate their time and expertise to the attention of the affected population in the context of this strategy of the Ministry of Culture.				
environment	**Cultura Verde [Green Culture]**	**National Council of the Arts and Culture, Chile**	**Chile**	**Ministry of Environment**
Initiative of the National Council of the Arts and Culture and the Ministry of Environment to bring ecological thinking to festivals and other framework through creative thinking and the arts. http://culturaverde.cl/				
social cohesion; access to culture of vulnerable groups	**Cultura Viva**	**Ministry of Culture, Brazil**	**Brazil**	**social partners and civil society actors**
The aim of Cultura Viva is increase the accessibility of culture. The objectives of the programme include increasing and ensuring access to the means of enjoyment, production and dissemination of culture. Cultura Viva works in partnership with social partners and civil society actors. The objective is to provide access to common heritage and promote community culture. The main public of Cultura Viva are economically challenged groups; young people; teachers and educational professionals; indigenous and rural communities, and artists, cultural agents, artists, researchers and social activities in the field of social inclusion and cohesion. www.cultura.gov.br/culturaviva/ (in Brazil) http://culturaparaunanuevalima.blogspot.com/ (similar initiative in Lima, Peru)				
education	**Culture agents for creative schools**	**Bundes kulturstiftung (Federal Cultural Foundation) and Stiftung Mercator**	**Germany**	**Schools, education professionals**
The programme aims to ensure that all children and young people have access to art and culture and to make cultural education an integral part of school curriculum. The project includes collaborating between schools and cultural institutions. The project will send 'Culture Agents' to schools where they collaborate with pupils, teachers and educational professionals in order to create a comprehensive, cross-disciplinary cultural education programme and establish long-term cooperative ventures between school and culture institutions. In 2011-2012; 150 schools will participate in the initiative. www.kulturstiftung-des-bundes.de/cms/en/programme/kunst_der_vermittlung/agenten.html				
education; social cohesion; vulnerable groups	**Culture and immigration**	**Organization of Iberoamerican States for Education, Science and Culture, Quito (Ecuador office)**	**Latin America**	**Spanish Agency for International Development Cooperation**

The primary objective is to make immigrant artists known in the Latin American region and raise awareness in the region on the phenomena. The project has resulted in an Educational Guidebook that combines education with arts.

	Culture Naadam	Arts Council of Mongolia, METAA (Korea), University of Arts and Culture	Mongolia	Ministry of Education, Culture & Science, City of Ulaanbator, Korean Business

Nomadic arts festival http://artscouncil.mn/new/

social change	Dance 4 Peace – social change through the art of movement	Dance 4 Peace global movement	Global	www.dance4peace.org/partners.php

Dance 4 Peace is an innovative, global nonprofit that uses movement to inspire young people to be leaders and peacemakers in their communities. The curriculum is a multi-year, progressive, movement-based peace education program that promotes empathy, understanding, mediation skills, anger management, and emotional and civic engagement. Through exercises and activities utilising movement, music, emotions, experiences, and thoughts, students are able to learn emotional and social competencies for peace. Inspired as part of a dancer's Fulbright Scholarship in 2007 in the outskirts of Bogota, Colombia, this civic education program demonstrates the power of corporal expression to change the lives of young people and the communities around them. Participants in the Dance 4 Peace program are empowered to feel confidence and a sense of global awareness as change-agents within their schools and neighborhoods. The Dance 4 Peace curriculum transcends countries, socioeconomic differences, and varying languages and cultures; it is being adapted and implemented in diverse communities and in unique contexts. We connect communities of dance across the globe in order to share best practices and intercultural stories of peacebuilding and violence prevention.www.dance4peace.org/

social cohesion; diversity	DECIBEL – Performing Arts Showcase	Arts Council England	United Kingdom	

DECIBEL is a Performing Arts Showcase supported by the Arts Council England. DECIBEL takes place in Manchester, United Kingdom and hosts Creative Case Symposium, England's leading event for excellent diverse work and the Art Council England's biggest ever discussion on diversity and equality in practice. Showcase is not only about shows but also an encounter of diverse artists and arts professionals

environment	Dialogue on arts, culture and climate change	Asia-Europe Foundation (ASEF)	Beijing (2008)	Danish Cultural Institute (Beijing), China Central Academy of Fine Arts – with the support of the Research Centre for Sustainable Development, China Academy of Social Sciences, China Meteorological Administration, Cultura21, Österreichisches Kulturforum

The Asia-Europe Dialogue on Arts, Culture & Climate Change aimed to examine creative cross disciplinary and intercultural linkages in the dialogue and actions related to climate change. In this search for creative solutions in sustainable development, the dialogue brought together a unique gathering of 50

participants from diverse backgrounds – artists, designers, architects, cultural practitioners, environmentalists and scientists. www.asef.org/index.php?id=462&option=com_project&task=view				
Innovation	**Digital R&D programme**	**Arts Council England**	**UK**	**NESTA and the AHRC national research body**
An opportunity for arts and cultural organisations to partner with those with digital expertise to help them understand the potential of new technologies and develop innovative proposals for submission to this new research fund. Projects should demonstrate how they will harness digital technologies to connect with wider audiences and explore new ways of working.				
Health; youth; social cohesion	**Dunna. Creative Alternatives for Peace**	**Ministry of Culture**	**Cartagena de Indias, Colombia**	**Fundación Granitos de Paz, Institución Educativa República de Líbano**
The objective of the Project was to scientifically test of model of mental health intervention through dance and movement therapy for the management of depression and anxiety in adolescent populations in the underprivileged regions of the country. The pilot program's success prompted the Ministry of Culture to hire Dunna Corporation in 2011 for replication in communities in the Montes de María region and in the cities of Palenque, El Salado, Corinth and Orocue, to promote social fabric construction, identity, and reflections aimed at coexistence and reconciliation.				
health (mental)	**El Caballero de Paris (a play)**	**Serge Sándor and Indira Valdés Ramos, Ordaz Psychiatric Hospital, Community Mental Health Centre at Regla**	**Cuba**	**European Union, La Fondation Accor, Cultures France, Consejo de las Artes Escenicas de Cuba Ministerio de Salud Publica de Cuba, Alliance Française de la Havane, Embajada de Cuba en Francia, Ambassade de France en Cuba, Hôtel Mercure Sevilla, A.E.F.C, Cieg Montero, Havana Club, Injam Production, Éditions Les Cygnes**
A collaborative theatre Project developed by mental health patients in Cuba.				
education	**Education partnerships**	**Arts Victoria**	**Australia**	**artists, schools**
Arts Victoria supports creative collaborations between artists, arts organisations, students, teachers and school communities through the Education Partnerships funding program. These arts in education partnerships deliver excellent artistic and learning outcomes for students, teachers, artists and school communities. www.arts.vic.gov.au/Arts_in_Victoria/Arts_in_Education/Education_Partnerships_Video_Clips				
youth; social cohesion	**Escuelas de rock ('Schools of rock')**	**Department of Citizenship and Culture of the National Council for Culture and the Arts**	**Chile**	
Rock School is a National Program of the Department of Citizenship and Culture of the National Council for Culture and the Arts, its mission is to disseminate				

and promote the development of Chilean Rock cultural heritage of Chilean folk music, strengthening the cultural association of young through processes of formation, management and dissemination of Chilean rock. www.escuelasderock.cl				
new media; digital environments; technology	**Escuelalab.org**		Peru	**Prince Claus Fund, Spanish Agency for International Development Cooperation**
Interactive space that seeks to encourage creative, theoretical and young activists to project their ideas, born of this, to design and construct possible futures in which imagination will address the gap between technology and society. www.escuelalab.org				
intercultural dialogue; peace building	**the Feather project**	**Jacob Soetendorp Institute for Human Values**	**Online**	
A multimedia project that aims to foster intergenerational dialogue and collaboration for justice, peace, and sustainability. It brings together the wisdom of older people, visions of young people, as well as best-practice projects to move from inspiration to action. www.featherproject.org/				
youth; (mental) health	**Festival for Healthy Living**	**Royal Children's Hospital**	**Melbourne, Australia**	**The Royal Children's Hospital Integrated Mental Health Program, Metropolitan & Regional Child and Adolescent Mental Health Services (CAMHS), Mental Health Promotion Officer Network (MHPO) – CAMHS, Catholic Education Office Melbourne, Centre for Adolescent Health, Department of Education and Early Childhood Development (DEECD), Department of Human Services - Mental Health Branch, MindMatters, Neighbourhood Renewal, Office of Housing and Community Building, School Focused Youth Services, VicHealth, Victoria Police**
The Festival for Healthy Living is a mental health promotion strategy addressed to children and young people. Through different actions, the initiative builds capacity in schools and communities for mental health promotion through the arts. www.rch.org.au/fhl/index.cfm?doc_id=3967				
science	**Festival of Conversation for Culture and Science**	**Institute for the Danube Region and Central**	**the Danube region**	**Austrian Ministry for European and International Affairs**

			Europe (IDM)		
The idea of 'flow' is to branch out and open new channels of communication, forming a network among artists and scientists that brings the countries of the Danube region closer together: Austria, Bosnia and Herzegovina, Bulgaria, Croatia, Hungary, Republic of Moldova, Romania, Serbia, Slovakia, and Ukraine. In 2010, the discussions evolved around identity, social responsibility, open / closed spaces, ecological awareness, urban and rural dimensions, consumerism and initiative / solidarity. This led to statements with policy potential and concrete follow-up projects that were presented on the last day of the festival. www.flow-festival.info/					
cultural diplomacy, social cohesion, film festivals	**Film Forward**	**National Endowment for the Arts, implemented by Sundance Institute**	**US (mainly)**	**federal government (Institute of Museum Services, National Endowment for the Humanities, President's Committee on the Arts and Humanities); Sundance Institute, local organisations**	
Film Forward is a program designed to enhance cross-cultural understanding in the US and abroad through filmmakers and their films. Film Forward travels to fourteen locations around the world screening a collection of ten independent U.S. and international films. Filmmakers connect with audiences and open doors to new ideas, stories, and perspectives. Film Forward selects five U.S and five international films to participate each year. Films are selected on the basis of artistic excellence, diversity of story, and the potential to ignite curiosity and promote mutual understanding. Filmmakers travel with their films to present their work, engage in question and answer sessions, meaningful one-on-one discussions, panels, master classes, and workshops. Films are showcased through Embassies, museums, and cultural and educational centers reaching a wide demographic of rural and urban communities. In 2010/11 ten filmmakers from seven countries will visit China, France, Kenya, Morocco, Tunisia, Turkey and Uganda, as well as Arizona, Michigan, Mississippi, New York, Puerto Rico, Tennessee, and Washington D.C. Film Forward is a continuation of its federal partners' commitment to film presentation as a way to examine, reflect, and celebrate diversity, while challenging existing stereotypes, and facilitating cultural dialogue. www.sundance.org/programs/film-forward/					
human rights	**Freedom to create prize**	**Freedom to create**	**Singapore**		
Freedom to create prize celebrates the courage and creativity of artists who use their talents to build social foundations and inspire the human spirit. Artists serve as champions of the freedom of expression essential for strengthening understanding and harmony. They take risks to play an important role as positive change agents. www.freedomtocreate.com/prize					
games; youth	**Game Culture**	**Swiss Arts Council ProHelvetia**	**Switzerland**	**Zurich University of the Arts (ZKDK), Zurich University of Applied Sciences (ZHAW), the International Game Developers Association, Swiss Chapter (IGDA) and the Swiss Gamers Network (SGN).**	
The GameCulture aims at drawing attention to the social, economic and aesthetic aspects of computer games and exploring the characteristic of the genre as a new art form. The programme will run from 2010 to 2012, staging three different exhibitions, a call for projects and a number of panel discussions and conferences. The call for projects has been launched in 2010 and the results will be publicly shown in fall 2011.					

www.gameculture.ch				
environment	**Ghost Forest**	**Angela Palmer**	**Oxford, United Kingdom**	**Arup, Brookfield, Keltbray, Byrne Brother, T. Clarke Building Services Group – supporters: Global Capony Programme, University of Oxford Department of Engineering Science, Environmental Change Institute – Oxford Centre for Tropical Forests, WWF, the Prince's Rainforests Project, John Bitar, Rainforest Concern, Timbnet, Fauna & Flora International, ClimateCare**
Ghost Forest is a major art installation consisting of 10 primary rainforest tree stumps which were brought to Europe from a commercially logged forest in Western Africa. The work is intended to highlight the alarming depletion of the world's natural resources, and in particular the continued rate of deforestation. Ghost Forest is a carbon neutral project, offset by an environmental initiative through Climate Care (www.jpmorganclimatecare.com/). In 2011 every school child in Oxfordshire will be invited to touch Ghost Forest trees.www.ghostforest.org/				
Youth; education; health; social cohesion	**HighWater Theatre**	**Somebody´s Daughter Theatre Company**, **Gateway Community Health, Victorian Department of Education & Early Childhood Development**	**Victoria, Australia**	**Australia Council for the Arts, Arts Victoria, Annamila Pty Ltd, VIcHealth, the Jack Brockhoff Foundation, the Vincent Fairfax Family Foundation, Dame Elisabeth Murdoch AC DBE, the William Buckland Foundation, the R.E. Ross Trust**
Since 2001, Somebody´s Daughter Theatre has been working in collaboration with Gateway Community Health and the Department of Education and Early Childhood Development on an intensive creative arts-based education program with a small group of rural teenagers in the ´HighWater Theatre´-program. All of these young people are aged between 12 and 18 years, are not in the formal education system and haven't been for some time. Most are or have been homeless or are or have been in Foster Care. The reasons for their precarious situations are predominantly related to histories of abuse and family trauma. The outcomes show significant improvement in social and academic skills and life management. The project received the Australia Council for the Arts 2005 Partners Award for best practice in collaborating with an arts organization on a community project (Part of the text provided by Somebody´s Daughter Theatre Company).				
youth; social cohesion	**Hip Hop and the Defense of Cultural Heritage**	**Ministry of Culture, Peru**	**Lima, Peru**	**Organization of Ibero-American States for Education, Science and Culture**
The project aimed to bring the cultural heritage to the young people through music, specifically hip-hop, To the rhythm of hip hop set out to achieve that				

cultural heritage is no longer a foreign concept and / or abstract for the common teenager becomes part of your everyday vocabulary, creating identity, belonging and therefore caring.				
health	**Hip Hop Stroke Center**	**Harlem Hospital**	**New York, USA**	
The Hip Hop Public Health Education Center at Harlem Hospital was established in response to a need to create innovative and culturally tailored health literacy programs for the Harlem community.www.nyc.gov/html/hhc/harlem/html/services/hip-hop.shtml				
community arts; human rights	**Infecting the City Festival**	**The Africa Centre**	**Cape Town, South Africa**	**Spier Foundation, Old Mutual, The Cape Town Partnership, IFAS (French Institute of South Africa), Pro Helvetia, British Council, The Royal Netherlands Embassy, La Mama Theatre (Australia) and Greg Simmons Hire**
Previously known as the Spier Performing Arts Festival which had been in existence for 11 years, ITC was re-positioned in 2008 as a site-specific urban festival. The objectives are to stimulate a culture of outdoor, inner-city performance art and promote the skills of local artists, giving them a platform where they can be challenged to create high-end, provocative, boundary-pushing performances in public spaces. Each year the festival has a different theme, for example in 2009 the theme was 'Home Affairs' as reference to displacement and immigration, with 25 artists from 10 countries www.infectingthecity.com				
environment	**Jalan Jati (Teak Road) or the Secret Lives of Forest Products**	**the Migrant Ecologies Project**	**Singapore**	**artists and scientists**
The Migrant Ecologies Project is embarking upon a three-year (2010-2013) interdisciplinary research collaboration involving artists and scientists from Singapore, Indonesia, China, Australia, France and the UK. The preliminary results of this collaboration will be launched in a touring exhibition in 2011 (the UN International Year of Forests) entitled Jalan Jati--The Secret Lives of Rainforest Products. (Jalan Jati is the Malay for 'Teak Road'). The exhibition traces the historic, material and poetic journeys or 'secret lives' of a teak bed purchased in 21st century Singapore back to the site in the region from which the teak tree originated with the help of DNA timber-tracking technology. www.migrantecologies.org				
development; social cohesion	**Je Danse Donc Je Suis**	**Africalia**	**Africa**	**DonkoSeko (Mali – www.donkoseko.org), CDC La Termitière (Burkina Faso www.cdc-latermitiere.org) + social partners: Anerser (www.anerser.blogspot.com), RIOEV (www.reseauoev.org)**
EU-funded dance training project destined to street kids and orphans, where professional dance institutions collaborate to strengthen results with social care institutions www.africalia.be/nl/je-danse-donc-je-suis/				

education	**Kali-Kalisu – an Arts Education Teacher Initiative**	**India Foundation for the arts**	**India**	**Goethe-Institut/Max Mueller Bhavan, Bangalore**
https://sites.google.com/site/kalikalisu/home				
	Knowledge Transfer Partnership	**Acme Studios**	**London, United Kingdom**	**Central Saint Martins College of Arts**
In January 2010, Acme Studios and Central Saint Martins College of Art and Design, University of the Arts London, were awarded funding to embark on a two-year Knowledge Transfer Partnership to enable discussions about the role and form of the artist's studio to be explored in greater depth. KTPs are part government-funded projects that help businesses to improve their competitiveness and productivity through the better use of the knowledge, technology and skills that are available within the UK University's knowledge base. In this instance Acme's 'product' is its provision of affordable non-residential studio space for fine artists, and this is the first time fine art practice has been the subject of a KTP. What also makes this KTP exceptional is that graduating students of the knowledge-base partner, the university, represent potential end users of the company's product i.e. the studio. This serves to enhance mutual benefit and reinforce the partners' commitment to achieving the best possible outcomes. The project has not only developed strong and beneficial links between both organisations, but it has also opened up new possibilities to create multi-dimensional collaborations - with property developers involved in regeneration, architects, policy developers and researchers in other institutions. These collaborations are now leading the team towards significant innovations and commercial development. www.acme.org.uk				
social cohesion	**La cultura como espacio de cohesion social y prevención de violencia ('Culture as a space for social cohesion and prevention of violence')**	**Technological University of Panama (I+D in culture)**	**Panama**	**UNDP, National Culture Institute, USAID, Embassy of USA, Embassy of Mexico, Secretary of Culture, Tamaulipas, Pepsi, Medcom, Movement Nueva Generación,**
The project provides conceptual and methodological elements to support initiatives to create policies to prevent violence through the creation of an academic setting, institutional and experiential knowledge that enables exchanges of experiences and actions related to national and regional culture in the service of improving the living conditions of youth in vulnerable neighbourhoods as part of a meeting. The objectives are to train and strengthen socio-cultural groups to develop cultural and creative activities for social inclusion and prevention of violence in areas of social exclusion; destigmatise young people through the media by providing a contextual analysis of the national and regional situation and issues relating to violence prevention in high risk neighbourhoods.				
social cohesion	**La Maison des Savoirs ('The house of knowledge')**	**ATD Quart Monde Wallonie**	**Belgium**	
La Maison des Savoir aims at making culture accessible to everyone through the cultural, information and training activities. www.atd-quartmonde.be				

social cohesion; people with disabilities	Letras en luz ('letters in the light')	Writers Victor Ronquillo and Felipe Garrido / Culture Secretariat of the Federal District Government	Mexico City	Infomex, INICIO, Chilanguía – Ciudad de la Cultura, Código DF, Fundación Cultural de la Ciudad de México, Prepa Sí
A reading programme 'Words/letters in the light' for the blind and visually impaired population of Mexico City. The project aims to encourage and promote reading in visually impaired people and to generate opportunities for emotional, cultural and professional growth. The action has so far directly benefited over 1350 people. 'Letters in the light' forms part of a programme of the Culture Secretariat of the Federal District Government to promote reading habits. The Secretariat states that '*to promote reading habits is a social responsibility and therefore a state obligation*'. The aim is to increase reading of all social groups through five programmes (reading in the metro, Mexico City Book Club, Target Audiences, Travelling Book Sale and Book Auction). 'Letters in the light' joins other specially targeted projects such as Words in Flames (reading programme for fire-fighters), Words on Guard (reading programme for policy officers), Al pie de la letra ('to the very letter' – a programme carried out in units that work in the field of prevention of domestic violence) and Prepa Sí for young people.				
development	Líderes culturales ('Cultural leaders')	Fundación Visión Cultural ('Cultural Vision Foundation')	La Paz, Bolivia	Spanish Development Agency for International Cooperation, the Embassy of the Netherlands
Since 2008 the Cultural Vision Foundation, with support from international cooperation and its own resources, has developed the Cultural Leaders Program. This program aims to train, specialise and provide sustained support to cultural leaders from different socio-cultural sectors. The objective of the programme is to promote cultural activity, linking this to development processes faced by the country. www.rebocultura.net/				
citizen security; education	Life's No Picnic on the Streets	Depaul Ireland Services (institution) Paraic McQuaid (artistic director)	Dublin, Ireland	artists, Depaul Ireland
The project is a collaboration between artists and service users within the Depaul Ireland services. Depaul Ireland is a fresh and dynamic cross border charity which offers homeless and disadvantaged people the opportunity to fulfil their potential and move forward towards an independent and positive future. Depaul Ireland is part of Depaul International; a group of charities working to support homeless and marginalised people around the world. There are around 20 paid artists and 20-30 volunteers working on the project each year. The artists work in collaboration with service users during 5 weeks of workshops during the summer months. The resulting artworks are exhibited or performed at Electric Picnic music festival in September. From the 40,000 festival goers the Project has an audience of over 6000 people who come to see the artist' work specifically over the course of the weekend of the festival. The project is funded through private philanthropic support of Electric Picnic music festival (€20,000), public financial support from local authority of Dublin City Council (€3000) and a number of private and public benefit in kind supports.				
land use; health	Metabolic Studio	Lauren Bon/the Annenberg Foundation	Los Angeles, USA	
Metabolic Studio multi-disciplinary study of issues related to culture, sustainability, and health. The Metabolic Studio emerged from *Not A Cornfield*. *Not A Cornfield*, an art action that dramatically transformed 32 acres of brownfield just north of downtown Los Angeles to a green field over a single agricultural				

cycle, through the creation of, among much more, a living sculpture in the form of a field of corn. There are three distinct arenas within the Metabolic Studio: *Farmlab*, which is dedicated to the preservation of living things in often-hostile urban environments ; *Chora*, which supports intangibles that precede creativity; and *AMI* - the Association of Marginal Institutions. Farmlab is a short-term multi-disciplinary investigation of land use issues that are related to sustainability, liveability and health. Farmlab aims at fostering community involvement and change from art and culture with emphasis on land preservation. www.annenbergfoundation.org/				
youth; social cohesion; social change	**Movida Joven**	**National Institute of Youth**	**Uruguay**	**Ministry of Education and Culture, Ministry of Social Development**
Movida is created and managed by the Secretary of Youth of Montevideo, Uruguay. It is a multidisciplinary artistic event that annually reunites more than 5000 young artists and 55000 participants. The idea of the event is to foster the access of young people to art, offer opportunities to young artists, strengthen social inclusion and sense of identity, and interaction. www.juventuf.gub.uy/core.php?m=sc&sc=ODQ=				
health	**Museu do Imagens do Incosciente**	**Nise da Silveira**	**Rio de Janeiro, Brazil**	
The Museum of Images of the Unconscious originated in the workshops of painting and modelling of the Section of Occupational Therapy, organised by Nise da Silveira in 1946 at the Pedro II Psychiatric Centre. It turned out that the production of these workshops was so abundant and has generated such great scientific interest, and has proved such usefulness in treating psychiatric patients, that painting and modelling have taken on a special position. www.museuimagensdoinconsciente.org.br/index.html				
youth	**Myrsky ('Storm')**	**Finnish Cultural Foundation (until April 2011), currently the Finnish Foundation of Children and the Youth**	**Finland**	**Finnish Ministry of Education and Culture, Huhtamaki (private corporation)**
A program originated by the Finnish Cultural Foundation to support access to art and creation for young people. The project involves professional artists that help young people to create art on their own terms. More than 14000 young people and 83 professional artists have taken part in the program.				
environment; education; community development	**Narrogin Creek Revitalisation Project**	**Community Arts Network Western Australia**	**Western Australia**	**the Town of Narrogin, PEEDAC/NOW Green (training organization)**
The Gnarojiin Creek Revitalisation Project is the result of an innovative environmental arts partnerships between Community Arts Network Western Australia, the Town of Narrogin and PEEDAC/NOW Green. The project provided local Indigenous and non-Indigenous young people with accreditations in Conservation and Land Management through their involvement in the public art project. The participants, aged between 17 and 24, have revitalized the creek by installing bush poles with ´Noogar´ carvings and paintings of native animal and plant designs; created a rainbow serpent sculpture and Noongar seasons themes public seating. The team also cleared a degraded and weed infested part of the creek and created a new public walkway and seating area. This project continues with stage 4 planned for early 2012. The project helped breathe life into the waterway, which has great cultural significance to the Noongar community and cuts through the Centre of the Southern Wheatbelt town of Narrogin. www.canwa.com.au/what-we-do/aboriginal-programs/southern-wheatbelt/				
community development	**Neighbourhood Renewal**	**Penrith City Council**	**Penrith, Australia**	
The Neighbourhood Renewal Program is a multi-disciplinary initiative of Penrith Council spanning community cultural development, community engagement				

and local enterprise and training development. Key outcomes include the active participation of local residents in place-making projects empowering the community to directly inform the practice of renewal in the place where they live. One of the elements that form the process s the Magnetic Places Grants Program that have a 'place-making' focus and support artists and residents to work collaboratively to activate local gatherings and public spaces. The Neighborhood Renewal Program includes other elements like the Artist + Community Toolkit Series, Corner Interactive and Neighborhood Stories. http://neighbourhoodstories.net.au/the-people/

science; new media	New Media Initiative	Canada Council	Ontario, Canada	Natural Sciences and Engineering Research Council of Canada (NSERC)
From 2002 to 2009, the Canada Council partnered with the Natural Sciences and Engineering Research Council of Canada (NSERC) in exploring the range and potential of new media. The *Canada Council / NSERC New Media Initiative* promoted collaboration; it linked artists, scientists and/or engineers to combine creativity with the development and application of new technologies and knowledge. The objectives of the *Canada Council / NSERC New Media* were to: '*promote art/science creation research that leads to the development of high quality artwork and sound science; promote integrated research methodologies, processes and outcomes that are of benefit to Canada and Canadian society; encourage and support eligible artists and scientists/engineers to collaborate in areas of mutual interest, and to foster mutual understanding among the disciplines and sectors and facilitate innovation, knowledge transfer and cross-disciplinary influence among new media artists, scientists and engineers.'* The program was jointly administered with each partner providing funds and administrative resources for multi-year projects. Applications were assessed by a cross-sectoral jury: the Council's jury evaluates artistic merit, whereas the NSERC jury assessed the scientific merit and the jury as a whole looks at the partnership.				
business	New Patrons	Fondation de France	France	
The New patrons program was created in 1993 in order to encourage the citizens to commission works of art that would meet public needs and find resonance in the community. The collaboration is based on the relationship between the artist, the citizen and the cultural intermediary appointed by the Foundation de France. www.newpatrons.eu/media_downloads/manifest_en.pdf				
biomedical science	Not My Fault	Theatrescience	United Kingdom / global	Wellcome Trust, the Arts Council of England; scientific community
Not My Fault aims at creating six new pieces of theatre about genetic variation and health. Performances form the basis of public engagement discussion events and will be published and made available on-line. Beginning in 2009, the project aimed to stimulate debate and awareness around issues of genetic predisposition by creating new theatre for a new and unexpected space. It also incorporated education projects with Ridgeway School in Plymouth and Peninsula College of Medicine and Dentistry (PCMD). The objectives included bringing together scientists and artists on an equal footing and making them collaborate in developing plays with emphasis on biomedical science; engage the public with the science of genetics and its impacts and to work with innovative forms of learning to engage school pupils, particularly those at risk of exclusion. Besides of the performances, the activities included a three-day workshop in 2010 at the Eden Project which resulted in the development of three plays as well as support to three young writers from the South West to create pocket-sized pieces that were performed at the Eden project in November 2010. Also, in November 2009 another workshop took place with five scientists and clinicians, eleven writers and the Theatrescience team on plant genetics, GM crops, the law and genetic medicine, genetic medicine and health care provision, and genetic medicine and general practice. An evaluation report for the project was prepared by Dr. Jessica Mordsley. www.theatrescience.org.uk/ee/index.php/projects/view/not_my_fault/				
community	Our Town	National Endowment for	USA	federal government, local

development, creative placemaking		the Arts		government and arts and design organisations
In July 2011, the National Endowment for the Arts (NEA) announced the inaugural round of 'Our Town' funding, totalling $6.575 million in grants to 51 communities in 34 states that have created public-private partnerships to strengthen the arts while shaping the social, physical, and economic characters of their neighbourhoods, towns, cities, and regions. Grantees will implement projects that invest in the arts and smart design to enhance the quality of life and to promote the distinctive identities of communities. Our Town creates partnerships among local governments and arts and design organisations to strengthen the creative sector and help revitalise the overall community. The Our Town grants range from $25,000 to $250,000 and represent a range of rural, suburban, and urban communities with populations ranging from just over 2,000 people to more than 8.2 million people. More than half of the Our Town grants were awarded to communities with a population of less than 200,000, and seven to communities of fewer than 25,000 people. Grants were awarded for planning, design, and arts engagement projects that strengthen arts organisations while increasing the liveability of communities across America. By requiring a partnership between local government and an arts or design organisation, Our Town encourages creative, cross sector solutions to the challenges facing towns, cities, and the arts community. http://arts.gov/news/news11/Our-Town-announcement.html				
community development; tourism	**Patrimoine et Aunomisation des Populations Locales**	**Ecole du Patrimoine Africain - EPA**	**Benin and Togo**	
The project deals with promotion of local food preparation as a form of cultural tourism in the border region between Benin and Togo. The project aims at benefiting local communities from tourism through local food and culinary tradition. Through economic benefits the community gains in the level of life, income and participatory processes.				
social cohesion	**PIM – Programa Integração pela Música**		**Mendes e Engenheiro Paulo de Frontin, and Vassouras (Brazil)**	**Vereadores City Council, Churrascaria 393, Sta Rita State College, State Government of Rio de Janeiro, Federal Government (Culture points – Culture Programme), Municipal Government of Vassouras and Mendes, Judiciary of the State of Rio de Janeiro, Court of the State of Rio de Janeiro, Restaurantion and Hotel Community of the region, CSN, Hotel fazenda Galo Vermelho, Hotel Santa Amália, São Fernando Institute, Hotel Mara Palace, Varanda restaurant, Sesc Rio, UNIMED, University Severino Sombra, Viação Normany, Viação Progresso**

The objective is to promote social integration and enchantment, the mobilisation of community action, cultural, educational and social policies and the encouragement of ethnic-racial relations are positive marks of this program, which has been operating for eight years. The program provides elements for the socio-economic development of the Vale do Paraíba Fluminense, contributing to the formation of citizens aware of themselves, each other, the reality around them and their processing capacity. www.pim-org.com/index.php				
Artist communities; cooperation	**Place.Time.Play: Contemporary Art from the West Heavens to the Middle Kingdom**	**Shanghai International Culture Association, Institute of Visual Culture (China Academy of Art)**	**China and India**	**Hanart TZ Gallery, Moonchu Foundation, Verdant Foundation, The Peninsula Shanghai, World Culture Organization, Pinnacle Group Co Ltd, Indian Council for Cultural Relations**
The project underlines discussion between artists in China and India in order to challenge historical stereotypes and foster cooperation. http://westheavens.net/en/place-time-play/				
social / digital inclusion	**Plan Ceibal**		**Uruguay**	**Schools, education professionals**
The Ceibal Plan seeks to promote digital inclusion, to reduce the digital gap as compared to other countries, as within Uruguay, in order to enable a stronger and better access to education and culture. www.ceibal.org.uy				
social cohesion	**Pontos de Cultura**	**Ministry of Culture, Brazil**	**Brazil**	
Pontos de Culture' are entities or cultural centres that are recognised and supported financially and institutionally by the Ministry of Culture to develop actions of socio-cultural impact in their communities. They don't have a single model, activity or program. A common feature is the mainstreaming of culture and shared management between government and community. www.cultura.gov.br/culturaviva/ponto-de-cultura/				
education; intercultural dialogue	**Portal of Intercultural Dialogue**	**the Arts Institute**	**Ontario, Canada**	**Czech Ministry of Culture**
The *Portal of Intercultural Dialogue* originated in 2008 as a part of a national project Together Across Cultures; the portal served as the main communication channel of the year. The portal remained and its main aim is to create an open platform for the non-profit sector and its activities in the field of culture and education focused on the topic of intercultural dialogue that contribute to solution of the aims of migration and integration policy in the Czech Republic. The portal is an open forum that offers space for discussion, publication of opinions, commentaries and promotion of events by organisers. The portal uses presentation of cultural, artistic and educational activities for the support of integration of foreigners and the Roma community. The portal reflects the European framework and it maps activities in the EU and other member states (strategy, examples of good practice, European networks etc.). www.mezikulturnidialog.cz				
citizenship	**Prêmio Interações Estéticas – Residências Artísticas em Pontos de Cultura**	**FUNARTE**	**Brazil**	**Secretariat for Cultural Citizenship, Ministry of Culture**

Each year, more than 100 artists stay in artistic residencies within Points of Culture, which is a structure created by the Ministry to develop widespread social-cultural activities among Brazilian urban and rural communities. Each point of culture has a different vocation, varying between environment, social change and security, education, traditional and popular cultures, digital art and many others. The award promotes exchange between them and also between different actors in society and the cultural sectors, ensuing high level artistic training and education activities, including theater, dance, music, visual arts or integrated initiatives. The main goal is to promote experimentation and critical thought through the displacement of the artists from their original places and return it to the communities www.funarte.gov.br/interacoesesteticas.				
Environment	RedConeccion	Fundación Energías Verdes	Bogotá, Colombia	
'RedConeccion is a project of civic culture that developed by Fundación Energías Verdes (Foundation of Green Energy) from the community and for the community. There were several campaigns to raise public awareness about environmental issues Bogota and also open calls for plastic and performing artists. All material was recycled. Also part of the project was to restore public space as a space for the citizenship and extend art and culture practices to parks.				
environment	RETHINK – Contemporary Art and Climate Change	Alexandra Institute		Nordic Culture Fund, the Branding Denmark Fun, the Municipality of Copenhagen, Danish Arts Council (visual arts council)
RETHINK is an art project that thematises climate change through Nordic and international contemporary art. The project consists of a large art exhibition that presents works by Nordic and international contemporary artists working at the intersection of arts, climate change, culture and technology. www.rethinkclimate.org/				
children	Rum för barn ('A room for children')	Kulturhuset, Stockholm	Stockholm, Sweden	Municipality of Stockholm, Arts Council
A specially designed library for children on the 4th floor of the 'Culture House' of Stockholm where children can read, paint, listen to a story or sing. The library has a dedicated art zone for children and books available in many languages. The three rooms are especially designed for children of different ages, with different physical needs and abilities. i.e. find hideaways, hammocks where they can lie and read peacefully and spaces where they can create and learn about art.				
health	Sana, Sana…Leyendo una plana	Mexico City Health System	Mexico City	Xoco General Hospital, General Hospital Ticoman Enrique Cabrera General Hospital and General Hospital of Iztapalapa, Ministry of Health
Programme of reading aloud and reading clubs established in the Hospital System of Mexico City with more than 778 activities that have benefited more than 103 000 people, including patients. An agreement has been signed with the Ministry of Health to expand the programme throughout the system. www.cultura.df.gob.mx/index.php/component/content/article/68-fomento/148-sanasana				
social	SEAS			European Commission, the Swedish

				Institute, the Ministry of Culture and the Romanian Cultural Institute, the City and Region of Odessa and the European Cultural Foundation

SEAS was a major European platform for intersecting arts with other sectors of society. The primary focus was the creation and distribution of interdisciplinary artworks on a transnational basis. Cultural operators, artists, public officials and scientists were connected in a four year long multi-lateral cooperation stretching from the North Sea to the Black Sea. The Project was evaluated by Lidia Varbanova and Dragan Klaic. More than 20 new artistic productions that were presented in the format of travelling festival with event in 17 harbour cities and coastal towns
www.seas.se

poverty reduction	**Servicio País Cultura**	**National Council for the Arts and Culture, Chile**	**Chile**	

A new program developed in partnership between Fundación para la Superación de la Pobreza ('Foundation for Overcoming Poverty') and the National Council for Culture and the Arts, aimed at 'strengthening the capacities of access, cultural creation and local entrepreneurship in slum or in situations of economic vulnerability and isolation.' It is implemented by 96 young professionals, who, thanks to the strategic partnership with 48 municipalities, access to information and networks in each local government. Thus, the program does run in 80 vulnerable districts and towns throughout Chile. The work involves three strategic pillars or components: First is the artistic travelling exhibitions that seek to promote access and dissemination, and is manifested in homes, clinics and cultural committees. Second, training and education are the mechanisms to deliver to both regional service professionals, such as neighbourhood leaders, and municipal cultural officials, tools and skills in cultural management. The third component is related to the development of cultural projects, the result of a participatory process that manifests the artistic and cultural interest of the community, and also summarises the work done for a year over the previous axes.
www.consejodelacultura.cl/portal/index.php?page=seccion&seccion=1555

health	**SINEM – String and Percussion Orchestra**	**National System of Musician Education (SINEM)**	**San José, Costa Rica**	**Children's Hospital, San José, Ministry of Culture and Youth**

Education in Music for chronically ill children. SINEM special programmes serve a population with special needs through initiatives such as Music with Accessibility (people with special educational needs) and Growing with Music (musical education in CEN CINAI Care Programs and Priority).
www.redcultura.com/editorial/2007/09noti/070615noti.php

science	**Smash Palace Collaboration Fund**	**Creative New Zealand Toi Aotearoa**	**New Zealand**	**Ministry of Research, Science and Technology (MoRST), Creative New Zealand**

Smash Palace Collaboration Fund gives New Zealand artists and scientists the opportunity to work together on projects that bring their two disciplines together. Smash Palace Collaboration Fund was recently recognised as a leading initiative in the public sector, winning the State Sector Category at the 2004 BearingPoint Innovation Awards. □□Last year's pilot fund supported three projects, which involved a virtual reality children's picture book, a web-based performance venue and a work portraying social and environmental interconnections in the Motueka River catchment. The term 'Smash Palace' refers to the panel beater's shop in the New Zealand film of the same name. MoRST and Creative New Zealand chose the title because they wanted to convey the fact

	that artists and scientists are passionate people, who bring their own dreams and expectations to the collaborative process. This process can involve creative collisions that ignite ideas to achieve extraordinary and unexpected results. www.creativenz.govt.nz			
	Špalíček	**Arts and Theatre Institute**	**Prague, Czech Republic**	**City of Prague**
The concept of the project was inspired by a successful foreign project Rhythm is it! (Berliner Philharmoniker, conducted by S. Rattle in cooperation with a choreographer R. Meldoom). The core of the approach lies in common work of top professionals and young students of the field of dance with children without training and motivation, on a valuable artistic project connecting contemporary dance with live orchestra and choir interpretation. It is not a common methodology when professionals prepare children but it is a collective artistic work and achievement of people of different age, training and motivation with a final representative public performance. This methodology has been repeatedly proved abroad in pedagogical and psychosocial way and it enriches and motivates all the people who take part in it. It also supported the practice of introducing dance to schools as effective artistic activity for bringing up children and teenagers. Concerning the anniversary of the composer B. Martinů, suitable parts of his composition Špalíček have been chosen. Choreography that takes into account motional possibilities of the members without restriction of artistic qualities has been prepared by Eva Blažíčková, the director of the Duncan Centre Conservatory. Children from Prague basic schools were chosen for cooperation, partly children of immigrants or socially weak children who do not have the possibility to attend Basic artistic school (Prague districts 3,4,5) in total about 150. These children, in combination with educated and professional dancers, have been working since February 2008 under the guidance of teachers from the Duncan Centre Conservatory. http://spalicek.eu/o_projektu&lang=en				
education	**Stanley Park Environmental Art**	**Canada Council for the Arts; artists John Hemsworth, Peter von Tiesenhausen, Shirely Wiebe, Tania Willard, Davide Pan, T'Uy'Tanat Cease Wyss**	**Vancouver, Canada**	**Vancouver Board of Parks and Recreation, Stanley Park Ecology Society, Community Arts Council of Vancouver, City of Vancouver, Canada Council for the Arts, BC Arts Council, Vancouver Foundation, 2010 Legacies Now, Province of BC, National Museum of the American Indian, NMAI Indigenous Contemporary Arts Program**
The Stanley Park Environmental Art Project was born out of a desire to respond creatively to the windstorm that devastated the park on December 15, 2006. Through a juried process, four artists/artist teams were selected to create works employing environmental art practices that would either leave the landscape unharmed, or produce an ecological benefit, by using only natural materials and with sensitivity towards the habitat of the plants and animals of the park. Envisioned as a collaboration between artists, ecologists, park stewards, environmental educators, and the very ecology of the park itself, this two-year art project started with the creation of ephemeral works in the summer and fall of 2008 and was completed with the installation of the semi-permanent works in summer 2009.				
citizen security; social cohesion	**Talking to Byron**	**National Youth Theatre**	**London, United Kingdom**	**Home Office, the Metropolitan Police, Be Safe**
Talking To Byron was a knife crime prevention project run by the National Youth Theatre. Talking to Byron was launched in March 2009 as a brand new				

education programme for schools and Pupil Referral Units. The programme sets out to explore some of the complex underlying issues around young people and knife crime through the process of making theatre. Creative Assistants devised a performance and workshop to tour to schools around London. This year National Youth Theatre is delivering a similar project in Birmingham, funded by the Equalities & Human Rights Commission. www.nyt.org.uk				
gender; social cohesion	**Territorios de Cultura para la Equidad ('Territories of Culture for equity')**		**Mexico City**	**Spanish Agency for International Development Cooperation**
Territories of Culture for Equality is a non-profit citizen group, with the object to facilitate the exercise of cultural rights, the enjoyment of the arts and creative cultural expressions through a model participatory intervention in connectivity with artists, civic organisations, government academic and cultural institutions. The primary target group of the work have been women who live and / or work in the Historical Centre of Mexico City. www.territoriosdecultura.org.mx				
	Thinking Room	**Arts Council England**	**London, United Kingdom**	**Birkbeck College, University of London, A New Direction**
Intersection of the arts and education sectors working strategically across London to provide opportunities for young people to access the best of arts and culture. http://thinking-room.org/about/				
education; gender discrimination	**Tusema Project**	**National Arts Council of Tanzania**	**Tanzania**	**Schools, education professionals**
Tuseme programme was mainstreamed in the educational system of Tanzania after being termed as 'best practice' and it was also taken outside Tanzanian borders to 13 other countries.				
development	***UNESCO Culture for Development Indicator Suite***	**UNESCO**	**global**	
Research Project on Culture for Development Indicators for country-specific cultural statistics to make evidence-based policies www.unesco.org/new/en/culture/themes/cultural-diversity/convention-tools/				
social cohesion	**VideoArt Postcards**	**Manifesta**	**London, United Kingdom**	**Runnymede Trust and Manifesta with the support of Heritage Lottery Fund, the Department for Communities and Local Government (DCLG) and the Museums, Libraries and Archives Council (MLA), with support from the Association for Cultural Advancement through Visual Art (ACAVA), Forest Gate City Learning Centre and Museum in Docklands.**

Focusing on the links between culture and local history, Video ART Postcards was designed to inspire young people about contemporary struggles against racism and injustice by looking at the legacy of slavery and the abolitionist movement locally. The aims of the project for the young people involved were to: research and explore the colonial past and the related anti-racist heritage of their particular cities and neighbourhoods; learn to express their exploration and interpretation of their heritage research creatively through the use of digital media; produce short video works (or 'postcards') informed by their historical research and personal interpretation of the material. Video artists and historians worked together with teenagers from Newham, London to uncover sites related to racism and anti-racism in the West India Docks area. Each of the young participants produced a personal short video, or 'postcard', depicting their own interpretation of the slave trade. Each participant produced a one-minute film, or 'video art postcard', informed by their learning. This resulted in the production of 33 unique films which were screened at the Museum in Docklands in November 2007.
www.manifesta.org.uk/
www.manifesta.org.uk/our-work/video-art-postcards.html
www.manifesta.org.uk/videos/vap-videos.html

education; community development	**Voices of the Wheatbelt**	**Community Arts Network Western Australia**	**Western Australia**	

Voices of the Wheatbelt is a Community Arts Network Western Australia community arts project occurring across the Wheatbelt in Western Australia. Since 2008 educational arts programs engaging community members and young people in the artforms of photography, filmmaking, storytelling, Australia hip-hop, traditional Aboriginal and contemporary dance as avenues to express their connection to their culture and community. http://vimeo.com/album/1741538
www.canwa.com.au/programs/voices-of-the-wheatbelt/

health	**Western Desert Kidney Health Project**	**Australia Council for the Arts**	**Western Desert Region of Western Australia**	

The Western Desert Kidney Health Project develops and implements a multi-disciplined program to reduce the prevalence of kidney disease and diabetes in ten Indigenous communities in the Western Desert Region of Western Australia over three years. It brings together a range of arts and non-arts partners (including the Wongutha Birni Aboriginal Corporation, the Rural Clinical School of the University of Western Australia, the University of Notre Dame, Heathway, Fullsky, the Department of Health and Ageing, BHP Billiton, Southern Cross Goldfields, Lotterywest and the Department of Culture and the Arts) and provides for a mobile medical team providing early detection and treatment, and community cultural development artists to work with communities in promoting healthy lifestyle and behavioural changes. The Western Desert Kidney Health Project is supported by the Australia Council through the Creative Communities Partnerships initiative.
www.australiacouncil.gov.au/artforms/community_partnerships/news_items/alfie_takes_flight

environment; local community	**Wild Creations Artists in Residence Programme**	**Creative New Zealand Toi Aoteorea**	**New Zealand**	

Wild Creations is the Department of Conservation's Artists in Residence Programme, run in partnership with Creative New Zealand. Each year Wild Creations gives three New Zealand artists the chance to spend six weeks in natural or historical sites to experience the people, stories and challenges of the site, and draw inspiration from their surroundings to use in their work. The three artists are selected by a panel of representatives from DOC and Creative New Zealand. The Wild Creations Programme: provides accommodation and financial assistance for artists to focus solely on their creative work in a natural or

historical setting; encourages emerging and established New Zealand artists to take a closer look at New Zealand's natural and historic heritage; and engages the public in the value of conservation through exposing them to works that have resulted from a residency. www.creativenz.govt.nz/en/getting-funded/find-funding-opportunities/wild-creations-24190146112003/general-info				
health; gender	**Women Create Life (WCL)**	**World Health Organization, Art for Health**	**Global**	
WCL merges the art, design and consumer-markets to generate awareness and resources to improve women's and children's health worldwide, one of the objectives set at the last G8 summit. WCL builds on artistic creativity and drive for global development as well as on innovation in financing international aid. WCL celebrates through art the women of the world who not only give birth to babies but also often generate the conditions that promote life and development in their communities. www.womencreatelife.org/site-html5/home.php				
justice; creative writing; education	**Writers in Prison**	**Arts Council Ireland**	**Ireland**	**Department of Justice, Equality and Law Reform; Prison Education Service**
A partnership programme with the Prisons Service/Department of Justice. The scheme offers writers the opportunity to work with prisoners in prison/detention centres and complements an existing arts and education programme in the Education Units within the prison system. www.artscouncil.ie/en/view_fund.aspx?fid=ef98d634-f385-42bf-a157-09ac34c40ad2				
community development; health; social cohesion	**Yarns of the Heart Noongar dolls from the Southern Wheatbelt**	**Community Arts Network Western Australia**	**Western Australia**	
Community Arts Network Western Australia revived an original doll-making project through the three-year Strong Culture, Strong Community program, almost twenty years after it began. During the first project in 1994, facilitated by textile artist Nalda Searles and Aboriginal artist Pantjiti Mary McLean, the Narrogin community created their first Noongar dolls. In 2010, Nalda Searles and Cecile Williams were invited back to Narrogin, and later Pingelly, to bring the shills to a new generation of Noongar women, boys and girls. This has come together in a final exhibition *Yarns of the Heart* at Westerns Australian Museum, which showcases the dolls created by the Noongar community of the Southern Wheatbelt with accompanying documentary on the history and personal connections of the doll making. The stories of the dolls makers and their unique dolls, encapsulate their strong connection to family, culture and community.				
social cohesion	**Youth achieving results**	**Barbados Ministry of Education**	**Barbados**	
Youth Achieving Results, otherwise known as Y.A.R. is a developmental programme conceptualised by Barbados' Ministry of Education, The Division of Youth Affairs, and the National Cultural Foundation. It provides training in various musical disciplines primarily for unemployed Barbadians 18+ or persons wishing to educate themselves in the creative industries, ranging from Voice Training to Nail Technology. An initiative of the Ministry of Youth and the National Cultural Foundation: This programme trains 'at risk' youth in the arts towards developing skills for the arts market. www.youthaffairs.gov.bb/content/ydp-programmes				
youth	**Youth Theatre Festival**		**Paraguay**	**UNIFEM, Department of Gender Equality**
In the Youth Theatre Festival theatre is the means of social and intercultural dialogue between young people of different environments (urban/rural, Indigenous)				

APPENDIX 3: RESPONDENTS TO THE SURVEYS AND INTERVIEWS AND OTHER CONTRIBUTORS

Arts and culture professionals

- **Stefania Abakerli**, World Bank
- **Alberto Abello**, Ibero-American Laboratory for Research and Innovation in Culture and Development
- **Tade Adekunle,** Keskese Limited
- **Olu Alake**, Equality & Human Rights Commission, **United Kingdom**
- **María Victoría Alcaraz**, San Martín Cultural Centre
- **Jordi Baltà**, Interarts Foundation
- **Anne Bamford,** Engine Room, University of the Arts, London
- **Marisa Benson**, Cultural Heart
- **Ariane Berhoin Antal**, Wissenschafszentrum Berlin für Sozialforschung
- **Heeten Bhagat**, Masalamedia
- **Romina Bianchini**, PROYECTA Cultura Argentina
- **Leonardo Brant**, BrantAssociados
- **Paul Brickhill**, African Synergy
- **Mercia Britto**, Cinema Nosso
- **Birte Brugmann**
- **Dinu Bumbaru**, ICOMOS
- **Lia Calabre**, Fundação Casa de Rui Barbosa
- **Norma Campos,** Fundación Visión Cultural
- **Esteve Caramés**, Barcelona City Council
- **Gemma Carbò**, University of Girona
- **Doris Castellanos**, anthropologist, Colombia
- **Adriana Coloma,** artist
- **Hernan Colina Guerrero,** Venezuela
- **Victoria Contreras**, CLT Consultores
- **Mary Ann DeVlieg,** IETM
- **Mauricio Delfín**, Culturaperu.org
- **Jo Dorras,** Wan Smolbag

- **Edna dos Santos-Duisenberg**, UNCTAD Creative Economy & Industries Programme
- **Cornelia Dümcke**, Culture Concepts, Berlin
- **Nicky du Plessis**, Art Moves Africa
- **Sylvie Durán**, Costa Rica
- **Nancy Duxbury**, Centre for Social Studies, University of Coimbra
- **Arantza Echarte,** Acme Studios
- **María Farfan**, OAS (Organization of American States)
- **Elisa Fuchs**, Fuchs Culture & Cooperation
- **Mónica García**, OEI (Organization of Iberoamerican States for Education, Science and Culture)
- **Ian Garrett,** Center for Sustainable Practice in the Arts
- **Amalia Garzón**, Director for Latin America, Dance 4 Peace
- **Tim Greacen,** Laboratoire de Recherche, Etablissement Public de Santé Maison Blanche
- **Irena Guidikova**, Council of Europe
- **John Hartley,** Difference Exchange
- **Augustin Hatar**, University of Dar Es Salaam
- **Ione Hermosa**, Mestizas. Genero y Gestión Cultural
- **Katti Hofflin**, Kulturhuset Stockholm
- **Elise Huffer,** Secretariat of the Pacific Community
- **Péter Inkei**, Budapest Observatory of Cultural Policies
- **Santiago Jara Ramírez**, IFACCA Latin America
- **Lucina Jiménez**, Conarte
- **Angeline Kamba,** Harare International Festival of the Arts

- **Pilar Kasat,** Community Arts Network Western Australia
- **Key Producers Network** (meeting on 13 October 2011)
- **Lina Khamis**, Bethelem University (int)
- **Ilona Kish**, Culture Action Europe (int)
- **Mate Kovacs**, Observatory of Cultural Policies in Africa
- **Dorothea Kolland**
- **Fabiola Leiva**, Chile
- **Vava Lunabba**, Ministry of Education and Culture, Finland
- **José Antonio MacGregor**, Praxis Gestión Especializada
- **Björn Maes**, Africalia
- **Laura Mäkelä**, Ministry of Education and Culture, Finland
- **Alfons Martinell,** UNESCO Chair, University of Girona
- **Alicia Marvan**, Guapamacataro (int)
- **Christopher McDermott,** ArtsVictoria
- **Paraic McQuiad**, Dun Laoghaire Institute of Art Design & Technology
- **Colin Mercer,** Consultant
- **Mario Merialdi,** World Health Organization, Department of Reproductive Health and Research.
- **Christine Merkel**, UNESCO Germany
- **Patrice Meyer-Bisch**, University of Fribourg
- **Seriki Mojisola**, UNESCO Ghana
- **Cissi Montilla,** Spanish Cultural Centre, Mexico
- **Maurice Mugabowagaunde**, National Museum Institute, Rwanda
- **Pilar Muriedas**, Territorios de Cultura
- **Henry Murrain,** Corpovisionarios
- **Barbara Murray,** Gallery Publications
- **Rupert Myer,** Sidney Myer Fund and Myer Foundation
- **Paul Nagle,** Cultural Strategies Initiative
- **Arturo Navarro**, the Mapocho Cultural Centre
- **Hector Olmos,** Instituto Universitario Nacional del Arte (UNA) de Argentina
- **Jan Osmotherly** (on behalf of Somebody´s Daughter Theatre)
- **Luis Paez**, OEI Ecuador
- **Robert Palmer**, Council of Europe
- **Frank Panucci**, Australia Council for the Arts
- **Jordi Pascual**, United Cities and Local Governments
- **Pavla Petrova**, Arts and Theatre Institute
- **Andrea Polli,** Interdisciplinary Film and Digital Media and ARTS Lab
- **Marta Porto**, Ministry of Culture, Brazil
- **Florencia Quesada**, University of Helsinki
- **Alberto Quevedo**, FLACSO
- **Aviva Rahmani**, ecological artists, Institute for Arctic & Alpine Research, University of Colorado
- **Maryam Rashadi,** Australian National University (ANU)
- **Greg Richards,** Tram-research
- **Patricio Rivas**, consultant
- **Anjali Roberts,** Penrith City Council
- **Sherryl Ryan,** Culture at Work
- **Oumar Sall**, Groupe 30 Afrique, Réseau Interafricain d'échanges culturels
- **Masayuki Sasaki**, Urban Research Plaza, Graduate School for Creative Cities, University of Osaka
- **Miguel Scagliola,** National Institute of Youth, Uruguay
- **Alexandra Schjelderup**, Technological University of Panama
- **Anupama Sekhar**, Asia-Europe Foundation
- **Dora Sequiera**, Freedom Park
- **Qilan Shen,** Art World Magazine

- **Margaret Shiu**, Bamboo Curtain Studio
- **Souindoula Simao**, the Slave Route
- **Alessandro Stillo**, World Event Young Artists
- **Jeff Teare**, TheatreScience
- **Ariunaa Tserenpil,** Arts Council of Mongolia
- **Annie Tubadji**, University of Regensburg
- **Komi Tublu**, National Museum of Togo
- **Mike van Graan**, Arterial
- **Aleksandra Uzelac**, IMO – Institute for International Relations
- **Marion Vargaftig**, Manifesta
- **Anmol Vellani**, India Foundation for the Arts
- **Catalina Velásquez**, Cementerios Patrimoniales
- **Carlos Villaseñor**; CulturaMexico
- **Monika Wagner**, Hunger auf Kunst
- **Michael Wimmer,** Educult
- **Angharad Wynne-Jones**, Tipping Point
- **George Yudice**, University of Miami
- **János Zoltán** Szabó, Budapest Observatory of Cultural Policies

Government agencies
- **Bilel Aboudi,** Ministry of Culture, Tunisia
- **Poul Bache**, Danish Arts Agency
- **Akoulina Connell,** Artsnb: New Brunswick Arts Board, Canada
- **Martin Drury**, Arts Council Ireland
- **Jean Pierre Gahungu**, Ministry of Youth, Sport and Culture, Burundi
- **Anna Ghazaryan**, Ministry of Culture, Republic of Armenia
- **Nick Herd,** Australia Council for the Arts
- **Pius Knüsel**, Pro Helvetia, Switzerland
- **María Mederos**, Ministry of Culture, Cuba
- **Pennie Ojeda**, National Endowment for the Arts, USA
- **Nancy Rampaphorn González**, Consejo Nacional de la Cultura y de las Artes (National Council of Culture and the Arts), Chile
- **Stephen Richards**, Office for the Arts, Department of the Prime Minister & Cabinet, Australia
- **Claude Schryer**, Acting Coordinator, Partnership and Networks Office, Canada Council for the Arts, Canada
- **Calvin Scott**, Creative New Zealand Toi Aotearoa
- **Vivian Nsao Shalua**, National Arts Council of Tanzania
- **Ana Claudia Souza**, Fundação Nacional de Arte – FUNARTE (National Art Foundation), Brazil
- **Kathryn Townshend**, Ontario Arts Council, Canada
- **Amy Turton**, Arts Council England
- **Andrea Wells,** National Cultural Foundation, Barbados
- **Gillian Wood**, BC Arts Council, Canada

APPENDIX 4: SUMMIT REPORT

5th World Summit on Arts & Culture, Melbourne, 3-6 October 2011

'Wrap-Up' by Summit Rapporteur, Professor Brad Haseman

In his 'wrap-up', Brad Haseman reminded delegates that his role was to:

- Summarise the discussion from the first two days and outline some key ideas for POLICY initiatives which will support artists involved in 'creative intersections' while maintaining the integrity of their development and practice

- Not to impose his view of the conference, not to squeeze the summit through 'a single brain', and 'Bracketing Brad'...as much as possible

- 'Harvesting up' through the network of rapporteurs and provide a tentative document for feedback from delegates

He proposed that as delegates leave the Summit, they think and act on:

- Policies

- Personal Pledges

'The Arts are not mere messengers' - A chance for each of us to **Be the Thing** by making a pledge.

He then proposed the following ways to summarise the Summit presentations:

Summary 1: The dynamism of arts and culture in the 21st century

- The creative force which drives artistic and cultural activity always survives and is abiding

- Arts and cultural activities are constantly changing and defy easy categorisation

- In settings of increasing complexity, arts and cultural activities are especially valued because they can produce both polished and confident outcomes AND provisional and speculative outcomes which represent unfinished processes of discovery.

- Art and cultural activities offer multiple methodologies for use

- Applied culture occurs alongside virtuosity, the poetic, the sublime and 'non-utilitarian' beauty.

Summary 2: The skills of 'intersecting'

- Cultural rapprochement means exchanges are marked by equity, mutual respect and just remuneration

- Scale is important and micro is as important as macro

- Build on community knowledges and expertise

- Sit still and LISTEN

- Success will mean others will follow – although remember Samuel Beckett's advice to: 'Try again, fail again, fail better.'

Summary 3: Policy Pressure Points

1. **New arts and cultural practices**
   - Digital drivers
   - Trans-disciplinary networks
   - Heritage and experimentation
   - Arts and cultural organisations exist within a national innovation system
2. **New consumption behaviours**
   - Technology e.g. high speed internet to increase audiences and regional and global reach
   - Counter commercial drivers above all others – exchange dominated by marketing language
3. **New business models**
   - Specific arts and culture value chain analysis: production-transformation-distribution-commercialisation (for micro and macro settings)
   - New investment models
   - Revised IP and legal regimes
   - New economic activity – increased employment, increased artist income, region/city vibrancy
   - New creative teams of artists, scientists and business people
4. **New government relationships with the arts, artists, culture sector and creative industries**
   - Not to be ignored any longer
   - Need powerful and fresh arguments of public good and value – so governments will redirect/restructure an existing spend into the arts and culture
   - Benefits of 'radical cultural inclusion' programs
   - Whole of government approach needed – 'joining up the dots' (Arts Minister Simon Crean opening IFACCA World Summit)
5. **New public funding approaches and structures**
   - Need to reward collaboration across forms, agencies and between arts and sciences
   - Targeted investment to areas of low arts and cultural infrastructure
6. **New educational approaches for working with communities including young people**
   - Disciplinary and Interdisciplinary leanings
   - Linked up learning engaging community, schooling and cultural institutions
   - Dynamic models of preparing arts and cultural workers to work with young people
7. **New training approaches for the arts and cultural sector**
   - Developing skills in building sustainable partnerships
   - International interaction and collaborations to build and sharpen contemporary practices
8. **The Oldest Cultural Expressions on the Planet**
   - Valuing the autonomy, agency and sovereignty of indigenous, first nations people

5th World Summit on Arts & Culture, Melbourne, 6 October 2011
RECOMMENDATIONS FROM THE SUMMIT (the following points reflect feedback from Summit delegates who had the opportunity to discuss and revise the wording)

'Diversity exists; we do not have to create it. We are diverse. Diversity of cultural expression is a fundamental human right.'
From the floor of the 5th World Summit on Arts and Culture we call on IFACCA members and all governments to: **Commit to activating and implementing the spirit and principles of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expression (2005) and deliver on its objectives by making it central to national, state and local cultural policies.**

'Cultural policy is for all citizens, not only for artists.'
From the floor of the 5th World Summit on Arts and Culture we call on IFACCA members and their governments to: **Protect the right of all citizens actively to create and participate in all cultural forms.**

'Citizens and communities must be at the core of all arts and cultural policies and provision.'
From the floor of the 5th World Summit on Arts and Culture we call on IFACCA members, funding agencies and arts organisations to: **Affirm the right, and support and provide for active engagement in the arts so as to realise full cultural citizenship by all members of society.**

'Development is not a neutral, uniform term especially when working across divisions of wealth, power and understanding.'
From the floor of the 5th World Summit on Arts and Culture we call on IFACCA members and their governments to recognise that: **Culture is a not only a tool, ornament, resource and catalyst but the fourth pillar of sustainable development... along with the social, economic and environmental.**

From the floor of the 5th World Summit on Arts and Culture we call on IFACCA members, their governments and cultural institutions to: **Ensure that the autonomy and authority of indigenous life practices remain sovereign to the purposes determined by their diverse individuals, communities and nations around the world. To counteract the slow loss of roots, identities and old cultures, government agencies, UNESCO, funding agencies, cultural and educational institutions must join hands in regaining, reconstructing, reinventing and documenting the ancient treasures, exactly in the place where they are dying.**
Diversity of Storytelling
'You took the children away.
The children away
Breaking their mothers heart
Tearing us all apart
Took them away.'
From 'Took the children away' by Archie Roach

From the floor of the 5th World Summit on Arts and Culture we call on IFACCA members, their governments and artists worldwide to:
1. *Recognise the cultural and social rights of people and communities to self determine their identity; and*
2. *Commit to supporting the ability of all people and communities to express themselves through arts, culture and the power of Storytelling.*

'In that country they do not have a ministry of culture; they have a culture desk in every ministry.'
From the floor of the 5th World Summit on Arts and Culture we call on IFACCA members and their governments to: **Implement cross-portfolio and 'whole of government' strategies to value arts and cultural activities as the great enablers to problem solving and sustainable policy development.**

'Business follows culture…business is attracted to creative people.'
From the floor of the 5th World Summit on Arts and Culture we call on IFACCA members, their governments and artists worldwide to: **Exert influence upon business leaders, decision makers from public and private sectors, and their governments to: ensure that arts and cultural workers are able to engage in the creative economy and support and implement projects and partnerships with the view to foster socio-economic development.**

'Funding bodies behave like relief agencies rather than development agencies.'
From the floor of the 5th World Summit on Arts and Culture we call on IFACCA members, governments and funding bodies to: **Commit to ongoing and open processes of self-examination and critical reflection to ensure that a sustainable infrastructure for arts and culture is developed and maintained in order to support the creation of great art and cultural outcomes.**

'We must construct in the imagination the possibility of a different future with possibilities for beauty and hope.'
From the floor of the 5th World Summit on Arts and Culture we call on IFACCA members, their governments and educational institutions to: **Ensure that the arts and education sectors work together to develop long term strategic cross-sectoral partnerships and make a commitment to develop new systems that reflect the needs of C21st learners.**

'The sector needs a raised profile to attract not just funding but highly skilled workers.'
From the floor of the 5th World Summit on Arts and Culture we call on IFACCA members, their governments and artists worldwide to:
- **Commit to long-term investment in industry and community focussed educational programs to attract, encourage and prepare visionary arts and cultural workers to lead their sector in inspired ways of thinking and new ways of engaging.**
- **Attract young people with a vision for a cultural future to enrich the 'gene-pool' of the arts industry.**
- **Open up the arts community to accept new ways of thinking new ways of engaging with communities and the industry.**
- **Commit to long-term investment in cultural leadership programs and mentorships.**

'Shift thinking – put artists first, not disability.'
From the floor of the 5th World Summit on Arts and Culture we call on IFACCA members, their governments and artists worldwide to: **Adhere to the UN Convention on the Rights of Persons with Disabilities to ensure that people with a disability have equal access and opportunity to engage in all areas of the arts and be connected to their culture, creativity and communities, through access to infrastructure; creativity and leadership.**

'You cannot measure the corners of the human heart'
From the floor of the 5th World Summit on Arts and Culture we call on IFACCA members, research agencies and arts institutions to: **Identify and share serviceable methods for gathering evidence of social, economic and cultural value in order to use that**

evidence to inform decision making by government, companies, agencies, artists and communities.

'There is nothing exceptional about the arts. We too have a carbon footprint.'
From the floor of the 5th World Summit on Arts and Culture we call on IFACCA members, their governments and artists worldwide to: **Commit to developing policies that ensure widespread adoption of environmentally sustainable practices in the arts by institutions, agencies, companies, artists and audiences.**

'You have to let civil society in.'
'Don't do anything political – just do art!' Gallery owner in Malaysia to a subversive artist.
From the floor of the 5th World Summit on Arts and Culture we call on IFACCA members, their governments and artists worldwide to:

- **Be conscious of those things which ensure a civil society and do their utmost to secure, nurture and maintain them.**
- **Protect the right of civil society and protect the right of artists to have a political point of view.**
- **Strengthen the movement for freedom of expression and recognise that all art is political.**

'The murder of an artist is the ultimate form of censorship'
From the floor of the 5th World Summit on Arts and Culture we call on IFACCA members, their governments and artists worldwide to: **Publicly declare their support for the protection of fellow artists and cultural workers who endure hostile circumstances and threat while exercising their right to cultural expression and social activism. Equally, governments globally are obliged to activate legal bodies and civil societies in the protection of artists and their expression.**

5th World Summit on Arts & Culture, Melbourne, 3-6 October 2011
INDIVIDUAL PLEDGES – made by participants at the conclusion of the Summit

- *'My pledge is to continue my work as CCD practitioner, to remain optimistic, hopeful and to always give my heart to the communities I work with. Working with young people gives me the creative freedom I seek and in turn I give them my best and learn from them as they do from me'*
- *'As an emerging leader in the arts, I pledge to engage in deeper international discourse about social, political and environmental issues concerning the arts and to share this knowledge with my peers. As an emerging leader in Australia, I highly value the contribution made by Aboriginal people to the historical documentation of the country and to contemporary artistic development in general. I pledge to support the realignment of authority and autonomy of all decisions about Aboriginal issues to be made by Aboriginal people'*
- *'I pledge to support and honour the artist. Make them the centre and agent of cultural and community change, and growth'*
- *'I pledge to actively work to value the right of the citizen to live a full expressive life'*
- *'I pledge to facilitate others' learning to speak the languages of non-arts agencies'*
- *'I pledge to join a non-arts advisory body to government'*
- *'I pledge to continue my professional development with policy involvement'*
- *'I pledge to, more often, take a step outside the bubble of my own organisational objectives and look at the bigger global picture, in particular recognizing those places where access to create, participate and experience the arts in dangerous or difficult pursuit'*
- *'We pledge to explore "diversity" through developing an intercultural journey between Kangdong-Ku, Korea and the City of Willoughby. This is a last minute gift from the 5th Summit on Arts and Culture. And our journey starts today.'*
- *'La culture et la nature sont deux dimensions complémentaires de l'existence humaine. L'une ne doit pas de développer au détriment de l'autre. Les gouvernements et les autres acteurs culturels doivent planifier leurs interventions de manière à assurer le développement équilibré et durable des deux dimensions de la vie'*
- *'My pledge is to devote my extensive experience in CCD project development to the service of addressing some of the most pressing problems – socio-economic problems as we heard towards an energy descent society'*
- *'I pledge to integrate art in Fiji with all artists and policy people for the betterment of arts and culture. To also work with other Pacific neighbours to strengthen arts and culture'*
- *'I pledge to continue to make art!'*

APPENDIX 5: QUESTIONNAIRE 1

In your opinion, what are the main benefits that art and culture/cultural activities can offer to other sector (or your sector in specific)?

In your experience, what are the benefits and weaknesses of the partnership between artists, creative professionals and professionals of other sectors (interdisciplinary methods, variety of actors, effective results, innovative nature, mutual learning, good receptivity, etc.)?

In your opinion, what are the benefits for funders (public, private, etc.) to engage in art/culture activities in other sectors?

Do you think the currently available funding for this kind of partnerships in your country is sufficient? Is there a need for separate funding opportunities?

Does your organisation have specific policies, programmes or funding schemes in interdisciplinary actions involving art, culture and other sectors? (if yes, could you give an example?)

Have you developed or perform activities (projects, research, art projects etc.) in any of the above-mentioned sector? Which one? (If yes, have you received public or private funding for your activity?)

Can you suggest 1-2 'best practice' examples? If so, could you provide me with further information or indicate where I could find this information.

Can you suggest any other resources that could be helpful in this study (research, articles, policy documents, experts, artists, etc)

Are you willing to be Skype-interviewed in case we need more information?

APPENDIX 6: QUESTIONNAIRE 2

IFACCA D'ART TOPIC 41

Partnerships: support for intersections between the arts and other sectors

With the theme *Creative Intersections*, the 5th World Summit on Arts and Culture 2011 will bring together government and cultural leaders from over 80 countries to explore how artists can give voice to diverse communities and concerns through collaborations with experts in health and well-being, the environment, education, business, new technologies, cultural identity and more.

In preparation for the Summit, IFACCA, in collaboration with the Australia Council, will release a Discussion Paper that will provide a global overview of the issues relevant to the Summit theme.

The research will look at the ways that artists are working in diverse settings (from communities through to the commercial sector) and the nature of partnerships ('intersections') that exist between the arts and other sectors. It will also look at the ways that governments at all levels (local, national, international) initiate, support or influence such relationships through policies or programs. The research may also uncover issues of commonality in arts partnerships or in policy response.

This survey is designed to gather information – projects, programmes and policies – relating to support for partnerships between the arts and other sectors of society. In addition, we would value your insights on budgets, evaluations, outcomes and planning of such experiences.

Similar questions have already been sent to approximately 250 arts and culture professionals around the world and we have conducted personal interviews with 50 of them. These experts have been asked about their participation in partnerships and shared projects, and they have given us many examples of good practices and successful experiences.

IFACCA has already compiled a range of resources, including news items, publications and events, on this topic, available here: www.ifacca.org/topic/creative-intersections/

The Discussion Paper will be made available to survey respondents, IFACCA members and World Summit delegates prior to the opening of the World Summit on 3 October 2011. For further information on the Summit, please visit www.artsummit.org

SURVEY RESPONSES

Once completed, please email your survey to*: a.laaksonen@ifacca.org*
Please note that the deadline for responses is Friday 8 July 2011.

Thank you and we look forward to receiving your input.

QUESTIONNAIRE

Please email responses to a.laaksonen@ifacca.org

Given name:…………………………………………………………………………...

Family name:………………………………………………………………………..

Position:……………………………………………………………………………..

Organisation:………………………………………………………………………..

Country:……………………………………………………………………………...

Website:……………………………   Email: ………………………………………

1. Does your organisation / institution have specific policies, programmes or funding programmes that support partnerships between the arts and culture sector, and other sectors? If no, please go directly to question 11.

    Policies and programmes: Funding programmes:
    ☐ Yes   ☐ Yes
    ☐ No   ☐ No

2. If yes, which sectors (other than the arts and culture) have been supported by your agency through these programmes? Please select all that apply.

    ☐ Health   ☐ Social transformation and social
    ☐ Education   changes
    ☐ Conflict resolution and   ☐ Citizen security or crime prevention
         peaceful co-living   ☐ Environment
    ☐ Social cohesion and   ☐ Poverty reduction and social justice
         integration – minorities,   ☐ Science and technology
         marginalised communities   ☐ Local government and regeneration
         etc   ☐ International aid
    ☐ Diplomacy
    ☐ Other (please specify):

    ....
    ....

3. Could you give one or two examples of the programmes your agency has offered?

4. What type of organisations have been the main partners in these partnership programmes?

[ ]

Please explain how your agency selects the partnerships that are supported.

☐ Arts organisation applies to competitive grants programme
☐ Non-arts organisation applies to competitive grant programme
☐ Partnerships are brokered by agency staff
☐ Other (please specify):
....
....

5. What, in your opinion, are the positive outcomes/benefits of these partnerships (if any)?

☐ Innovation in processes and procedures involved in programmes/projects
☐ Scope of new project partners and participants in arts projects
☐ Effectiveness of results, quality of artistic outcomes
☐ Shared learnings and mutually beneficial outcomes
☐ Well-received by audiences/general public
☐ Other, please specify:
....
....

Please describe these benefits:

[ ]

6. What, in your opinion, are the weaknesses of these partnerships? Please describe.

[ ]

7. Have you carried any evaluations of these experiences/partnerships/projects?
   □ Yes
   □ No

8. If yes, what were the main results of these evaluations? If possible, please provide copies.

9. If possible, please list any case studies and/or resources (including weblinks) that you believe would be useful for IFACCA in the preparation of the Discussion Paper, and to be added to the topic page at www.ifacca.org/topic/creative-intersections/.

10. Can you suggest any project or initiatives that should be included in the IFACCA database on good practices in Creative Intersections? Please provide details and further information.

11. If you answered 'no' in question 1, what in your opinion is the reason that your organisation is not involved in supporting partnerships between the arts and culture and other sectors?

Thank you for your collaboration!