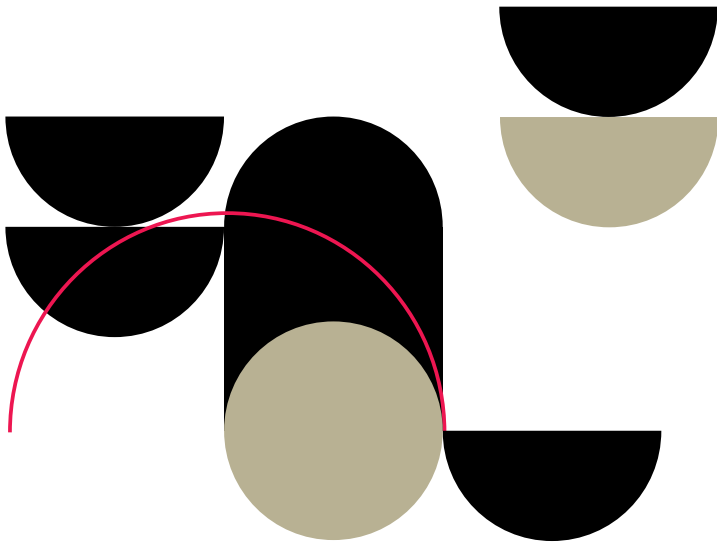




# Careers in the arts: Visions for the future



3	<b>Introduction</b>
7	<b>Making a living from the arts in 2025: reflections for policy</b>
11	<b>The world of work</b> <small>Nadia Danhash</small>
16	<b>Setting the context: expanding professionalism in the arts – a paradigm shift?</b> <small>Kai Lehtikoinen</small>
31	<b>From education to professional practice: are the creative hubs the answer?</b> <small>Joost Heinsius</small>
55	<b>‘Models’ of working in the arts: Artists’ profiles</b>
81	<b>Appendix: Nine case studies</b>
129	<b>Literature</b>
135	<b>Acknowledgements</b>

# Introduction



*The final value of the arts cannot be predicted or quantified; to curtail them on these grounds is to deny the possibility of an unpredictable benefit. The risk of funding the arts offers benefits far greater than the immediate gains of not funding them. The arts link society to its past, a people to its inherited store of ideas, images and words; yet the arts challenge those links in order to find ways of exploring new paths and ventures. The arts are evolutionary and revolutionary; they listen, recall and lead. They resist the homogeneous, strengthen the individual and are independent in the face of the pressures of the mass, the bland, the undifferentiated. In a postmodern world, in which individual creativity has never mattered more, the arts provide the opportunity for developing this characteristic. The investment in the arts is so small, the actual return so large, that it represents value as research into ideas.<sup>1</sup>*

**In 2015, ELIA – European League of Institutes of the Arts was awarded a Creative Europe grant, to co-finance a three-year international project, NXT – Making a Living from the Arts, (in this document also referred to as the NXT Project). Formerly known as NE©XT Accelerator, the NXT Project’s ambitious plan was carried out successfully together with 25 partners spread across 15 countries. This introduction will give a brief overview of the activities that took place in the three years of NXT – Making a Living from the Arts and how these are reflected in this publication.**

NXT – Making a Living from the Arts focused on supporting the career development of emerging artists and on investigating the challenges that creatives are facing in a world of work that is in constantly evolving. The NXT Project also looked into recent developments in the cultural and creative industries, with particular attention to the expansion of creative hubs and their function as education platforms, both inside and outside higher arts education institutions. Through quantitative and qualitative research, the NXT Project deepened the understanding of the ways in which higher arts education institutions and creative hubs are training students, alumni or young professionals to make a living from their artistic practice. Since there are so many possibilities and variations on this theme, the focus was to look at various creative hubs that were set up by arts schools as well as hubs that grew independently.

NEU NOW, Amsterdam’s transdisciplinary art festival became an integral part of the NXT Project. This festival functioned as a trampoline for the career development of exceptionally talented artists, all of whom were recent graduates from ELIA member institutions and its partners’ networks. It was a platform that provided an international and professional environment for the artists to present themselves and their artistic work. In addition to showcasing a cross-section of the contemporary art scene through a programme of exhibitions, performances and talks, NEU NOW could offer the artists more, with support of NXT – Making a Living

---

<sup>1</sup> Tusa, 2005.

from the Arts. The NEU NOW artists engaged in interactive workshop sessions on enhancing their professional skills needed in order to develop their careers in the arts successfully.

After cultivating their creativity in the safe environment of the arts institutions, artists and creatives are often confronted with a business-driven world upon graduation. In many cases, emerging artists seem to face a dilemma: being profitable, financially self-sufficient or fulfilling their artistic ambitions and being true to their values.

As a well-established network of higher arts education institutions, ELIA took on its most natural role in studying this dilemma: facilitating international knowledge sharing between schools, academies and creative hubs in order to compare their experiences in skills and professional development in the arts. The NXT Project tested vocational training methods with the NEU NOW artists and in arts universities in selected cities (Riga, Belgrade and Tirana). During these peer review visits a dialogue on artistic development and professional skills for artists was established with local creative professionals and academics. It became clear that arts educators and creative hub managers share a common goal: to support artists and creatives in developing financially sustainable careers while maintaining their artistic integrity. The need for connecting different stakeholders –artists, arts educators, cultural entrepreneurs and creative hub managers – and capitalising on the potential outcome of such an exchange, especially between arts academies and universities and creative hubs, became evident as the project evolved.

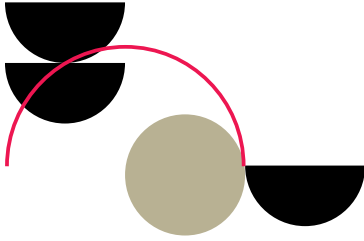
An important step in this direction was taken at the NXT Conference, hosted by the Amsterdam University of the Arts, which gathered over a hundred professionals in Amsterdam on 14-15 September 2017. The diversity of the approach to the topic of the NXT Project became apparent: several higher arts education institutions have become quite active in a change process that involves looking at both curricular and extracurricular activities. Other arts schools and universities are not as yet placing a priority in this area.

This publication includes nine case studies brought together by Joost Heinsius,

which give an interesting snapshot of this diversity. These are stories of higher arts education institutions and how they are dealing with the changing world of work for their students, as well as examples of independent creative hubs which often deal with young professionals. Nadia Danhash and Kai Lehtikoinen, both of whom were deeply involved in the NXT Project activities, reflect on some of the most relevant aspects of how to make a living from the arts from their own professional perspective. This booklet also includes some examples of artists who have found their creative solutions to the dilemma of being financially self-sufficient as well as being true to their values.

Following this introduction, however, we begin with a number of reflections and recommendations for those who make policy.

This project would not have been possible without the support of our 25 partners and their teams who invested their time, energy and budgets to help make this project possible. The members of the project group and management group gave generously of their time and, we are grateful to them. Our thanks go to the authors of this publication, as well as to the funding agencies and sponsors who helped to bring together the matching funding. Last but not least, we thank the European Commission and the Creative Europe programme of the European Union for the opportunity to complete this important work.



# Making a living from the arts in 2025: reflections for policy

The NXT Project established evidence about the hybrid nature of the working reality of artists today: artistic disciplines are cross-fertilized by other disciplines and sectors and vice versa, various practices are combined in a work portfolio and autonomous studio practice often goes hand in hand with curatorial practice, as well as with producing, marketing and social practices.<sup>2</sup> The contexts in which artists' work have expanded in recent decades, relate to 'connectivity', 'crossover effects' and 'expansion' of innovative teams, developers, projects, startups, small and medium-sized enterprises (SMEs) and social partners.

And yet, the full potential of artists, artist-researchers and other professionals in the arts is currently underestimated by the European Union and its member states, particularly with regard to their contribution to sustainable economic growth and societal challenges.

The propositions outlined here express the key impediments of the current general European situation and provide suggestions on how to remove them to boost the valuable contribution of artists to both society and the European economy. These recommendations are based on the research results and the experiences collected through the NXT Project described in this publication. The main aim here is to help European and national policymakers strengthen the structural framework of support for artists to encourage self-employability, entrepreneurship, innovation and connectivity, allowing them to evolve into creative sector leaders and agents of change.

## Context: the creative sector and higher arts education



The creative sector is an important contributor to the EU economy, representing 6.8 per cent of European GDP (approximately €860 billion) and 6.5 per cent of European employment (approximately 14 million people).<sup>3</sup> Artists, artist-

researchers and teaching artists contribute to innovation in the creative sector.<sup>4</sup> And art-educators need support to further enhance the preparedness of creative graduates so that they can play even more relevant roles in society and bring about increased economic impact.

---

<sup>2</sup> More about this in Kai Lehtikoinen "Setting the context: expanding professionalism in the arts – a paradigm shift?"

<sup>3</sup> Benzoni and Hardouin, 2014; UNCTAD, 2016.

<sup>4</sup> And also to other sectors: See Stickle and Clift, 2017; Karkou, Oliver and Lycouris, 2017. Clift and Camic, 2016.

Institutions of higher arts education have an educational and a research responsibility. They also acknowledge a civic responsibility – the often-cited 'third mission' – to meet the challenges faced by our societies. As laboratories, they initiate ideas and developments through new



practices and technologies, innovative pedagogies, fundamental research about and through the arts and crossovers with other academic disciplines. Through this constant transformation (and the integration) of art forms, new ways of teaching, learning and performing research emerge. Using trans-professional co-operation, higher arts education institutions can find solutions to the technical, political, economic and societal challenges our future societies face. Improving the opportunities for artists to make a living from the arts is embedded in this process.

In the current process of European integration, the plurality of higher arts education and its openness to contemporary realities can play a major role to Europe's strategy for smart, sustainable and inclusive growth. Influencing the social and cultural balance between identity and plurality, unification and diversity, within Europe and beyond, is intrinsically linked to emerging new economies. In this respect, artists must be well equipped for employment and entrepreneurial opportunities. Institutions are focusing, in varying degrees, on strengthening the resilience of the individual artist through a multifaceted and hybrid skill set, which she or he can use to generate value in a range of contexts. Consequently, institutions of higher education in the arts require support to enhance their responsiveness to cultural, social and economic change.<sup>5</sup>

---

<sup>5</sup> See Anderson and Priest 2017.

# Propositions



Policy-makers must extend their support for higher arts education, empowering the sector to take full advantage of the ability of artists to generate value in a variety of contexts, as described before. In the European Union and its member states, funding schemes for research and innovation projects should:

## 3. Enable the research-based educational development of higher education in the arts.

This can be achieved by introducing research programmes geared to artistic research and to research on specific methodologies to upgrade educational programmes to meet the needs of the future hybrid working reality.

## 1. Recognize the full expertise of artists and other professionals in the arts and bring them into play in society.

To help artists unfold their potential, the EU should develop funding schemes that acknowledge the full innovative potential of the arts and arts education.

## 2. Enforce the communication of research outcomes such as those produced in hubs and in artist-led knowledge transfer processes.

To ensure that the valuable insights and outputs of EU funded research (e.g. on sustainability or artificial intelligence) reach a wider audience, knowledge transfer processes must involve artists.

## 4. Establish of durable instruments stimulating long-term, sustainable outcomes (i.e., not project-based) which in turn:

Support and finance art students, professional artists and other professionals in the arts to identify and put into practice their economic potential.

Devise and launch arts-based concepts with the capacity to create value in new markets or rather, new and constantly changing economic and social environments.



# The world of work

**Nadia Danhash**

Nadia Danhash

Director, InnovationRCA,  
Royal College of Art

Nadia is an investment manager and business developer who has spent 12 years at the Royal College of Art developing enterprise and entrepreneurship programmes and supporting graduate entrepreneurs. Prior to that she held a number of roles in the biotech sector with senior positions in business development, strategic marketing and general management. At the Royal College of Art, Nadia leads

its enterprise and entrepreneurship centre, InnovationRCA and in this role, she is responsible overall for the development and commercialisation of Royal College of Art Intellectual Property as well as the InnovationRCA Incubator which incubates design-led start-ups founded by graduates of the College. To date she has led investments in 50 companies.

*Good work is part of people's identities. It enriches our lives and enables us to be fuller and better citizens. It reminds us that we – as individuals, communities and a society – build our own future.<sup>6</sup>*

Work is more than an activity required for survival and for the funding of basic human necessities. It is for many a source of fulfilment and shapes the identities of individuals and communities.

Artists contribute to the richness of culture, society and the economy. Their livelihoods and prosperity are inevitably impacted by their preparedness for the economic realities of the day; such as globalisation, uncertainty, the dynamic and changing world of work, the digitalisation of everything, demographic changes brought about by aging populations and, in some countries, falling birth rates and mass migration.

The creative economy is one of the most rapidly growing sectors of the world economy and is a highly transformative one in terms of income generation, job creation and export earnings.<sup>7</sup> "Culture is a driver of development, led by the growth of the creative economy in general and the creative and cultural industries in particular, recognised not only for their economic value, but also increasingly for the role in producing new creative ideas or technologies and their

non-monetised social benefits."<sup>8</sup> This can be seen in some European countries where the importance of artists is demonstrated both culturally and economically with the national creative economies playing a central role in the countries' productivity and global success.

---

<sup>6</sup> Future of Work Hub, 2017.

<sup>7</sup> UNDP and UNESCO, 2013.

<sup>8</sup> Ibid.

The UK creative sector for example is regarded as a success story of the British economy employing 1.8 million people and generating over 5 per cent gross value added for the economy and yet the sector's productivity has remained flat. Quality of leadership and management and the development of skills are among the factors that have been highlighted as important considerations in improving productivity. Continuing with the UK as an example, the creative sector mainly comprises many very small micro businesses that serve local markets and a high number of freelancers and the self-employed. Above-average proportions of creative staff take on management roles in these companies, but in many the leaders and managers do not have the skills or capacity to help their businesses become more productive or to deal with change.<sup>9</sup>

**The world of work is changing fast. Technology has interacted with work and changed it since the first industrial revolution.**

The current technological trends in digitisation, automation and machine-based learning are changing the world of work faster and more profoundly than at any previous time in history. These trends are affecting many jobs and occupations. This technological revolution, dubbed the 4th industrial revolution, encompasses technological innovations in artificial intelligence, robotics, the Internet of Things, 3D printing, nanotechnology, biotechnology, material science and quantum computing. It is characterised by the fusion of digital, physical and biological technologies. For example, artificial intelligence is being utilised to drive new business models in a very wide range of applications from predictive apps for travel, investment and social media, to systems for diagnosing and tracking health, autonomous vehicles, manufacturing operations and much more. Robotics technology is also advancing at impressive rates and resulting in machines capable of performing complex and intricate tasks that previously required human

intervention. The speed of changes arising from these technologies is growing exponentially.

The scope, complexity and impact of these unprecedented changes is disrupting almost every industry sector. New sectors will be created and many people in the next generation will be employed in jobs that do not exist today.

---

<sup>9</sup> SQW, 2014.

<sup>10</sup> Future of Work Hub, 2017.

The speed of change is likely to continue to be faster than any we have seen in the past.<sup>10</sup>

There is much debate about the impact of these technological innovations on the future of work. The debate revolves around the number of jobs at risk of being fully automated and while estimates vary, there is a consensus that many workers will be affected by automation and will need to adapt<sup>11</sup>. There is a consensus that both routine and non-routine tasks will be impacted. An independent review into the creative industries in the UK found that occupations in the creative sector are highly resistant to automation, with 87 per cent of creative workers in the UK<sup>12</sup> at low or no risk, meaning their share of the workforce is thought likely to rise steadily in coming years. While we do not know what the jobs and occupations of the future will be, we do know that they are likely to include creative roles.

Dynamic changes in the world of work contribute to the difficulty of predicting the needs of future innovation-led economies. It is however, possible to extrapolate from the trends in employer demands of new graduates. Employers demand more than subject knowledge and qualifications (which have tended to become something to be taken for granted). They increasingly seek adaptability, agility, practical skills, project and people management, a working understanding of business models and leadership skills.<sup>13</sup> These skills, which graduates have traditionally acquired through employment, are now increasingly required at the onset of employment and also are key skills for those carving out their own entrepreneurial paths. In short graduates need to emerge from education with a wider range of skills than in the past. They need to emerge

with an understanding of and the capabilities for enterprise and entrepreneurship. According to business advisor Lord David Young<sup>14</sup> enterprise is about a can-do, positive attitude and supporting the development of a wide range of work, professional skills and capabilities. These include fostering resilience, risk taking, creativity and innovation, as well as the belief that starting a business is a viable career choice.

---

<sup>11</sup> Bakhshi et al. 2015.

<sup>12</sup> Bazalgette, 2017.

<sup>13</sup> Docherty and Fernandez, 2014.

<sup>14</sup> Young, 2014.

Recognising the importance of enterprise, educators have a vital role to play in making enterprise education relevant to the artist's personal context and aspirations. Recognising that not everyone identifies with the idea of being an 'entrepreneur' but that many creative workers will need to be enterprising in their professional practice is essential. It is therefore important to enable students to develop their version of an entrepreneur, appropriate to their personal aspirations, values and creative practice.<sup>15</sup>

Experts also agree that retraining and lifelong learning capacities will become more important to enable people to continue to work and have rewarding careers.<sup>16</sup> This places a responsibility on educators to consider how to prepare, encourage and enable art students for self-reliance and successful careers in the wider creative economy. It also places an importance on the need for educators to help students understand the economic as well as cultural value of their work in addition to equipping them with the appetite and capacity for lifelong learning.<sup>17</sup>

In conclusion, the right to work and enabling access to work is fundamental. Enabling access through fostering enterprise and entrepreneurship capabilities in students is important to support their creative and economic success. This in turn encourages growth and resilience for European economies and societies.<sup>18</sup>

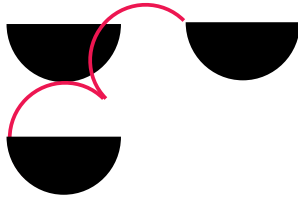
---

<sup>15</sup> ADM-HEA & NESTA, 2007; Bakhshi et al. 2013.

<sup>16</sup> Future of Work Hub, 2017; The European Union, 2006, p. 10-18.; Young, 2014.

<sup>17</sup> SQW, 2016.

<sup>18</sup> Bakhshi et al. 2017.



# Setting the context: expanding professionalism in the arts – a paradigm shift?

**Kai Lehtikoinen**

[Kai Lehtikoinen](#)

Vice-Director at ArtsEqual,  
Professor at CERADA,  
University of the Arts Helsinki

Kai has recently been appointed Professor to lead the Centre for Educational Research and Academic Development in the Arts (CERADA) at the University of the Arts Helsinki in Finland. He is also Vice-Director of the ArtsEqual Research Initiative. His current

research interests include the arts in society – their contribution to equality, well-being, work development, innovation processes and learning and expanded professionalism of artists in hybrid contexts at the interface between the arts and other fields.



# Introduction



*I can only answer the question  
'What am I to do?' if I can  
answer the prior question  
'Of what story or stories do  
I find myself a part?'*<sup>19</sup>

In his book *After Virtue*, the Scottish philosopher Alasdair MacIntyre underlines the importance of narration for human actions, practices and identities. In his view, we are “storytelling animal[s]”<sup>20</sup>. We make sense of the world and ourselves with the help of stories. In the arts, stories matter as we socially construct our professional identities vis-à-vis stories we are told about the arts and the artist.

---

<sup>19</sup> MacIntyre, 1984, p.216.

<sup>20</sup> Ibid.

<sup>21</sup> Intertextuality refers to the dynamic relationship between a text and other texts that contributes to the interpretation of the text (See e.g. Allen, 2000; Frow, 1990; Kristeva, 1980).

<sup>22</sup> Kuhn, 1970.

Daily, we perform these stories with our utterances and actions as we negotiate our position in the arts and in society more generally. More precisely, as professionals in the arts, we are surrounded with a plethora of historical and contemporary narratives on art and the artist while our speech and other acts are intertextually impregnated with such narrative complexity<sup>21</sup>. In the historical

flux of such stories, it can be useful for higher arts education institutions to identify weak signals of a change of course in the field of the arts or more generally in the world of work.

Hence, this chapter aims to discuss a paradigm shift, which calls for expanded professionalism in the arts. Drawing from the American physicists and philosopher Thomas Kuhn<sup>22</sup>, a paradigm shift in science refers to a radical change in theoretical thinking. On one hand, the idea of paradigm states what the scientific community shares in terms of values, approaches, techniques and so on. On the other hand, it refers to historically particular sets of ideas and rules

of practice that serve as a prevalent model for the scientific community. I would like to propose that the two meanings of the term are valid also in reference to historically particular discourses that influence professional thinking and practices in the arts. In a Foucauldian sense, the paradigm in the arts is constituted from a dominating discourse that defines what counts as 'real' art, it determines whether or not particular questions are considered artistic and informs the behaviour of both artists and other professionals in the arts. My particular focus will be on a discourse tension that may hinder artists – and also students in the arts – from using the full potential of their expertise in the world of work. How could institutions that provide education for artists tackle such tension and, as a result, help artists make a reasonable living from the arts? My attempt is not to provide a universal account. Rather, I construct my interpretation from a Finnish perspective, which is no doubt selective and incomplete as interpretations always are. With this chapter, my aim is to stimulate discussion and critical reflection rather than put forward firm truth claims.

---

## Changes and new opportunities in the world



<sup>23</sup> Leonard-Barton, 1995.

<sup>24</sup> Leonard-Barton, 1995; Ruusuvirta and Saukkonen, 2010.

<sup>25</sup> Here, the concept of expertise refers to the ability to use four integrated forms of knowledge: declarative (theoretical, conceptual, factual), procedural (practical, experience-based, embodied, tacit), regulative (regulating both actions and the self) and sociocultural (Bereiter, 2002; Eraut, 2004; Ericsson et al., 2006; Lehtinen and Palonen, 2011; Tynjälä, 2009; Tynjälä, 2010).

<sup>26</sup> Araya and Peters, 2010; Florida, 2002; Florida, 2009; Howkins, 2001.

<sup>27</sup> Garcia, Klinger and Stathoulopoulos, 2018.

Professional life is changing in many fields including the arts. In the world of work, there is a growing need for 'versatilists' or what Dorothy Leonard-Barton<sup>23</sup> calls, T-shaped persons. That is, people who have deep expertise in a particular field, broad understanding of other areas of activity and also general knowledge.<sup>24</sup> Besides their particular expertise, T-shaped professionals understand, for example, the importance of people skills, communication, value creation and the pricing of their expertise.<sup>25</sup>

Since the beginning of the new millennium, there has been increasing discussion about the creative economy.<sup>26</sup> Innovation foundation Nesta's recent report points out that there will be a growing demand for creativity in the world of work.<sup>27</sup> Many others have noted that organisations in Europe and elsewhere are becoming more and more dependent on their employees' imagination, intuition, aesthetics, emotions, cultural competencies and personal networks.<sup>28</sup> Also, the European Commission<sup>29</sup> has pointed out the need for organisations to invest in creativity and cultural competency. Moreover, there is a need for social spaces that foster critical co-reflection and collaborative learning. The hope is that such spaces will bring together professionals from different fields to reflect upon and unsettle prevailing beliefs and practices.<sup>30</sup> Artists can help create such social environments, which are sometimes referred to as 'Third Space'.<sup>31</sup> Here, third space refers to trans-professional spaces of learning "where intra-subjective and inter-subjective professional realities can be called into question and trans-subjective realities generated through the act of translation, of trying to understand yourself and others".<sup>32</sup>

Societal challenges such as urbanisation, migration, an ageing population, loneliness, social exclusion and escalating health problems have created a growing need for arts-based services of well-being. Hence, the role of the arts for health and well-being has gained recognition in many countries in recent

years. The World Health Organization<sup>33</sup> has defined health as "a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity." More recently, the WHO Regional Office for Europe<sup>34</sup> has highlighted positive personal, social and cultural resources and also capability as key factors next to material and economic resources in encouraging well-being and happiness. Such holistic views of health and well-being resonate with the concept of cultural well-being, which refers to the idea that participation in the arts and culture enhances an individual's cultural and social capital<sup>35</sup>, vitality, capabilities (e.g. knowledge,

---

<sup>26</sup> Cox, 2005.

<sup>27</sup> European Commission, 2010.

<sup>28</sup> Cunliffe and Easterby-Smith, 2004.

<sup>29</sup> Bhabha, 1994, p.53.

<sup>30</sup> Hulme, Cracknell and Owens 2009, p. 547.

<sup>31</sup> World Health Organization, 1946.

<sup>32</sup> WHO Regional Office for Europe, 2013.

<sup>33</sup> Hyppä, 2010.

skills, social networks) and agency to act in ways that generate well-being. The concept of cultural well-being includes the fulfilment of human cultural needs in ways that engender well-being that is individually experienced or socially shared. Further, it entails the idea that participation in the arts generates cultural and social capital – and consequently capabilities – for people to act in their lives and strive towards well-being.<sup>36</sup>

Indeed, a growing body of research evidence denotes the positive impacts of the arts on health, well-being and social change.<sup>37</sup> The results have unfolded alongside cultural policy-making and the value of the arts for health and well-being has been pointed out in many reports and policy documents.<sup>38</sup> Consequently, new job opportunities have emerged for artists and arts educators in the boundary zone between the arts, health care and social work.

Based on the above, it can be argued that new needs in the world of work and in society have introduced a new market for the field of the arts. It is a market where artists and other arts professionals appreciate the full potential of their expertise. It is also a market where artists expand the range of their work; contributing their expertise through needs-based action to provide services for organisations and people in other fields outside the arts. Such work includes, for example, artistic interventions in organisations, arts-based innovation development and arts for health and well-being.

---

<sup>36</sup> Lehtikoinen, 2017.

<sup>37</sup> Burnard, 2012; Clift and Stickley, 2017; Cohen et al., 2006; Deasy, 2002; Gibson et al., 2009; Karkou et al., 2017; Lelchuk Staricoff, 2004; Matarasso, 1997; Miles, 2007; Patel, 2012; Yang, 2015.

<sup>38</sup> Cameron, Crane and Ings, 2012; Liikane, 2010.

<sup>39</sup> Berthoin Antal et al., 2016.

<sup>40</sup> Jansson, 2015.

<sup>41</sup> Takanen and Petrow, 2013.

<sup>42</sup> Furu, 2013.

<sup>43</sup> Clift and Stickley, 2017.

Arts-based initiatives in hybrid contexts have not only introduced artistic ways of seeing and thinking to organisations<sup>39</sup>, it has provided new forms of learning in organisations<sup>40</sup>, encouraged dialogue and co-creation in groups<sup>41</sup>, introduced jazz into leadership<sup>42</sup> and enhanced the well-being and health of individuals and groups<sup>43</sup> by making the participation in the arts more accessible for all. What is more, these initiatives have challenged radically more established ideas about what

being an artist in the 21st century capitalist economy is all about. Clearly, it is not just about making works of art anymore – if it ever was. It is also about designing artistic processes that engage people in ways that generate value – be it entertainment, stimulation, inspiration, activation, challenged routines, seeing differently, new insights, learning, ways to deal with uncertainty, social engagement, physical health, mental health or some form of transformation.<sup>44</sup> This suggests a radical paradigm shift in the arts and such shift has been going on for quite some time. Further, this shift challenges the omnipotence of the taken-for-granted modern discourse of the artist as a free agent and the arts as an entirely autonomous field.

## Discourse tensions hinder making a living from the arts



As discourse analysts Norman Fairclough<sup>45</sup> and Bob Jessop<sup>46</sup> have pointed out, discourses gain strategic importance in times of austerity and change because new plans tend to confront existing conventions. Here, discourses can be seen

as historically particular and relatively loose areas of knowledge that operate in our meaning-making as we attempt to define reality<sup>47</sup>, also as we attempt to define the arts and the artist. Such operations include power because every time we make sense of the arts and the artist, take actions to educate future artists or establish new organisations in the arts, our decisions are informed by particular discourses.<sup>48</sup>

I would like to argue that there is a battle of historically particular discourses going on in the arts. On one side, there is modernity

---

<sup>44</sup> For arts value matrix, see Schiuma, 2011, p. 100; for impacts of artistic interventions in organisations, see Berthoin Antal and Strauß, 2013, pp. 9–41.

<sup>45</sup> Fairclough, 2003.

<sup>46</sup> Jessop, 2002.

<sup>47</sup> Foucault, 1972.

<sup>48</sup> Foucault, 1980.

<sup>49</sup> Wolff, 1993.

and the liberal humanist discourse on the modern artist as a free agent and the arts as an independent field. As sociologist Janet Wolff<sup>49</sup> has pointed out, artistic production was a collective affair up until the late 14th Century. Following Catherine Belsey, the liberal humanist discourse can be grasped as “a commitment to man, whose essence is freedom” as it claims “the subject is the free, unconstrained author of meaning and action, the origin of history.”<sup>50</sup> During the Renaissance, such discursive view of the subject gave birth to “the artist as a genius, as a unique personality, as an individual with status and prestige in society.”<sup>51</sup> In such discursive context, the artist’s talent was perceived as “an inborn and uniquely individual creative force.”<sup>52</sup> Furthermore, it is the discourse of liberal humanism that provides “the doctrine of the personal and exceptional law which the genius is not only permitted to but must follow.”<sup>53</sup> On the other side, there is the utilitarian discourse and the discourse of entrepreneurialism.

Utilitarian discourse is based on the moral principle of utility. According to such a principle, utility emerges from good actions that strive for the happiness of the largest number possible and of the well-being of society.<sup>54</sup> In such discourse, artistic expertise serves to meet needs and generate value. This includes various art-based initiatives that take place at the interface between the arts and other fields such as innovation development organisation development, staff development, product development, game industry, urban planning, social services, health care, elderly care, disability services, refugee services, crime prevention, prisons and so on. Entrepreneurial discourse is based on the idea of making profit by generating value for customers. It is linked to ideas on “risk, uncertainty and profit ... [and] putting together already existing elements into new combinations.”<sup>55</sup> In the arts, entrepreneurship “is about initiating and making changes, thinking outside the box, developing new perspectives and opening new horizons.”<sup>56</sup> Moreover, it is “based on innovation and is a catalyst for the development of creative industries and creative economy.”<sup>57</sup>

---

<sup>50</sup> Belsey, 1985, p. 8.

<sup>51</sup> Wallace, 2013, p. 151.

<sup>52</sup> Hauser as quoted in Wolff, 1993, p. 26.

<sup>53</sup> Ibid.

<sup>54</sup> Mill, 1863.

<sup>55</sup> Ogbor, 2000, p. 615.

<sup>56</sup> Varbanova, 2017, p. 2.

<sup>57</sup> Ibid.

In Finland, the battle of the discourses in the arts has been going on for decades, but more expressively during the past ten years or so. It is only recently that hybrid forms of artistic work have gained any legitimacy in the field of the arts. As for educating artists for the new niche, there have been some degree programmes on participatory theatre in universities of applied sciences (polytechnics), a post-degree specialisation programme pilot on artistic interventions in organisations at the University of the Arts Helsinki and now some introductory courses on participatory arts in certain degree programmes. In my experience, a dominating discourse that resists utilitarian thinking has circulated powerfully in the three academies of the University of the Arts Helsinki up until very recently. This discourse identifies that utilitarian thinking has been associated with applied arts – an approach to arts practice, which has been compared to the processes of manufacturing. It is interpreted narrowly as a realm for architects, designers and craftspeople. Such thinking has been considered inappropriate for degree programmes that produce artists – be it actors, dancers, choreographers, theatre directors, musicians or visual artists.

My research suggests that due to such differing interpretations, there exists tensions in the discourse as artists and students in the arts try to negotiate their role and professional identity in society whilst maintaining their integrity. Miira Sippola, a theatre director who participated in a course on artistic interventions at the University of the Arts Helsinki a couple of years ago, reflects on her experience of this tension:

*I felt that I would lose myself as a self-motivated artist and that I would have to please others. I was afraid that in the work of the artist as developer the 'artist' would disappear and the mere 'developer' becomes highlighted.*

The excerpt reveals a liberal humanist discourse on the artist as a 'free' agent that Sippola subscribes to through her professional identity

---

<sup>58</sup> Sippola, 2016, p. 106.

as a theatre director. It could be suggested that such a discursive position opened up by way of her education in the arts and through engagement with the field of performing arts for a number of years. Sippola's words suggest that she may have assimilated unquestioned truths of the trade from the modernist discourse into her professional identity. My analysis suggests that such a discursive 'straight jacket' in her professional identity clashes with both the utilitarian discourse and the entrepreneurial discourse that are both connected to many arts-based initiatives (for example artistic interventions in organisations). Hence, there exists an identity conflict as reflected in Sippola's words.

To understand the weight of such conflict, it is worthy to note that artistic interventions in organisations and other applied uses of the arts have been criticised heavily for their instrumentalism over the past few years in Finland. For example, Jussi Sorjanen, artistic director of theatre Teatteri Vanha Juko comments on the utilitarian view of the arts as follows:

*It is awful to notice that the field of the arts in Finland is turning into some kind of a branch office for the social- and health institution, which has its task to keep people mentally sane, for otherwise they would fall into pieces in this mad world. Let us not reduce art ... Art has absolute value, it does not have a particular task and you cannot fix it to perform such task. It can do absolutely anything, but it does not need to do anything.<sup>59</sup>*

Much like Sorjanen, many artists regard new arts-based initiatives as a potential threat to artistic freedom. They also fear that such initiatives may dilute the arts. For example, the Artists' Association of Finland stated a while ago in the national daily paper The Helsingin Sanomat that art cannot be harnessed for the healing of people and that the subjection of art as a means of well-being is a threat to the aesthetics of art.<sup>60</sup> Yet, is that truly the case? Or should we see these public statements in the media as acts that strive to maintain the central position of the liberal humanist discourse in the arts?

---

<sup>59</sup> Sorjanen, 2014.

<sup>60</sup> Korhonen, 2016.

<sup>61</sup> Rautiainen et al., 2015.



A recent arts barometer in Finland surveyed 165 professionals in the arts on their views and attitudes regarding the arts. The respondents operate as peer reviewers for arts funding. The barometer shows that 75 per cent of the respondents support entirely or almost entirely the absolute value of the arts. Just about 55 per cent agreed entirely or almost entirely that the task of art is to promote health and well-being. Only 44 per cent agreed entirely or almost entirely that the task of art is to promote creative economy and over 30 per cent of the respondents disagreed entirely or almost entirely on this pointer.<sup>61</sup> The results of the barometer suggest a relatively strong anti-entrepreneurial discourse that permeates the field of the arts in Finland. Thus, it could be suggested that besides the fear of utilitarian discourse there is also a fear –or at least a clear resistance– of the entrepreneurial discourse in the field of the arts in Finland.

In a country where arts funding from the state budget was implemented as far back as the 1860s, where generous state grants for artists were established just about 100 years ago, where the arts have been seen as a central condition for the existence of a young nation<sup>62</sup> and where private foundations fund artists generously<sup>64</sup>, reasons to resist both the utilitarian discourse and the entrepreneurial discourse in the arts are, no doubt, historical and political. There is possibly a fear that entrepreneurial ideas in the arts will erode existing funding or force artists to become entrepreneurs against their own will. Yet, only three per cent of artists in Finland are entitled to work with a state grant annually.<sup>65</sup> In light of recent political trends and economic realities, it is perhaps naive to think that state arts funding will see a significant increase. In many parts of Europe and elsewhere, where public arts funding is sparser than in Finland, an entrepreneurial mind-set in the arts has become necessary. That, of course, does not need to entail commercial schemes that would compromise one's values or high standards as an artist. Thus, why resist professional expansion in the arts when such move can provide an artist a means to make a living with one's expertise?

---

<sup>62</sup> Oesch, 2008.

<sup>63</sup> Rautiainen, 2008.

<sup>64</sup> Korhonen, 2014.

<sup>65</sup> Rensujeff, 2014.

# Deconstructing the liberal humanist view of the artist



Discourses have an important yet relatively under-researched role to play in the discussion of artists, their education and their role in society. Beyond the liberal humanist discourse, the utilitarian discourse and the entrepreneurial discourse that have been discussed in this Chapter, there are of course many other historically particular bodies of knowledge that inform the field of the arts. Indeed, as the Dutch sociologist Pascal Gielen has pointed out, today's art world appears as a fluid and de-territorialised community that is "full of paradoxical meanings that constantly contradict, undermine and invoke each other."<sup>66</sup> To borrow the concept of the French philosophers Gilles Deleuze and Felix Guattari<sup>67</sup>, one can theorise that the field of the arts and its practices appear today more as a rhizome than a nicely structured whole. Therefore, there are discourse tensions that, in my reading, Gielen refers to with his comment on "a heterogeneous murmuring ... [as] the mark of an artistic multitude"<sup>68</sup> in the arts.

Indeed, as Foucault has taught us, power acts through prevalent discourses to put forth ideas, establish dialogues, generate social practices and so on.<sup>69</sup> In doing so, discursive power creates fields of practice and their practitioners, such as artists in the field of the arts or arts teachers in the field of arts

education. We may think that we know the truth about what a 'real' artist is or what they are meant to do. However, from a Foucauldian perspective such socially constructed beliefs are workings of power-knowledge. In the rhizomatic complexity, there are, of course, multiple realities, diverse truth claims about the artist and also a range of principles of practice. Likewise, such complexity includes multiple discourses on the value of art such as artistic autonomy, critical

---

<sup>66</sup> Gielen, 2015, p. 22.

<sup>67</sup> Deleuze and Guattari, 1987.

<sup>68</sup> Gielen, 2015, p. 23.

<sup>69</sup> Mills, 1999.

<sup>70</sup> Heinsius 2018.

value, activist value, applicable value and entertainment value.<sup>70</sup>

My research suggests that it may be rather difficult for an individual artist, let alone a student in the arts, to make sense of the unrelated discourses that inform contradictory perspectives in today's art world. Also, our understanding on dominating discourses in the arts matters when we talk about what knowledge, skills and competencies students in the arts need to learn to become professional artists and make a living from the arts. We need to scrutinise such discourses critically and weigh their validity in the 21st century landscape. We need to see beyond such discourses to identify alternative ones that resonate, more aptly perhaps, with present and future opportunities.

Philosophers have challenged the liberal humanist view of the subject for more than half a century in analytical philosophy, post-structuralism, social constructionism and some forms of feminism.<sup>71</sup> In my view, the American feminist philosopher Judith Butler's idea<sup>72</sup> on personal identity as a discursively constructed illusion works particularly well in the study of the performative nature of artists' professional identities. Similarly, French feminist philosopher Julia Kristeva's notions of intertextuality<sup>73</sup> can help us grasp a de-centred, dispersed and multiple view of the professional self in the arts. Both approaches help deconstruct the liberal humanist view of the artist that may limit many artists to put their full potential in use.

In addition to these relatively new theories of the self, the liberal humanist view of the artist has been contested by the emerging new markets that call for professional fluidity, contextual understanding, collaboration across disciplines and entrepreneurial thinking understood in a broad sense. Broad sense here refers to an entrepreneurial mind-set in the arts, which resists both commercial schemes and compromises in artistic quality and strives towards reciprocity, solidarity and ethical fairness. Artists working with such professional fluidity –the artist-researcher

---

<sup>71</sup> Box, 2011; Burr, 1995; Butler, 1990; Willett et al., 2015.

<sup>72</sup> Butler, 1990.

<sup>73</sup> Kristeva, 1980.

<sup>74</sup> Abbing, 2002; Anderson and Risner, 2014; Gielen et al., 2012

<sup>75</sup> Abbing, 2002, p. 145.

and the artist as teacher— can be described as a new breed of hybrid artist.<sup>74</sup> Arts sociologist Hans Abbing sees hybrid artists as “multiple jobholders by choice ... [who] choose a sensible portfolio of activities.”<sup>75</sup> As Gielen, Winkel and Zwaan have put it:

*[the hybrid artist]... combines autonomous and applied art forms; in other words, he or she is pluriactive ... Moreover, the distinction between autonomous and applied art forms has been completely or partially blurred, in the perception of the artist and his surroundings. In other words, both art forms can coexist in one context or production or coexist equally; they may not even be able to distinguish their appearance from each other. Forms of applied art can be given an autonomous status implicitly or explicitly and can be (re)presented as such. The naming of what is autonomous-visual and what is not lose in this way of interest. This ‘blurring’ is seen as a positive characteristic, as something that can contribute to the identity or the product of the artist in question.<sup>76</sup>*

Besides the blurring of boundaries between autonomous and applied art forms, hybridity in the hybrid artist can also suggest an expertise that combines artistic knowledge and skills with a range of competencies and skills from for example pedagogy, research, consultation, entrepreneurialism and so on. Hybridity, however, can also refer to hybrid contexts in the boundary zone between the arts and other industries. To work as an artist in hybrid contexts is not necessarily straight forward. As Homi K. Bhabha, a post-colonial theorist has noted about hybrid environments, “if you keep referring to those new sites to old principles, then you are not actually able to participate in them fully and productively and creatively.”<sup>77</sup> It is not only different principles of practice that apply for artists

in hybrid contexts, there are also different work ethics to consider. This, of course, does not have to entail that artists have to give up their professional autonomy and their freedom to make professionally and ethically informed choices. Nevertheless, hybrid work in the arts may call for new professional virtues such as mindful attention and appreciative dialogue in the work of dance ambassadors in elderly care.<sup>78</sup>

---

<sup>76</sup> Winkel, Gielen and Zwaan, 2012, pp. 10-11.

<sup>77</sup> Bhabha, 1990, p. 216.

<sup>78</sup> Lehtikoinen, Forthcoming.

## Discussion and conclusions

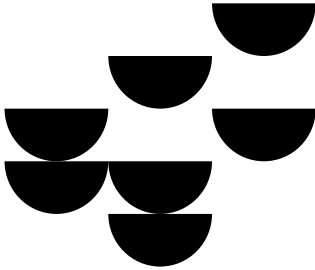


In this chapter, I have addressed three discourses that conflict in the arts: first, the liberal humanist view of the artist as a self-contained and free agent; second, the utilitarian discourse that strives towards utility and well-being; third, the entrepreneurial discourse that hails risk-taking, innovations and profit-making. The challenge is, as I have pointed out above, how to cope with the plethora of 21st century narratives in which artists, arts teachers and students in the arts find themselves a part. The complexity of the rhizomatic field of the arts and its paradoxical meanings may appear confusing and generate unnecessary tensions as students in the arts negotiate their professional identities. Therefore, it is vital that in higher arts education, we contextualise what we teach and articulate the historical discourses that inform our accounts on the arts and the artist.

If we think of the ever-increasing complexity of our world and not just the arts, it is our task as educators to prepare our students not only for a lifetime of uncertainty and change but also for the diversity of opportunities that exist for artists, arts teachers and artist-researchers today. To succeed in such a world, students need not only artistic expertise but also a clear understanding of how to put their professional and entrepreneurial skills to work. They need to discern available opportunities that might not necessarily prescribe to dated perceptions of art and artist.

That is why, in the project NXT – Making a Living from the Arts, I have come to a conclusion that it is important to let students in the arts get a broad view of the opportunities in complex contemporary arts field, which is a dynamically growing rhizome of discourses, truth claims and principles of practice. It is important for them to understand that their professional identity can be flexible, fluid and context-specific and that they need more than artistic skills and talent

to make a living from the arts. While putting their professional and entrepreneurial skills to work, they should be encouraged to identify the value of their expertise and conceptualise it for different contexts. Artists need to understand project management, budgeting and how to earn with property rights. The need to understand how communications can work for their advantage and foster people skills if they intend to set up or work in multi-professional teams. Imperatively, learning such capabilities needs to be integrated in their studies from the very beginning. That is, acquiring such skills should not take place as separate courses in isolation from the rest of the arts curriculum. Rather, such learning needs to be practice-based, it needs to be integrated into arts projects and it needs to be reflected upon and evaluated. What is more, some practical projects should be set up from a utilitarian point of view to provide students experience of needs-based approaches to project work in the arts.



# From education to professional practice: are creative hubs the answer?

**Joost Heinsius**

Joost Heinsius

Researcher and Project Developer, Values of Culture and Creativity

Joost Heinsius is Journey Leader at Values of Culture and Creativity. He is a researcher, a project and program developer working on strategy, financing and crossovers, both inside and outside the cultural sector. Heinsius is a connector of insights from the social and business sector to the cultural sector and vice versa.

# Introduction



**Higher arts education aims to prepare their students for a professional life as an artist. The first question that comes to mind is how higher arts education institutions define the term ‘professional life as an artist’.**

In general, we find roughly three categories of answers:

- ✓ The full development of the artistic quality of the student is the main and almost exclusive goal of the education. Being an artistically successful artist is the aim.
- ✓ Besides artistic quality students will need other competences to prosper in professional life, such as life skills and/or entrepreneurial skills, so these are provided for additionally. Being an entrepreneurial artist is the aim.
- ✓ Artists can play an important role in society with their artistic and creative skills. Education prepares them for that role, for example in the role of connector between different sectors of society, in leading processes that contribute to new solutions for societal challenges. Artistic development and professional development are integrated into the curriculum. The aim is to deliver artists that have a wider impact on society.

Naturally, higher arts education institutions deploy a set of variations of these three categories, even varying within one institution depending on the discipline. Visual arts education falls more often within the first two categories, whilst popular music and design tend to fit within the last two categories.

The NXT Project research aims to deepen the understanding of the ways higher arts education institutions are training their students to make a living from their



artistic practice. Since there are so many possibilities and variations on this theme the focus in the beginning has been to look at the creative hubs as a growing phenomenon in the recent years and that have started developing as well at many higher arts education institutions. A survey has been sent out to all ELIA members, to creative hubs and networks all over Europe, in total 850 respondents. Some 200 answers have been collected. After a first analysis of these answers the research concentrated on a more in-depth analysis of nine carefully chosen case studies of very different types of creative hubs, with the aim of showing different aspects of the spectrum, both outside and inside higher arts education institutions. For simplicity, it is further here referred to the five hubs part of higher arts education institutions as university hubs and to the other four as independent hubs.

**We also reframed the research question:**

- 1. How do creative hubs contribute to making a living as a professional artist?**
- 2. To what extent do higher arts education institutions see it as their responsibility to play a role within the transition from education to professional life through the establishment of creative hubs?**

Within the case studies we look at the different ways higher art education institutions shape their responsibility for the transition from education to professional life, what choices they make in the mission and the reach of these hubs, which services they provide, where they are located within the higher arts education institution, how they are financed and how they connect to the professional world. For the independent hubs we also look at their mission and reach, which services they provide, how they are financed and how they are connected to other parts of the ecosystem which supports the creative sector. In the second paragraph, we discuss the nature of creative hubs; in the third paragraph, we discuss the results of the survey held among creative hubs inside and outside higher education and in the fourth paragraph, we pose the questions higher art education institutions should ask themselves when starting a creative hub. In the fifth paragraph, we present a typology of hubs and in the final paragraph we follow up with conclusions and dilemmas. In the appendix you can read in greater detail the case studies of the nine hubs.

# What are creative hubs



The term 'creative hubs' is en vogue. Yet, there is no clear definition of what exactly constitutes a creative hub. In general, a creative hub is a place –virtual or in a space– where artists and creatives meet and work next to each other or cooperate with common goals and projects in mind. All creative hubs are different. Some have more focus on the community creation aspect, others focus on the business creating aspect. Some are mostly a co-working space where creatives –mostly independents or small firms– have a flexible workplace and can meet like-minded people. Others are (pre-) incubators or accelerators focusing on a single discipline or more. Some are small or only virtual, whilst others involve hundreds of participants.

Within this general definition there are probably thousands of creative hubs in Europe alone. So, let us have a look at different aspects that determine the character of any creative hub:

## Location

Some creative hubs are located in big buildings where leisure and work are combined, e.g. by having a cafe, a theatre, exhibition space and/or a cinema. Sometimes they are all part of the creative hub and are contributing to the overall formula. However, they can also be separate and in that case the hub is part of a bigger unit. Another possibility for a creative hub is to be a virtual network of co-working creatives who meet online and manage common projects through an online hub. They have a common online presence attracting diverse visitors and projects. A creative hub can also be seen as the name for a cluster of creatives in one geographical area, either a city or a quarter. This does not mean a creative hub is synonymous with a creative quarter or a cluster, which is usually the result of a city policy. A hub discerns itself by deciding for itself which kind of governance system it adopts.

Creative hubs often get located in old industrial empty buildings. One reason is that these locations are cheap and hubs often start without a lot of funding. A lot of creativity and communality is invested in making these buildings ready for use in a cheap way. And these buildings provide flexibility in the use of their space and provide room for future new developments. For governments or other property owners this reuse of old buildings often add to the value of these buildings and its surrounding neighbourhood. The fact that hubs are often located in these kinds of buildings does not mean that this is a definitive trait of creative hubs.

## Goal

Some hubs define themselves as (pre-) incubators or accelerators. What is the difference? Pre-incubators help in the development of an idea into a business plan. Incubators help develop a business plan into a working startup and accelerators assist in the growth of a startup. These kinds of creative hubs are almost always centred on the business ideas of one person or a very small team and the goal of developing said idea into a functioning startup. Incubators and accelerators are usually very selective in accepting applicants. The creatives within these kinds of hubs do not work together but set out to develop their own business. Rather, the goals of these hubs focus more on creating a certain number of startups; amounts of financing raised and on the number of jobs created.

Other hubs take on the task of developing a community with a diverse range of creatives. Such a hub can be a supportive place for the development of a professional life, not only by providing a workplace but also by providing lectures and workshops presenting different aspects of the profession. Activities can range from teaching marketing principles and coaching to the provision of pertinent professional training in skills such as photo- and 3D printing. The goal of a creative hub can be about creating new work opportunities by combining different talents and capabilities, but it can also be about innovation and inventing crossovers by alluring businesses to work with creatives. Although the activities of these hubs often pivot around the creation of work/jobs, their goals are more often than not focused on the creation of a community, cooperation, network growth and the professional development of its members.

## Discipline

Most hubs attract a certain crowd, depending on the goals and the atmosphere of the hub. Incubator-like hubs attract creatives who already have an entrepreneurial mind-set and are dreaming about setting up a company or already did on a small scale but wish to expand. Since incubators (and investors) look for scalable ideas, creatives who populate creative hubs often have a background in (social) design, music, media and/or ICT. Some hubs are more tech-oriented and attract more of a 'maker' crowd – artists who like to tinker with materials. They come from a range of creative backgrounds, from the visual arts, to fashion and textile design to architects and even engineers. Hubs that aim to form diverse communities attract creatives from more disciplines, often reflecting the composition of the group of founders, since it is through their networks that members are attracted. It is also possible to have a mono-disciplinary hub, for example an artistic hub specifically for visual arts or an incubator specifically for performance arts.

Hubs that aim to form diverse communities attract creatives from more disciplines, often reflecting the composition of the group of founders, since it is through their networks that members are attracted.

It is also possible to have a mono-disciplinary hub, for example an artistic hub specifically for visual arts or an incubator specifically for performance arts.

## Co-working or coworking?

Commercial property developers have founded another kind of hub to follow this co-working trend. They establish large spaces for shared working places where one can hire a desk or a cabin for a day, a week or permanently. These attract independents and small starting companies who do not want to work alone or find a stand-alone office too expensive and would like to make use of the networking opportunities of a co-working space. There might be social activities and/or a community manager to bring people together and develop a feeling of attachment for the hub. But these activities are mostly intended to keep the hub

filled with people working there. On the other side there are the hubs that have been created bottom-up to fulfil the needs of a community of creatives working within the particular demands of the gig-economy. These hubs seek to strengthen the situation of individual creatives by bringing them together organising joint professional development and a strong climate of cooperating together. These bottom-up hubs call this 'co-working' to differentiate themselves from the commercial 'coworking' initiatives. The effect of this cooperation can be called a network effect and of course, entails being stronger together. Some hubs use this effect to attract outside customers for creative services: the mix of creative people provides both diverse and creative solutions for companies.

## **Within a higher arts education institution or not**

Most creative hubs exist outside of the higher arts education institutions. They might have some kind of connection with arts education because they accept recent graduates or they transfer the issues independent creatives experience back to the educational institutions.

Within higher arts education, creative hubs often originate from the knowledge that the transition from education to professional life is not very easy for most graduates. Educators and institutions alike feel greater responsibility in preparing their students for professional life, more than just through artistic development. Within creative hubs, real life issues and challenges are introduced within a protected environment, where failing no longer means immediate bankruptcy but rather the opportunity to learn quickly, surrounded by support.

# The survey



In 2015/2016 a survey was sent to 850 hubs in Europe, either independent or part of a higher arts education institution (a university hub). Of the responses received, 194 were fit to be used for the analysis. Of course, we can not be sure if the answers are representative for creative hubs in general or for all university hubs, so all numbers given here are indications of what is going on, not an exact picture with verified facts. The emphasis will be on university hubs as the target group of this study.

52% of the 194 hubs is part of a higher arts education institution, 48% is an independent hub. Of the 102 university hubs in this sample, 40 of them have a hub (39%). Within university hubs, almost half of them describe the main purpose of the hub as education, while only 6% of the independent hubs see education as their main purpose. 25 % of university hubs see innovation as their main purpose, whilst 33% of independent hubs state that innovation is their main purpose. For 15% of university hubs, education is the main purpose and for independent hubs that is only the case for 10%. Only 15% of the independent hubs name social development as their main purpose, an aspect that hubs within higher arts education institutions did not mention in their responses.

The university hubs are for the most part located outside of campus, primarily in urban areas. Creative hubs are a relatively recent phenomenon. Around 60% of the independent hubs were established in 2011 or later – the same applies to 54% of the university hubs. Of the independent hubs, 27% existed before 2005. That number is only 14% for university hubs. This indicates that creative hubs are an even more recent development within higher arts education institutions.

How are hubs funded? Within higher arts education 54% is publicly funded, 20% privately and 23% have both public and private funding. For independent hubs included in this survey, 14% are publicly funded, 33% privately and 35% receive

both public and private funding. It is interesting to see that 20% of the hubs within higher arts education are privately funded. Of course, we do not know what amounts of money are involved in private funding.

How are hubs staffed? In this category, independent creative hubs and those within educational institutions look more alike: 6% only employs one staff member and 45-50% have two to five staff members. It is safe to assume that independent hubs are often bigger than those within educational institutions with 19% of the independent hubs employing 6-10 staff members to the 11% of the higher arts institutions. Further illustrating this point, 14% of the independent hubs have more than 11 staff members to a lowly 6% of the university hubs.

Independent hubs have more variety in their organisational structure than university hubs. 42% is a non-profit, 28% a business, some have hybrid structures and a few are cooperatives. For university hubs, more than two thirds are part of an educational institution, whilst 20% are non-profits and some are operating more like fully-fledged businesses. When looking at the art disciplines represented at the hubs, art and technology is an important category: two thirds of the independent hubs and 57% of the university hubs say this category is present. 63% of the independent hubs count interdisciplinary work as a prominent feature of their hub, while 45% of the university hubs say the same. It is striking that almost two thirds of the hubs located within higher arts education institutions did not answer this question while almost all of the independent hubs answered. This begs the question: do hubs within higher arts education not keep count of the disciplines participating in their hubs?

Who has access to the hub? The large majority of independent hubs do not differentiate between artists and entrepreneurs. 26% explicitly name graduates and only 13% grants access to students. Within higher arts education, the large majority grants access to graduates first and students second; just a few name academic staff as a target group.

It is interesting to know if hubs apply selection procedures. 28% of the independent hubs and 31% of the university hubs do not have a selection procedure. They are open to everyone that fits their criteria. Of the independent

hubs, 10% have a one-round and 20% a multiple-round selection procedure. Within higher art education these percentages are 31% and 3%, respectively. When selection procedures are in place, university hubs are more lenient than independent hubs. This could reflect their educational nature. Since hubs often have different programmes, their selection procedures might vary with every programme.

Independent hubs have a larger reach than hubs within higher arts institutions. 61% of the independent hubs have more than 250 participants each year. Within higher arts institutions only 9% reaches that number. For university hubs, 38% reaches no more than 50 participants each year and 44% between 51 and 250. At independent hubs only 10% has no more than 50 participants and 21% between 51 and 250 participants each year.

Are evaluation procedures in place within hubs? In this aspect, independent and higher arts education hubs are alike. 56% of the independent hubs and 61% of the university hubs have not evaluated their activities and services.

When asking about informational needs, more than 70% of the higher arts education hubs want to know more about funding and sponsorships and about connecting art to business as well as how to go about networking as hubs. At the independent hubs the informational needs are lower: 66% wants to know more about funding and sponsorships, 56% about connecting art to business and 55% about setting up a network.

## Setting up creative hubs



Higher arts education institutions have a lot of questions to explore if they want to play a role in the transition from education to professional life, particularly if they wish to help their graduating students and recent graduates make a living from the arts. Hereby, we present five questions such an institution would need



to answer before setting up a hub. In the next paragraph we discuss a typology of hubs, according to the nine case studies we conducted.

Three remarks before we start:

1. The descriptions of the case studies are snapshots of a certain moment in time. It is important to keep in mind that some hubs have already existed for years, having undergone many developments before they arrived at their present position. Others are recent startups. As such, we cannot predict how they will develop in the future.

2. It is not about being the best creative hub or establishing a ranking by some fixed set of criteria. All hubs answer to specific needs and characteristics of their constituent community, which might be quite different from yours. There is no best model to follow. It is all about your own answers to your needs within the limits of possibility available within your higher arts education institution.

3. The case studies contain creative hubs that are part of higher arts education institutions as well as creative hubs, which are independent. The case studies attached to higher arts education institutions of course are illustrative of how they function and the choices that have been made within those institutions. On the other side the examples of independent hubs show which issues independent creatives deal with and are telling in the questions they struggle with. Together they deliver material that help answer the many questions of how one goes about setting up a creative hub.

## Five questions



To start thinking about setting up a creative hub or evaluating an existing hub, there are five crucial questions that need answering:

### 1. How do you view professional life?

We refer to the three general categories in paragraph one. The first answer is that artistic development is the main area of responsibility of the higher arts education institution concerning the responsibility towards graduating and recent graduates. The Nida Art Colony (case study 4) is an example of a hub almost exclusively dedicated to artistic development by setting up arts residencies in a building dedicated towards to this goal.

The second answer is that a higher arts education institution sees improving life and entrepreneurial skills as a main task to prepare graduating students and recent graduates better for their professional life. Most creative hubs attached to higher arts education aim to fulfil this role in one way or another. They differ in their answers in the mixture or emphasis on life and/or entrepreneurial skills. The third answer is that higher arts education should produce artists who will create a level of social impact within society and in turn prepare them for such a role. The emphasis is often on setting up crossover projects and managing these kinds of complicated processes. For example, a part of the HKU Expertise Centre for Creative Entrepreneurship (case study 3) is dedicated to deliver crossovers with other sectors of society. Likewise, the Centre of Knowledge Transfer of Vienna dedicates part of its program to explicit crossovers with different parts of society (case study 5).

## **2. What is your mission?**

Higher arts education institutions usually host many art disciplines at the same time. The future working conditions are quite different for visual artists compared to (for example) fashion or media artists. Do you know enough of the conditions in different disciplines? How do you gather that information? Do you follow the few successful graduates or do you know what experiences the majority of the graduates go through? Do you get that information just from the professors or also from the recent graduates themselves? What are your conclusions on the needs of recent graduates compared to what you are able to offer? Which aspects do you include in the making of your mission? Do you focus on the artistic or are you more entrepreneurially minded or do you aim for social impact? Do you have more than one mission depending on the discipline? One can have the mission of artistic development of a hub directed mainly at visual arts students or one can create a centre for entrepreneurship, directed more towards different disciplines. Is your mission in line with the overall mission of your higher education institution? Since there is usually more than one train of thought on this subject within the institution, creating this mission statement will allow for effective prioritisation of the aspects you wish to focus on.

## **3. Reach: who you want to reach and with what subjects?**

Depending on your mission statement, you will need to create content and programmes that will resonate with your chosen audience and reflect your mission. For instance, your content may focus on artistic development by for example bringing in established artists to work alongside graduating and recently graduated students. If you choose a more entrepreneurial approach there are a lot of choices to be made: do you want to help graduates develop a business plan (pre-incubator)? Do you want to help them develop startups, small companies with possibilities for growth (incubator)? Or is scaling up more important (accelerator)?

If your goal is to help students and graduates in achieving social impact, you will want to focus on the type of impact your participants will want to achieve

with their projects and companies. You might team up with an already established social impact hub in your city or region.

Most creative hubs deliver a number of services:

- ✓ Shared office space
- ✓ Coaching
- ✓ Legal advice
- ✓ Accounting advice
- ✓ Networking
- ✓ Sessions on specific content such as marketing, public relations, business model development
- ✓ Access to funding, either in the form of information and/or help in applying for funding or by developing a network of 'business angels' who are willing to look at the business ideas of the members of the hub.

Hubs differ in the degree of their external orientation. Some will make use of their own professors; others expand their network into the external world as widely as possible to deliver the best possible experience and feedback. Of course that raises the question of how to use those new connections not only for the hub, but also for the rest of the curriculum.

## **4. Intensity of delivery: finding the optimal balance**

It is impossible to reach all students and recent graduates. Most creative hubs have a multi-layered approach. They have a lengthier and more intensive programme for a selected group of participants. These participants (usually no more than 10-15) are deemed to be potentially successful entrepreneurs for an incubator program and receive training and coaching. Often there are workplaces available.

A second layer consists of shorter trainings (one to three days, a summer school) for a larger group, maybe 15-25 participants, on roughly the same subjects. While the incubator is often for recent graduates, shorter trainings can also be available for soon to be graduates.

A third layer might consist of short workshops and lectures on selected subjects, often given by professors of the institutions or by external experts. They are accessible to both students and recent graduates.

A fourth layer of content/programming can be online information: a directory of sources for more information on selected subjects or funding possibilities or possibilities for business coaching or in setting up a business plan. The possibilities are endless. This online information is accessible for everyone and can reach hundreds of students. Of course it helps if this information is in sync with other courses on entrepreneurship, which are part of the curriculum. For examples have a look at case studies 1 (InnovationRCA), 2 (Guildhall Creative Entrepreneurs) and 3 (HKU Expertise Centre).

## **5. Position of hub within the institution**

All the hubs studied here, which are connected to a university, are extracurricular. There is a reason for this. Most curricula in higher arts education institutions have a hard time integrating entrepreneurial aspects, let alone societal role aspects into the curriculum. The core arts subjects are hard to change, as the artistic development of the students is central to any curriculum. Moreover, if there are entrepreneurial courses within the curriculum they are usually restricted to year three and four; in addition these courses are either extras or given without being integrated into the core subjects.

There are three strategies arts education institutions can follow in developing creative hubs:

1. The extracurricular standalone hub
2. The hub as an example to be integrated into the curriculum at a later stage
3. The hub as the top of the line which runs through the whole curriculum

What is the motivation behind each of these strategies?

### **Ad 1. The standalone hub**

Motivation: It is clear that recent graduates have problems in making a living after they finish studying. A lot of them have great ideas that do not come off the ground fast enough. We want to help them to make a better start. A creative hub with an incubator program will help get their business going. At the same time such an incubator showing successful entrepreneurs will help strengthen our image as an art school with great graduates.

### **Ad 2. The hub as an example**

Motivation: It is not easy to integrate (for example) entrepreneurial courses into the curriculum. It is met with some (or a lot of) resistance within the school. Yet, we see the necessity in making it easier for graduates to go through the transition from education to making a living. Establishing a creative hub makes the need visible for this kind of support. When the hub is a success, it makes a case for more integration of entrepreneurial courses into the curriculum, because a hub can only reach a limited number of graduating students or recent graduates. We see the need for this kind of support for all students of all disciplines.

### **Ad 3. The hub as the top of the line**

Motivation: We have chosen an explicit mission for the whole institution, e.g. entrepreneurial education or achieving societal impact. This mission applies to all schools within the institution, which means that in all curricula we pay attention to these subjects within the curriculum from year one. To that end we define an expanded skillset that includes all skills needed to make a living from the arts following our mission. This also means that these subjects are integrated into the core subjects of the curriculum instead of being side subjects. That also entails involving the professors of all schools to integrate these aspects into their teaching. The hub is a top up on the curriculum that helps recent graduates make the transition from life as a student to daily professional life.

When we look at the positioning of the hubs within the case studies we find that all of them are part of a separate department or a centre of expertise. Except for the Centre for Knowledge Transfer in Vienna (case study 5), which is a five-year project with no legal status. The separate status of creative hubs has the advantage of schools within the institution not having a direct say on how they operate. The disadvantage is that schools are not involved in their success and do not learn directly from the model of a creative hub. Whether the advantages of this position are larger than the disadvantages depend on the status and success of the hub and the position of the schools within the institution with regards to the mission of the hub.

## A typology of creative hubs



When looking at the nine case studies and at other descriptions of hubs (see here e.g. [www.creativehubs.eu](http://www.creativehubs.eu)), we discern different types of hubs. Here we provide a typology of four different types, with references to the creative hubs we showcase in the case studies.

**The four different types are:**

- 1. Mono-hubs**
- 2. Bottom up-hubs**
- 3. General incubators**
- 4. Startup specialists**

### **1. Mono-hubs**

Mono-hubs are specialised in one discipline. Within the case studies there are two that fit into this category: the Guildhall School of Drama & Music (case study 2) and Nida Art Colony (case study 4). The Guildhall School of Drama & Music is an incubator only for performance artists (music and drama), for recent

graduates and mid-career artists. In general, incubators do not draw many participants from the performance arts, one of the reasons being that it is not easy to scale up fast, so it seems logical to have a dedicated one. The Nida Art Colony is a special case because it does not aim at developing enterprises, but is dedicated to artistic and professional development within the visual arts. It is a combination of an artist residency, a doctoral school, professional development events and networking for art students and professionals.

## **2. Bottom-up hubs**

Bottom-up hubs are usually independent hubs that start from the needs of creative entrepreneurs. They focus on strengthening and professionalising individuals by bringing them together in one space. They learn to cooperate and profit from each other's strengths, while addressing their weak sides, either by learning from each other or by bringing in outside expertise. For bottom-up hubs it is also about forming a community that represents their interests in the outside world, with governments and companies. Creative hubs can be a means to bring together otherwise fragmented creative entrepreneurs who are not able to defend their interests on an individual basis and have a hard time surviving in the gig economy. Independent hubs often have a weak earning model: their basic income is from memberships from artists and creatives who do not earn a lot themselves. So they need grants and subsidies and other earned income to supplement their turnover. Grants and subsidies originate from foundations and governments that want to strengthen the creative sector as a source for innovation and creativity. Other earned income often comes from organising events for companies and governments on certain topics or from taking assignments of companies needing the combined talents of creatives co-working in a hub. Examples of such bottom-up hubs are Nova Iskra (case study 7) and Poligon (case study 9).

## **3. General incubators**

General incubators are either part of a higher arts education institution or independent. When independent they are more about incubating startups than



bottom-up hubs. When part of a higher arts education institution they attract mostly recent graduates with a business plan or at least a business idea that warrants more development. These incubators provide several layers of services, from intense incubation schemes for a very selective group to free events on certain topics for larger gatherings. General incubators attract participants from all kinds of disciplines, but because of their business orientation they attract more artists and creatives from some disciplines than others. Music, media and design are known disciplines that seem to attract students who are more entrepreneurial. Visual arts and performance art often deliver less entrepreneurially minded graduates. When coupled with higher arts education this raises the question of reach – these incubators do not get to the graduates who might profit most from learning entrepreneurial skills. These incubators will help only those who are already more entrepreneurial and develop them further. The largest group of graduates will miss out on their services. Is there a need to have activities specially geared towards some disciplines which otherwise are not reached?

Factoria Cultural (case study 6) is an example of a general incubator that also develops services for specific disciplines that are less easy to reach. The HKU Expertise Centre for Creative Entrepreneurship (case study 3) is an example of a general (pre) incubator as part of a higher arts educational institution. One interesting aspect is they also stimulate bottom-up activities by letting students organise events according to their interests. The Centre for Knowledge Transfer is another case of a general incubator attached to a university (case study 5) with a wide variety of programs either aimed at a general audience or specialist events aimed for certain topics/areas. Makerversity (case study 8) is an independent hub for a diverse crowd that needs technical facilities; it is a co-working space and incubator at the same time.

## **4. Startup specialists**

Startup specialists focus their resources on programs and topics that matter for starting a company that is viable and potentially scalable. InnovationRCA (case study 1) is a higher arts education hub that concentrates most of its resources and content on startups. It is one of the few hubs to have its own group of business

angels who might invest in some of the startups. Its metrics for success also focus on startup success in the form of the number of jobs created, turnover and amount of external funding attained.

## Conclusions



Creative hubs definitely fulfil a need. They help many creatives professionalise and equip them with the skills to make a living. There are major uncertainties for a professional life within the cultural and creative sector: most go from project to project, have a hard time making ends meet and their drive to make their vision heard and seen does not always find the right audience. In this view, artistic fulfilment and making a living are by far not synonymous.

## Outside higher arts education

Creative hubs provide valuable resources and meet the developmental needs of artistic and creative professionals. Since most of them work on their own or in a very small group –dealing with the same questions regarding aspects of being an entrepreneur– sharing the same space and getting together is an efficient way of dealing with these aspects. Especially in co-working hubs where developing a community is the priority, participants profit from each other’s knowledge and experience and that of the external experts the hub brings in. This networking effect is one of the main advantages of a hub. Hubs thus play an important role in the continuing education of creative professionals.

Another one is the external function: representing the community (and often the sector) towards governing bodies and foundations, which have an interest in a strong artistic community and a healthy creative sector. Hubs express the needs of the sector and explain the possibilities the sector has to offer to a wider society. Some hubs go further in their external function and gain

momentum by contracting outside firms to work with the combined expertise of the members of the hub. This benefits both the (financial) existence of the hub and the portfolio of the members. In countries with evolved cultural and creative industry policies, hubs are welcomed and supported, often on a regional or local level. In countries without such supportive policies it is often hard for creative hubs to survive.

Creative hubs thus function as a strengthening and professionalising community (with more enterprises as a result) and as an intermediary between the community and the wider society (with more visibility of the sector and a larger role within the economy as a result).

## **Inside higher arts education**

Creative Hubs are an expression of the growing responsibility many higher arts education institutions feel towards their students and graduates. They no longer see themselves as only delivering artistically proficient graduates, but want them to be successful on a labour market with intense competition and an uncertain future. This means a shift from artistic development towards professional development, including all the skills needed to be successful on the labour market, either as a wage earner, as an independent or within a mixed career with many transitions from one status to the other and back.

The NXT – Making a Living From the Arts project is living proof of this change. The big question remains: how do higher arts education institutions define their responsibility?

- ✓ Is the creative hub just an extra provision supplementing a curriculum that does not really change or is it an expression of a change throughout the whole curriculum and is there a fit between the hub and the rest of the curriculum?
  
- ✓ How far does this responsibility reach, not only in the span of years after graduation but also in reaching the whole population? Should the hub reach

those generally in need of entrepreneurial skills or should it focus on a small selection of already entrepreneurially minded graduates whose success can be used as example?

- ✓ Are hubs only for graduates and students or also for professors?  
If a hub is an important part of a higher arts education institution, what are the consequences for the professors in other parts of the curricula? Do they also need schooling to become more entrepreneurial or more directed towards societal impact?
- ✓ Is there a mission for the hub that is aligned to that of the institution as a whole? Is it the culmination of an aligned process of curriculum development or an additional tool or a substitute for what is missing?  
Throughout all the case studies in this particular survey, the hub activities are extracurricular –so on a voluntary basis and next to an already busy schedule.
- ✓ What is the position of the hub within the institution? What is the governance?  
Is the governance structured so the hub is a separate and protected area against the influence of other schools within the institution or is the governance directed at interaction and mutual influence between hub and other schools?
- ✓ What is the funding model of the hub? Is it fully funded by the institution and are the services provided free of charge? Or is it mirroring the market and charging full fees to sustain itself? In some of the case studies there is a mixed funding model with the ambition to become independent of institutional funding in the future (see case studies 1 (InnovationRCA) and case study 4 (Nida Art Colony). In the case of InnovationRCA funding 50% of the funding comes from the institution and 50% of private sources. Future income will be from patents and shares of the startups founded within InnovationRCA. The ambition is to be independent in seven years' time. The Nida Art Colony is a special case by being situated in an area attractive to tourists. They rent out their lodgings to tourists and their space to companies and thus provide for a large part of their income.

# Dilemmas



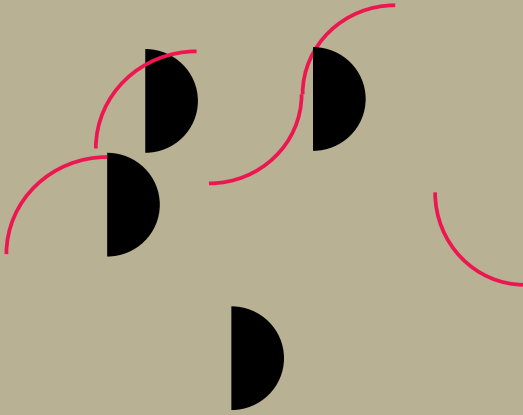
Higher arts education institutions that want to prepare their students for working life face a number of dilemmas:

- ✓ 1. How do we define the end goal of our education? Is it purely artistic or does it include entrepreneurial skills or even societal impact skills?
- ✓ 2. How far does the responsibility go? Does it extend to all students and graduates? How long is the offer available following graduation?
- ✓ 3. How is this responsibility organised? Is a creative hub the answer or does it require a change in the curriculum? Perhaps it is both and if so, what is the relation between them?
- ✓ 4. And if a creative hub is the answer, who is it for? Is the discipline bias of a general hub acceptable (attracting graduates of some disciplines, not others)? Or will there be specific programs for disciplines that need more guidance to be able to make a living from the arts? Will the programs for these disciplines have a different pedagogy helping students or graduates to develop a more entrepreneurial attitude, which fits the content of their discipline?
- ✓ 5. How will the activities of the Creative Hub be structured? Which programs are very selective, intense and for a small number of people, which programs will have a larger reach and what will be available for all?

## Finally



Are creative hubs the best possible answer if you want to organise a better transition from education to professional practice? This is the question we started with. The answer is more complicated than a straightforward yes or no. It depends, really. It depends on your answers as a higher arts education institution to the questions and dilemmas we have outlined here for you. For what need or gap might a creative hub be the answer? And how does a creative hub fit the mission, structure, curricula and programs already in place? Whom does it serve? Depending on the results of such questions, a creative hub might or might not be the answer.



## **'Models' of working in the arts: Artists' profiles**

## Introduction



**In the course of NXT – Making a Living from the Arts, the project partners have met, discussed and trained hundreds of emerging and more experienced artists with the aim of identifying and investigating the challenges they are facing when developing a career in the arts. In surveys, discussions and training sessions, artists mentioned that they have benefited the most from hearing others’ experiences in finding their path in the arts.**

In this chapter, we have included some examples of artists who have developed creative solutions and found their way in the arts, with the hope that these stories can be inspirational for other professionals and academics.

The artists were interviewed by different project partners, with the interview being based upon a set of agreed upon questions. These profiles convey the different styles, interests and stages of the artists’ careers.





## Gloria Benedikt

IIASA

[www.iiasa.ac.at](http://www.iiasa.ac.at)

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



Interviewed by Georg Russegger

Edited by Barbara Revelli

*Art and culture will be key in helping us overcome some of the most pressing global problems we face today. Only if we manage to leave self-interest behind and cooperate, will we be able to overcome imminent threats, such as global warming, transition into a sustainable future and be able to peacefully share our planet amongst 7 billion people and more. And it is not economics, not science, but art that can help us unite to move forward.* <sup>75</sup>

Gloria trained at the Vienna State Opera Ballet School, “so technically” she says, “I’m a ballet dancer”. But Gloria is much more: an artist, an academic, an international advocate for the arts and an innovator. “Now I choreograph scientific results and concepts” she says. “My main art form is still dance and I start most days training at the opera. But I work at the International Institute for Applied Systems Analysis (IIASA). Because I choreograph papers, publishing means performing live on stage and recording, rather than submitting to an academic journal. So, perhaps I have become a research artist.”

## Education, Education and more Education

“At the opera ballet school, I trained four hours a day, while also following the normal high school curriculum. I had to be disciplined, self-motivated and manage my time. Besides the dance training, these skills have been crucial for success later”, says Gloria. After graduating in 2001, Gloria received a scholarship to continuing studying at the English National Ballet School in London.

At the age of 19, Gloria started earning a living as a dancer and choreographer, performing all over Europe and in the United States. She was working hard but she felt satisfied and fulfilled. At the age of 24, Gloria had reached her childhood dream of becoming a successful dancer. And yet, she found herself strangely dissatisfied.

*I was performing on stages across the world, re-enacting fairy tales and ancient myths and using my body to interpret music in accordance with my classical training. But I felt I was not realizing dance’s*

*full potential as a sophisticated form of communication and started to wonder: can I do more? That is why I started to study.*

Pursuing a higher education on top of her dancing career proved soon to be difficult, not because of the long hours, but “because I was stuck between two systems’, says Gloria.

*The dance world considered a dancer taking interest in pursuits other than dancing ‘unfocused’. And universities in Europe were not keen to accept and accommodate dancers. I would have had to quit dancing to study full-time to show my academic commitment. I was convinced that combining the two at the same time would enable me to innovate. I ended up moving between continents to be able to do so, but I also ended up in a place better than what I had dared imagine.*

Gloria was able to take on the new challenge and study social and political sciences at Harvard University. “I continued working as a dancer through my studies. Those were 80-hours’ weeks. But it was not as hard as it sounds. I had my dream job and was pursuing my dream degree.”

At Harvard, Gloria learned how to do research across disciplines, how to write

---

<sup>75</sup> Benedikt, 2018.

scientifically and how to speak in public. “I was also exposed to the principles of change management. This helped me tremendously once I ventured out into the world trying to do things that had not been done before.”

I had to force myself not to ‘blink an eye’ and take risks. But those risks always paid off in the long run.”

After graduating and performing all over the world, at the age of 29, the real artistic



### **Putting the Pieces Together**

“I’ve always stood by what I believed in and never compromised my values. Once I realised that artists need to get out of the ivory tower again, because the world needs them, I did. There were times when

crisis got to Gloria. “At that point I realised that if I wanted to live by what I believed in, namely that the performing arts have great potential to support transformations to sustainability, I had to start creating my own work. It was painful to realise that the only way forward was leaving

the existing system and venturing into the unknown.

From change management, I knew my success would depend upon finding people who would share and support my vision. I also knew that I would be up against an established system, whose interest is to maintain the status quo. Knowing that every innovator, no matter the field, faces this dilemma encouraged me to prevail against delays and setbacks. I think many artists lose confidence in their ideas because they take it personally when people or institutions are not supportive. Arts education typically does not teach them that this is a natural part of the process."

When asking Gloria about her thoughts on her education, she replied without any doubt that all her education had been very relevant. "But arts education alone" she continues, "would not have enabled me to do what I do now. Getting all the education I needed was tough."

Even when Pavel Kabat, Director General of IIASA, the International Institute for Applied Systems Analysis invited Gloria

to join the research institute in Vienna, she did not know exactly what she could do. *I was invited to join IIASA and got to invent a position that did not exist before. I just started with one project and then, based on results, I continued to build. It was an experiment and I ended up speaking and dancing and writing with like-minded scientists and artists and became the first artist that is not merely a resident for a limited period of time, but fully integrated in a scientific institution. Dr Kabat and I could not have foreseen this. At the beginning it was only clear that we shared the same vision.*

*Today IIASA has a Science & Art project. So, I'm very satisfied with what we have created over the last years. I have not only the space to innovate. Innovation is the objective. In the arts world, innovation is not so much the focus. Large parts are commercialized. Here the process is different. If I have an idea, it is first discussed with a scientific committee. If the idea is relevant, well-reasoned and innovative, I can go ahead and realise it. If not, I have to revise it until it is sound. It is a tough process, but I would not want it any other way. And the result is always rewarding.*

## Looking to the Future

*There are many artists out there who would like to engage with current affairs and do what they can to help humanity get through the current bottleneck into a sustainable*

*up having art and science for 'art and science's sake'. I believe if we put art and science together it should be for 'life's sake', simply because we have so many complex problems to solve and little time to do so. We have collected qualitative,*



*future. But the current arts system does not really seem to be equipped for that. Grant applications are lengthy. Stages that could accommodate innovative, impact driven arts projects are sparse. I'd like to create more opportunities for these artists.*

*Every piece I create has the goal to innovate in order to create impact. There are initiatives to connect art and science merely for innovation. But then we end*

*but not quantitative data on the impact. Real impact will only be possible if many more artists are able to work towards sustainability. That is why, besides continuing to figure out what is possible, I see my additional challenge ahead in scaling up and empowering as many artists as possible.*

*50 years ago, it was not normal for a natural scientist to work with a social*

*scientist, for instance an economist. Today it is hard to imagine that they would not work together as their worlds are obviously interconnected. In 50 years from now, I hope the same will be true for artists and scientists. That it will be obvious to anyone that they do not live in opposing worlds but complement each other. And that, by combining their knowledge and skills they help solve the complex problems that we face. I can only hope that we will have climate change, rising inequality, population growth and migration under control and enough resources left for all people. But there will be new problems to be solved that we cannot even imagine now.*

---

Photo: Gloria Benedikt and Mimmo Miccolis, Concert for a Sustainable Planet, Carnegie Hall 2017



## Sarah Douglas

The Liminal Space

[www.the-liminal-space.com](http://www.the-liminal-space.com)



Interviewed by Nadia Danhash

### **Artist, Entrepreneur, Agent of Change, Mother**

Sarah's education has completely informed the work she does today. At school she wasn't sure what career path she should follow. She wanted to become a human rights lawyer but had also always loved art. She decided to apply and study an art foundation course and was hooked and consequently went on to study for a BA and then a Masters in Fine Art.

Although she had always combined part time work with her studies, Sarah's first job in the arts sphere – a one day a week teaching position on the arts foundation course that she had herself completed – came whilst studying for her MA. Sarah's career journey summarised below is one in which staying true to her values, combining creativity and courage with hard work and entrepreneurial risk have been considerable aspects of her success.

---

Photo: The Liminal Space

## A Social Enterprise and a Portfolio Career Begins

Towards the end of her MA, Sarah applied to a Deutsche Bank Awards competition and although she did not win, her application 'Exhibit K', a concept for a social enterprise delivering impact in the arts sector was well received by the judges and resulted in her being offered a paid role in the first ever Frieze Art Fair in London. The income from that allowed her to establish Exhibit K with a classmate.

Had Exhibit K been established today, it would have been described as a social enterprise but in 2005, that term did not exist. The premise was that many businesses had an interest in art and an ability to buy it, but did not know where or what to buy. Sarah had learnt, for example, that corporates such as Coutts and Saatchi and a number of boutique hotel chains had annual budgets to hire works of art. Her proposition to them was: you could purchase original works from upcoming artists while building a collection and in doing so support that artist in his or her creativity

thus combining corporate social responsibility with an appreciation and support of arts and culture.

Exhibit K quickly gained a strong reputation for providing an entrance, through her tours, into hidden art and artists in the UK and began to attract groups of art-oriented individuals keen to meet young upcoming artists, who had an appetite to learn more about their

work. Alongside her corporate clients, a number of these groups became regular clients. Reflecting on Exhibit K, Sarah



---

Photo: The Liminal Space



says that while most of her peers were funding themselves with somewhat dull jobs in bookshops she had chosen to remain close to the arts, utilising her connections and pursue her entrepreneurial spirit in spotting gaps in the market and serving them. Throughout this time, Sarah continued to teach, in a part time capacity, on a BA Fine Art course at the City and Guilds of London Art School and in parallel she continued with her artistic practice spending 2-3 days a week in her painting studio in Hackney, London.

### **The Move to Strategic Art Administration and Finding the Inner Bling**

The global financial crisis of 2008 meant that spending on the arts became more constrained with corporates cutting expenditure on their art collections. Exhibit K continued to offer art education tours and experiences to groups of private individuals and Sarah continued the business for a couple of years until she was offered a part time role at the Royal College of Art delivering and project managing its student-facing professional development service, FuelRCA. Her prior social entrepreneurship experience and her networks meant that she brought great insights into the delivery of this programme and in turn her role at FuelRCA gave her the opportunity to be involved

in and support innovation projects that encouraged her ensuring interest in innovation.

During this time, Sarah continued to combine her part-time role with her art practice and teaching. She next pursued part time work at a young arts consultancy company where she worked on brand and strategic management projects. She realised that for her next move she would like to focus on strategic art administration and left the company to join forces with a colleague and friend that she had worked with at the Royal College of Art. Together they delivered a number of freelance projects for major corporate brands in the automotive sector helping those brands inject more creativity into their businesses and find new ways of working. Sarah described this as helping them find their 'inner bling'. She enjoyed this work very much and her new venture, Liminal Space, which uses creativity in a new way was born. Sarah continued to teach in parallel and started a family.

As her first child was seriously ill, her priorities shifted towards care, whilst balancing her venture and teaching, leaving no time for painting. "At this time, the venture was more useful, it brought in more money and it gave me more social interaction which is what I needed. Making art is more solitary ". Sarah began

to question the values of the art world; she wanted her work to have social impact and was finding it hard to juggle marketing the venture while working on delivery of her projects. She decided to explore alternative

want to become an art therapist, she set herself a six-month journey of exploring other options. In that time she met a lot of people, undertook one day of different work per month, ranging from primary



career options. She studied art therapy, balancing that with Liminal Space, family and teaching. Realising that she did not

school teaching to social work. The six-month journey of outreach and exploration resulted in several unexpected Liminal Space projects that combined inspiration, learning, education and social impact. Liminal Space had found its identity!

---

Photo: The Liminal Space

Today The Liminal Space creates groundbreaking experiences that transform the way people think and do. It is focused on front-end innovation and generates half its income from forward thinking major brands and 50% from grants. It continues

## Reflections

Teaching has been a consistent occupation that has been part of Sarah's career journey and continues to this day. Reflecting on teaching, Sarah says "it can be very



to have a strong ethos of social impact, working on projects that bring complex social research into the public domain facilitating public reaction and engagement. It now provides work opportunities for four to five creative freelancers.

sustaining but can also be a hidden trap in that it takes you away from your work and limits possibilities. But it can be amazing too." Reflecting on her art education, Sarah's says that there was no formal professional development or enterprise training when she was a student. She recalls just one professor asking students 'what do you want to be?' He pointed out that only a few would

---

Photo: The Liminal Space

have the chance to be showing their art 'on Vine St' and not all would be artists but that creativity could take different forms and that was ok. What is clear is that Sarah has had an enterprising career. She has had the tenacity to make many contacts and seize opportunities to learn from experiences. By reaching out to contacts, questioning and utilising her creative thinking, Sarah has built a rich and rewarding career that delivers impact and has a clear place in today's society.

## **Future**

*I think the future for artists in 50 years is bright! Why? Because with growing automation, creativity, inventiveness, empathy and genuine ingenuity in problem solving will be the high value skills we will require in tackling the major global challenges we face. Art making and a progressive art education fosters all of these skills. The challenge over the next decades will be for artists and the market to understand how these skills and mind-sets can be best applied within a rapidly changing society. In the meantime, the challenge lies in arts and design education's defence of its place within the educational system.*



## Henrik Grimback

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

THE OTHER EYE OF THE TIGER

[www.theothereye.dk](http://www.theothereye.dk)



Interviewed by Barbara Revelli

Henrik Grimback is a stage director trying to access the boundaries of theatre, with an ambition of bringing change to today's generation through contemporary arts. Despite his high ambitions, Henrik stays humble. His work consists primarily of group processes, often manifesting through collectives such as the art group TOETT, one of the selected alumni of NEU NOW 2015. "It is in relation to other artists that truly new ideas can come to life," says Henrik.

*If it is on stage, in commercial work, in film or other platforms, I do strive to make a new year zero, to change the current paradigm.*

Henrik was attracted by the stage since he was a child, having started acting at the tender age of nine. As many who have pursued the dream of an acting career, after some time Henrik started feeling disappointed by failing to get accepted into acting schools or for acting roles.

*After working as a forklift operator, an art director and phone tester I found myself unemployed and miserable. Then my therapist asked me when I could recall being happy. I had no doubt about the answer: when I directed theatre.*

Henrik's therapist encouraged him to take his passion and desire of being a theatre director seriously and pushed him to do anything in his power to get there. "About a hundred cold-calls later, I got a spot as assistant Henrik Grimbäck is a stage director trying to access the boundaries of theatre, with an ambition of bringing change to today's generation through contemporary arts. Despite his high ambitions, Henrik stays humble. His work consists primarily of group processes, often manifesting through collectives such as the art group TOETT, one of the selected alumni of NEU NOW 2015. "It is in relation to other artists that truly new ideas can come to life," says Henrik.

Henrik was attracted by the stage since he was a child, having started acting at the tender age of nine. As many who have pursued the dream of an acting career, after some time Henrik started feeling disappointed by failing to get accepted into acting schools or for acting roles.

*After working as a forklift operator, an art director and phone tester I found myself unemployed and miserable. Then my therapist asked me when I could*

*recall being happy. I had no doubt about the answer: when I directed theatre.*

Henrik's therapist encouraged him to take his passion and desire of being a theatre director seriously and pushed him to do anything in his power to get there. "About a hundred cold-calls later, I got a spot as assistant director." Henrik worked at the local theatre as assistant director for two years before applying and getting accepted at the Danish National School of Performing Arts.

### **The School Experience and the Artist Collective The Other Eye of The Tiger**

Henrik's education informs the work he does today or in his words: "it was paramount for where I am today." The Danish National School of Performing Arts gave Henrik both the possibility to "fail for free for four years" but also the chance to fully enhance his own practices and receive the necessary skills training for developing his career in performing arts.

*That, in combination with a great Head of the Directing Department, who helped me find an understanding for what I love, what I hate and what I have to change when it comes to both my art form and the world.*

*At school, I found some like-minded*

---

Photo: Henrik Grimbäck,  
photographer: Martin Dam Kristensen



---

Photo: *Oedipus Rex*,  
photographer: Henrik Grimbäck

*people and we started the artist collective The Other Eye of The Tiger in an attempt to do art the way we think it should be done.*

The Other Eye of The Tiger is composed of six core members, including Henrik, working collaboratively on the concept, direction and performance of their works. The collective is conceptualizing together but all come from different fields of the performing arts.

*In our work we strive to start with different parameters which we desire to maximize in every instance of what we produce. As a group we invite other artists, performers and technicians to collaborate on projects to help us reach higher than we would on our own. In our effort to seek and bend the boundaries of performing arts we hope to break new ground, create new possibilities and re-invent theatre as an art-form.<sup>76</sup>*

In 2015, the NEU NOW international jury

---

<sup>75</sup> Theothereye.dk, 2018.

<sup>77</sup> [www.nxt-creatives.eu](http://www.nxt-creatives.eu), 2018.

<sup>78</sup> Shot for *The Other Eye of The Tiger*.

selected with great enthusiasm the theatre performance *Joey Chestnut*, a work about food developed by the artist collective The Other Eye of The Tiger.

*[The piece was] about how we eat what we eat. Because everyone does it. Everyone, everyday. From the day we are born to the day we die. The interactive piece, set against a backdrop of sound and light installations, begins as a new world record has been set - Joey Chestnut has eaten 69 hot dogs in 10 minutes without throwing up." The project was the start of our theatre troop and made during two highly intensive weeks of teamwork. We were all art school students with different specialties and we wanted a subject that was relatable and yet complex. We turned to basic human needs and landed on food. Food and interaction is something that we all share and that makes for relevant art.<sup>77</sup>*

## **The Impact of the Arts in Society**

After graduating, Henrik got a one-year job as artistic director for a small theatre in Denmark, for which he developed his own version of every play programmed that year at the Royal Danish Theatre. The same year, Henrik and his colleagues of TOETT<sup>78</sup> had an international breakthrough with their



new piece *Martyr Museum*. The *Martyr Museum* is a multi-platform work, which aims to question the definition of martyr, bringing through a guided visit. The guide tells the audience hard facts about the martyrs as well as re-enact moments in the different stories from their lives. Three weeks before



the opening, a Danish politician reported the *Martyr Museum* opening and TOETT to police for “encouraging terror”. The news soon initiated a national debate in Denmark and brought discussion on to international press. When the show actually opened, *Martyr Museum* actually received very positive reactions from both the public and the critics. The *Berlingske* newspaper defended the work writing: *The controversial “Martyrmuseum” does not celebrate terrorism.*”

*That’s what art is capable of, in contrast to the many articles written*

*on the subject: make us feel the horror, the fear and the discomfort – and the incomprehensible sacrifice – on our own body. ‘There is no shortcut to heaven’, as is mentioned on the tour.*<sup>79</sup>

The experience of Henrik and his colleagues of TOETT with this piece certainly proved the power of arts as thought provoking and how as much as it is very needed, the original meaning and intention of the artistic work can be easily twisted and misinterpreted. “The lesson I have learned is as banal as simple”, says Henrik; “I have

to control as much as possible my message as much as my effort in controlling might not have any impact if it comes in the middle of a media storm!”

### **Artists and Business?**

*Sure, it would be great if artists could work with total financial independency but that is simply not the world we live in. At the end, it comes down to sales and results. Art is about navigating the market,*

*just as any other branch of business. With that said, I think that the cause of action would be creating the most fearless and ground-breaking pieces of art. In the current system, artists are almost exclusively depending on business relations or on public funding. In other words, arts depends on the views of the politicians and their understanding of what art is and can be. The trick is to do a good job, produce ideas, produce the ground-breaking artworks that you want to create and give yourself the time to find the economic possibilities to realise them.*

---

<sup>79</sup> Theothereye.dk, 2018; Olsen, 2016.



## Niina Nurminen

ArtSense

[www.artsense.fi](http://www.artsense.fi)



Interviewed by Kai Lehtikoinen

Niina Nurminen looks sophisticated and chic as she fiddles with her computer at the café of the Helsinki Music Centre. Trained by the epic theatre director Jouko Turkka, she has worked for 30 years as a successful actress. Today, she is also the creative director of ArtSense, a limited company that she established in 2010 in order to invoice a business client.

### **Theatre-based Services for Businesses**

ArtSense provides uniquely tailored theatre-based services for businesses to strengthen

leadership, customer experience, work community and culture. Its services include providing the know-how of artists in improving business and management. With arts-based processes such as forum theatre, Niina and her colleagues help organisations renew their ways of thinking and working.

Niina describes her work in hybrid contexts: "As a creative director, my job includes a range of tasks, but it is embedded in my training and experience in theatre as well as in work community coaching." The link to the arts is crucial for her. "It needs

to connect with the core that constitutes my expertise”, she explains, emphasising the importance for her to find a red thread from her interests and activities in the arts for everything that she deals with. “Entrepreneurship in itself does not have much to do with being an artist”, she notes. However, the planning and the facilitation of arts-based processes in organisations “relates strongly to artistic thinking and experience.”

### Learning the Ropes

Looking back at her training at the Theatre Academy Helsinki in 1980s, Niina reflects upon the relevance of the actor-training programme in respect to her current work. “To be honest, it did not prepare me to do this work in any way”, she says at first. “Except that it did strengthen my persistence and desire to try hard in anything that I choose to do – I am not afraid of small adversity and I know how to cope”, she adds after a brief moment of reflection. “Being tossed out of my comfort zone certainly gave me courage.”

Acting studies under theatre director

Turkka’s reign at the Theatre Academy Helsinki were extremely physical. Learning how to keep physically fit has given Niina an endurance that is often needed in her work as an entrepreneur. “At school, I learned a lot about the mind-body connection and its link to courage and persistence. I learned all that mainly from acrobatics and reflecting on my own experiences on stage. Your body is very much linked to what is going on in your mind”, Niina notes. “How to connect the mind and the body, what you can read from non-verbal communication and how all that relates to emotion is very much lacking from discussions that concern working life.”

However, theatre studies also had its limitations. Niina recalls how, during her time there, the general orientation in the Theatre Academy (as dictated by Turkka), defined anything that was not directly related to the making of art as “pointless or even harmful.” Anything that had little relevance to the arts was regarded as “tinkering, which only distracts your attention.” Even taking time to play piano was perceived to hinder her training, Niina recalls. “Let alone that as a student you would have openly engaged with society beyond the arts without prejudices. Or that you would have shown an interest in people and phenomena outside the field of theatre.” Singing lessons and voice training however were

accepted “as they helped develop voice and acrobatics was fine as it was seen to develop courage.”



Niina talks a lot about the realities of working life in the arts. “Those who are attracted to the arts will do it one way or another. Then there are others who may never end up acting despite excellent training.” She notes that theatre studies provide the opportunity to acquire the skills that one needs to master as a professional in theatre. At its best, studies strengthen your abilities and attitude for lifelong learning, Niina points out. Besides formal studies however, Niina emphasises that one becomes an artist and maintains one’s professional skills “by gaining experience in practising the profession.”

Despite the sharp criticisms Niina has towards her degree programme, she notes how it encouraged a sense of active agency in the students, whose artistic

undertakings received support from the teachers.

“You could write your own script and actors created performances without engagement with institutions.

I suppose that encourages an entrepreneurial attitude.”

She recalls a winter when university teachers were on strike. As the school was closed and there was no training space available,

she and some of her peers ran across the ice to rehearse on the walls of the Sveaborg castle. “We were proactive and had a tremendous urge to do something together. Perhaps it was a bit rebellious too.”

### **Making a Living from Expertise in Acting**

After graduating from the Theatre Academy, Niina was offered a contract in a regional theatre but for family reasons chose to stay in Helsinki. While there were plenty of job opportunities in the capital, she soon realised the precariousness of the art world. Theatres did not sign permanent employment contracts anymore – all jobs

were on a fixed-term basis.

“When the first period of unemployment hit me, I thought that it was a good time for me to have a baby.” Niina landed leading parts in TV-series and supporting roles in theatres and acted in radio dramas when her daughter was young. Eventually, she managed fine in combining working life and family life. However, after the second child was born and dealing with a shortage of acting jobs, Niina started to consider other options to make a living from the arts. An important turning point was the international Transmission project led by the Royal National Theatre in the UK. The project investigated actors’ expanding professionalism and opportunities for social impact. “Transmission was an overwhelming experience. Nobody had ever told me about theatre-based work outside the black box and that such work can be socially meaningful.” During the project, Niina learned about the ways actors work in prisons, health care, education and businesses. “I had never before really thought about the different opportunities that exist for the arts to influence people.”

Inspired by forum theatre, Niina studied further, got herself a mentor in the UK and completed an internship in London. She was determined to create a second profession next to her acting career to make a living in a way where the two professions contributed to each other. While performing in Mobile Horror –Juha Jokela’s famous play on the IT-boom in the turn of the millennium– Niina kept a diary of the 303 performances. How does a performance become a process that informs itself? What happens through the communication between the actors, the director and the audience members? What happens in the self as an actor before, during and after the performance? What attracts audience members and what is it that makes an impact in a performance? “I investigated what it meant for me to be on stage in order to pass such practical knowledge to my customers”, Niina notes. “That turned me into an expert of experience, although at that time I did not yet know that this experiential knowledge would become so useful in my career.”

### **Entrepreneurial Risk-taking and Responsibilities**

As there was a growing demand for arts-based services, Niina studied forum theatre and experiential learning further with Chrissie Tiller, Roy Leighton and Adrian Jackson. “From them, I learned

---

Photo: Niina Nurminen,  
photographer: Jouni Harala

to use appropriate methods and facilitate workshops.” Eventually, Niina succeeded in bringing together a group of actors specialised in forum theatre. They started to have more and more customers. Next, the global healthcare and medical company GlaxoSmithKline offered to buy 40 days of performance training for their sales personnel. That’s when she realised that she needed to establish her own company. “I was asked how I will invoice and I said I would do it through my company, which didn’t even exist by then.” Next, she was busy establishing ArtSense to get paid for her work.

As the owner of the company, Niina soon realised that she was responsible for making it flourish. While working, she went to study two more years part-time to receive two professional qualifications – one in entrepreneurship and the other in product development. “I needed to learn what being an entrepreneur is all about and what you need to know to run a business.” Studying further was also “for gaining self confidence in the beginning.”

Considering the fact that in Finland entrepreneurs fall more or less outside the scope of unemployment protection, there was a considerable risk for Niina to start a business. However, her company, ArtSense, started up well and has always been profitable. Since the year 2000,

Niina has not been unemployed for a day. “You just have to be courageous and roll up your sleeves even if you don’t have all the necessary skills and competencies. That is something that will get stronger through practice and experience.”

Recently, Niina was hired on a two-year engagement to work for Mehiläinen, a private provider of social and healthcare services that has 290 units and employs more than 11 500 professionals in health care and social care services across Finland. “That provided me a unique opportunity to investigate how an organisation operates from inside and how artists can help the organisation develop its engagement with people and acknowledge emotional aspects in such encounters.” As she left Mehiläinen, she took with her Customer Experience Director Kimmo Huhtamo (now the CEO of ArtSense), who is Niina’s business partner and second owner of the company.

“We now facilitate sturdy, large-scale development projects for organisations. It requires a totally new approach to perceive things from the customer’s perspective.” Niina appreciates her business partner’s expertise and contribution: “Without Kimmo’s experience on reform management and business management this would not have been possible. We combine the creative expertise of artists

and engineers, which has generated great interest in our customers recently."

### **The Importance of Artistic Creativity**

Having an arts-based approach gives ArtSense a competitive edge in relation to ordinary business consultants. "Customers appreciate that we do things differently and get results that you wouldn't get with more traditional approaches."

But it is not just customers that rejoice over what Niina's business provides. Also artists who collaborate with and are employed by ArtSense are pleased. "It is remarkable that artistic knowledge and skills can spill over to other sectors and that it deals with more than just art making. It deals with a mind-set, emotional intelligence, a human concept and corporeality", Niina specifies.

Niina stops for a moment to think about the balance in her work. "As long as these two components are to some extent side by side, I think there is a balance in my life and work." As the business side has grown highly ambitious, she yearns for creative periods. "Such yearning pushes you to experiment with new things. For example, I recently directed a short film on leadership." However, most often creativity is embodied in the choices made

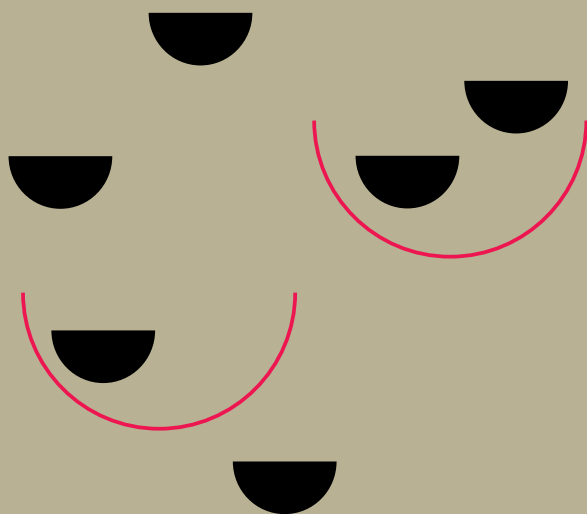
as she facilitates processes of collaborative learning in groups. Niina recalls a group of 150 people using their hands to leave a mark on their customer promise. "It was turned into a big mandala where everyone's handprint was turned into a piece of art."

Niina is aware of the fact that the nature of her work and also her professional identity have changed a lot since the beginning of her acting career. "Entrepreneurship does not suit everyone. No one should be forced to become an entrepreneur", Niina emphasises. "However, if you wish to expand your professionalism, there is a huge potential for artists in many sectors of society. Everyone is likely to find their own place where one's interests and competencies meet." After all, what counts is meaningfulness in what we do in the arts. "People are happy when they find purpose for their work", Niina concludes.



# Appendix: NXT Research – Creative hubs case studies

by Joost Heinsius



These are the nine case studies developed as part of the NXT Research. The first five cases here listed are creative hubs inside higher arts education institutions; the last four are creative hubs which have developed independently from art schools and universities.

### **Hubs connected to higher arts education**

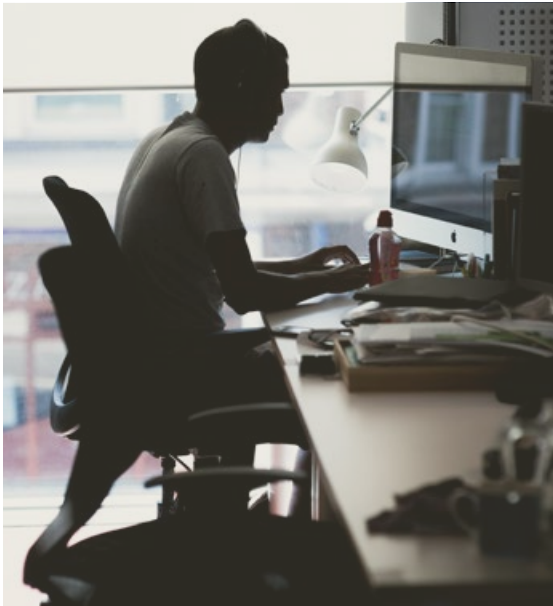
- 1. InnovationRCA**
- 2. Guildhall Creative Entrepreneurs**
- 3. HKU Expertise Centre for Creative Entrepreneurship**
- 4. Nida Art Colony**
- 5. Centre for Knowledge Transfer (CKT OST)**

### **Independent Hubs**

- 6. Factoria Cultural**
- 7. Nova Iskra**
- 8. Makerversity Amsterdam**
- 9. Poligon Creative Centre**

## Case study 1

# InnovationRCA



Royal College of Art,  
United Kingdom  
[www.rca.ac.uk](http://www.rca.ac.uk)

# Introduction



InnovationRCA is the creative hub of the Royal College of Art in London. RCA comprises the School of Architecture, the School of Arts & Humanities, the School of Communication and the School of Design. InnovationRCA is an independent department, which falls directly under a member of the senior management team of the RCA, dedicated to innovation and research.

Founded in 2004 it changed into its present form in 2010. At the moment it employs less than five staff.

## Services



InnovationRCA offers three key services:

1. Incubation & acceleration services for startups
2. IP support & commercialisation
3. Professional development (FuelRCA)

### Ad 1. The incubator

The incubator provides 12 months of support for a very select group of startups.

The incubator is directed at graduates with an idea for a company that is scalable and potentially investment-worthy. The selected startups, five to seven each year, receive business plan and product coaching, master classes tailored to gaps in knowledge and skills, introductions to the network, office space at InnovationRCA and an investment up to £50,000 from RCA funds and the opportunity to raise funds from AngelClubRCA, which is a business angel network connected to and run by InnovationRCA.

The competition for a place in the startup program is fierce. Some 100 graduating students apply, 30 of them go through a Launchpad program to finely tune their ideas and develop their pitch. Then they form teams and complete their pitch before they go before the Investment Board, which consists of investors and the InnovationRCA office. The startups are selected for acceptance into the incubator program on the base of criteria such as: market demand, scalability, the ability to build a team and the founder's ability to learn. In exchange for the incubator program InnovationRCA will become a small shareholder (5-8%) in the company.

InnovationRCA offers a co-working space of 600 m<sup>2</sup> for the startups. The biggest challenge for the startups is to check all the assumptions they have made in their business plan to see if the market they envi-

sion is really there and if their product must change to reach the right audience. This requires intensive mentoring of each startup.



a company & are accepted into the incubator InnovationRCA takes a small share (2-8%) in the company.

InnovationRCA delivers IP training to students, graduates and staff. It offers “drop in” clinics at which many other graduates profit from the knowledge on IP. Because students have great ideas but do not know how to handle the Intellectual Property aspects of their concept or prototype, they might inadvertently use protected material from someone else or give away too much too soon of their ideas so they do not profit themselves. InnovationRCA aims to avoid this by ensuring all students are better equipped to understand and manage the IP in their careers. 600 students receive IP advice and guidance every year.

## **Ad 2. IP**

All successful applicants to the Patent Support program receive support before their graduation show and are expected to commit themselves to work at least two days a week for their project after graduation. They will also take part in the Launchpad application process for the incubator, which helps them better understand the market. In exchange InnovationRCA receives a share of the eventual profits; if they form

## **Ad 3. Professional Development**

The professional development program is for students and graduates alike. It is a series of interactive workshops and expert events that delivers the skills, knowledge and the tools to improve their employability and land them a job. During the year seminars are organised with VIP’s of different sectors of the creative industries.

The free Springboard program is a mentoring match between six to eleven alumni and rising PWC-consultants who are considered future leaders. When the match has been made they team up for a maximum of 18 months, meeting at least once every two months and decide themselves their preferred form of mentoring, whether it's in person or by phone and the subjects to be discussed. There are also collective gatherings, events and master classes organised by PWC and InnovationRCA, which bring all mentors and mentees together. They also have access to the network of former mentees.

It is a mentoring program where both sides profit. The students and graduates profit from the experience, knowledge and network of PWC-consultants on business matters, the PWC-consultants take advantage of the creative powers and different outlook on the world by the students and creatives. InnovationRCA organises summer schools around the topic of employability, both for aspiring freelancers and those seeking full-time employment. All activities are free and extracurricular. There are no study points to be earned, but more and more students see the importance of this kind of preparation for their professional practice. A third party review showed an engagement percentage of 34% of all students in any of the offered programs.

## Cooperation



InnovationRCA built through the years an extensive network of business advisors and investors. Where they at first conducted outreach activities, for example using LinkedIn, to find suitably experienced experts to provide expertise and knowledge, they now have respected business people come to them and have the luxury of being selective in who they accept into their network. In the London area there are many incubators. InnovationRCA is different because it directly draws upon the graduating students and invests heavily in developing the selected projects. The projects provide a mirror for students as examples of what can be reached directly after finishing education. InnovationRCA sometimes refers graduates to other specialized incubators when these are better equipped for a specific subject.

## Results & Impact



Every year about 700 students graduate at the RCA, of which some 300 graduates start their own business in some form or an-

other. Many of those and a lot of alumni are reached by the FuelRCA Professional Development activities.

InnovationRCA spends most of its resources in realizing viable startups. In nine years 39 startups created 500 UK-based jobs and generated £40 million in turnover. They raised £39 million in investments and over £2 million in crowdfunding. These startups have a total value of £120 million. Because startups need to be scalable and attractive to investors, the startup program attracts graduates from a smaller group of disciplines, such as (product) design and (multi) media and fashion, than the RCA offers. Many of the startups are social enterprises, e.g. Making new materials out of chicken feathers which otherwise are considered waste, developing an alternative to leather from fibres extracted from the leaves of pine-apple plants, giving poor people access to solar electricity to charge their mobile phones, etc. Within the Patent Support program some 120 patents have been filed in the past nine years, 18 licenses have been sold and 85 graduates have received in-depth patent support for commercialisation purposes.

## Funding & Sustainability



The funding for InnovationRCA is divided roughly 50/50 in college funding and funding from private sources. The ambition is to grow the incubator of InnovationRCA to increase recruitment to three rounds a year and to be profitable in seven years' time. Profits come from patents and shares. This means investing in larger co-working spaces and more equipment for the startups to work with. The success of InnovationRCA is measured mainly through the success of the startups, e.g. by the value of the startups and the sales and jobs generated by them, number of patents, the amount of investments, etc. National research from 2015 on the number and value of student startups shows that InnovationRCA has relatively large numbers of student startups with university ownership compared to other universities.

# Conclusions



InnovationRCA runs a successful start-up program, where support, mentoring, investment opportunities and Patent Support are well combined. Its FuelRCA Professional Development program reaches another and larger group of students and alumni either looking for a job or starting their own business. Since its activities are extracurricular and participation is voluntary, it is harder to reach those students and alumni from disciplines such as fine arts and theatre where entrepreneurship is less natural.



Case study 2

# Guildhall Creative Entrepreneurs



Guildhall School of Music & Drama,  
United Kingdom  
[www.gsmd.ac.uk](http://www.gsmd.ac.uk)

# Introduction



The Guildhall School of Music & Drama is a well renowned educational institution with some 900 students with 60 nationalities in the centre of London. It also teaches some 2500 under 18 students. It is a conservatoire, an acting academy and a technical theatre school for stage management, theatre technology, costume and stage design.

In 2013, Guildhall School of Music & Drama launched a business incubator, together with Cause4, a social incubator and charities and philanthropist supporter. Guildhall and Cause4 work closely together to deliver a 12-month intensive program in which recent or not so recent graduates work part-time (50%) to set up a business or social enterprise in the performing arts. In the beginning it was a free scheme for recent graduates, now it is an incubator scheme where people pay tuition to take part.

Between 2013 and 2017 some 47 businesses have come out of this program, a majority of which were Guildhall graduates. The mission of the program is to cultivate the growth of enterprises that are innovative

and make new contributions to the arts, the creative economy and society. Important drivers of the scheme are:

- ✓ Employability - preparing entrepreneurs to be successful in creating long-term, sustainable self-employment while pursuing their artistic and creative vision
- ✓ Education - unlocking individual potential, stimulating life-long learning and enabling social and economic empowerment
- ✓ Promoting the core identity of Guildhall by championing the role of the artist in society

The incubator falls under the Vice-Principal and Director of Innovation at Guildhall School of Music & Drama and is run by the Creative Exchange Manager and the Enterprise & Entrepreneurship Coordinator.

## Services



The services Guildhall Creative Entrepreneurs provides are:

1. A 12-month incubator program
2. A short course as part of Guildhall's

---

wider Continuing Professional Development offering

3. A series of public events, including a dragon's den pitch event



### **Ad 1. The incubator scheme**

The scheme aims at performing artists across disciplines (actors, musicians, dancers, etc.) but also at producers, digital developers etc. It is for recent graduates and mid-career professionals. Because of the time requirement

it is not open for students. The participants are required to spend 50% of their time within the scheme and the other half they spend on networking, marketing, securing finance, etc. There are usually 6 – 8 participants.

The scheme is special because it is for disciplines usually not reached

by other incubators, so it stands out within the hundreds of incubators that are available in London.

The participants come in with a developed business idea. The scheme starts by searching for the artistic drivers of the participants who then further develop their business plan.

There are seminars on marketing, sales, funding and business planning. They receive personalised training, have access to mentoring and coaching by respected people within the industry and are able

to use an office space in central London. The scheme also provides access to professional and peer networks, which provide introductions to potential partners, customers and investors or corporate sponsors. The fee for the program is £3100. Guildhall alumni receive a 50% discount.

There is a two-stage selection process.

Applicants fill in an extensive application form with their experience, motivation and business idea. Shortlisted candidates are interviewed by the scheme's leaders before coming to a decision about the final

—

selection of candidates. They are looking for people who have an inherent motivation and drive to pursue innovative ideas and create new businesses in the performing arts, whether these are social enterprises, charities or commercial businesses.

### **Ad 2.**

The short course is open to the public, usually taking place in the spring. The course in 2018 is expected to be one week long. It aims to provide intensive learning on creative entrepreneurship for those who may not have the time to participate in the 12-month scheme.

### **Ad 3.**

Through the year there is a series of events on entrepreneurial topics, which are accessible for students and graduates. This is organised in cooperation with the Barbican Centre's Creative Careers initiative. There are monthly network events with speakers for example on programming, building your brand and finance advice for freelancers. The reach is more than 500 creatives per year.

## **Cooperation**



Guildhall Creative Entrepreneurs is part of Culture Mile: the Barbican, Guildhall School of Music & Drama, London Symphony Orchestra and the Museum of London, together with the City of London Corporation, are leading the animation of the whole neighbourhood with imaginative collaborations and events. The Guildhall School of Music & Drama is also part of many international networks, such as ELIA and Erasmus+.

## **Results & Impact**



So far 47 creatives have been supported to bring their business to the next level, most of them being Guildhall alumni. There is a mix of social businesses, service and product developers, digital tool developers and artistic crafts. Most of these creatives work on developing their own businesses and profit from their peers' expertise.

As their main criteria for success, they have identified these aspects:

- ✓ Helping the entrepreneurs to be successful and sustainable
- ✓ Growing a community of peers that form a support network
- ✓ The number of people participating in the entrepreneurial activities run by the school, including boot camps, short courses and the incubator scheme.  
There is an annual feedback system through interviews and focus groups to evaluate and improve the scheme.

## Funding & Sustainability



The majority of the funding comes from the School itself. Other sources of income are participant fees and corporate support. The goal is to become financially sustainable over the next five years.

## Conclusions



The Guildhall Creative Entrepreneurs is unique because it is dedicated to the performing arts. Participants in other incubators or entrepreneurial post-graduate schemes are not often from the performing arts. It could well be that some disciplines require dedicated incubators because business growth is different from other disciplines such as design, product and service development or web services where fast scaling is seen as a necessary factor for growth. Within the performing arts this will necessarily happen in the same way.

## Case study 3

# HKU Expertise Centre for Creative Entrepreneurship

**HKU**



KHU Expertise Centre for Creative Entrepreneurship  
HKU University of the Arts Utrecht,  
The Netherlands  
[www.hku.nl](http://www.hku.nl)

# Introduction



The HKU University of the Arts Utrecht in the Netherlands consists of nine schools (visual arts, design, games & interaction, art & economics, media, music & technology, theatre, conservatory and HKU-College) and 4 centres of expertise (research & innovation, education, creative technology and creative entrepreneurship). The directors of all schools and centres of expertise form the management team under the supervision of the 2-person executive board of the HKU.

The HKU Expertise Centre for Creative Entrepreneurship has the primary goal to prepare students and alumni for a labour market in transition.

The centre is an entrepreneurial learning environment where knowledge on creative entrepreneurship is offered, developed and shared. Not every student will become an entrepreneur, but they will all need entrepreneurial skills. A special target group are the professors from the different schools. If one wants to be an entrepreneurial educational institution, the professors also need to develop themselves in an entrepreneurial way. There are five to six people involved in running the centre.

# Services



HKU Expertise Centre for Creative Entrepreneurship offers four key services:

1. HKU Café
2. Meet Ups for alumni
3. HKU Window
4. HKU X

## Ad 1. HKU Café

The HKU Café is mostly a students-for-students project, stimulated by the HKU Centre of Expertise. On purpose they are informal meetings outside of the institution organised by students for other students of all schools, because at all schools entrepreneurial issues are at stake. They take place in a well-known cultural centre in Utrecht and the student program committee decides on basis of the questions and issues that play among them what kind of events they organise. They also have a monthly live radio-show for creative makers.

## Ad 2. Meet Ups for Alumni

All graduates receive two vouchers

for participation in the Alumni-for-Alumni Meet Ups. They can choose to have a coffee-date with another alumni to exchange ideas or go on a tour at somebody's workplace or to do a Check Up on their plans to get feedback or organise a Makerfest to have a brainstorm in a group on solving a problem and develop new ideas on something they are working on.

There has been a boot camp for alumni for about ten alumni about setting up their business according to the Creative Business Map-method.

### **Ad 3. HKU Window**

HKU Window is the offline and online environment for students, starters and professors. It is a big room which functions as a co-working place for students and starters. There they also organise events like START! (with 100 participants) to learn everything there is to know on starting your own company. Or Passion & Pecunia for 80 students on money matters like pricing, taxes, administration, crowdfunding and other sources of funding.

Bread on the Table is a regular breakfast where students and alumni meet and learn to know each other in an informal way.

"One advice-one beer" was an event organised for soon-to-be graduates, which attracted more than 100 students who could show their final products, pose all questions on starting after graduation and meet experts to answer their questions. There is also room for specific entrepreneurial questions, where HKU Window uses its network to match the question with an expert. HKU Window is the easy-access function within the Centre of Expertise.

### **Ad 4. HKU-X**

HKU-X is a new entrepreneurial learning environment, which starts in September 2017. It is labelled as a pre-incubator. The HKU brands itself as a connector between the creative sector and other sectors of society. In 2015 the HKU started a Master in Cross-Over Creativity where students focus on Future Health, Smart Living, Inclusive Society, Cultural Innovation, Social Business and Circular Economy. The HKU X-pre-incubator is meant for a bigger group of those graduating students, alumni and recent starters that want to work in teams on crossovers and interdisciplinary projects and want to start a company in the future. It is meant to be an enterprising learning environment for students of different discipline, a community that will grow organically



and is structured around 'learning episodes'. Its motto is 'learning through entrepreneurship', not learning about entrepreneurship.

At the end of their education students often developed interesting prototypes of products and services, but they had no room to develop these further. These prototypes often have potential to be of interest in more than one field. HKU-X should provide the environment to go beyond the prototypes and develop an applied product. Within its education the HKU works with many partners from different parts of society where students learn to cooperate outside the walls of the institution. Most of them are project-based. HKU-X wants to develop more lasting cooperation with different partners and companies. HKU-X as a pre-incubator will be positioned within a value chain of other local and regional incubators. Its results will not be measured in numbers of startups or jobs created, but on the learning effect for the participants of the 'learning episodes'. How to measure this is under development.

## Other



All activities of the HKU Expertise Centre organises are extra-curricular and free of charge.

The Expertise Centre has also professors from the other schools as its target group to become more entrepreneurial. Often being from the same sector as their students they have the same blind spots. All schools have continuous learning lines on entrepreneurship and are supported by the Expertise Centre in keeping these programs up-to-date.

The centre also organises teaching modules on demand for the schools within HKU, coaching professors with entrepreneurship.

In 2016 they organised a Festival of Entrepreneurial Learning with other universities, students, professors and education specialists to design new forms of entrepreneurial learning for the future. It had 200 participants.

## Cooperation



The HKU Expertise Centre stresses the importance of crossovers with contexts outside the arts. This means that they continuously seek cooperation partners

within for example the health sector, the city of Utrecht and others. They also have a large network of alumni and business advisors.

It also maintains contacts with other incubators within the region such as UtrechtInc and the Dutch Game Garden.

## Results & Impact

In 2016 some 800 students graduated from the HKU. Within the HKU Café services some 20 events were organised with an average of 50 participating students. In 2016 there were 650 vouchers distributed to the graduates of 2015 for the Alumni-meet-ups. Some 280 students participated in the activities within HKU Window-services.

## Funding & Sustainability

The HKU Expertise Centre for Creative Entrepreneurship is fully funded by the University of the Arts Utrecht as one

of the four Expertise Centres that exist to benefit all of the schools.

## Conclusions

The HKU Expertise Centre for Creative Entrepreneurship is a well-developed 'creative hub'; it has many layers of activities, ranging of meetings by students for students, activities for soon-to-be graduates and for alumni in different levels of ambition. It is also involved in the different schools of the HKU and as a special feature it has the philosophy of making the teaching staff more entrepreneurial. Ultimately it wants to create an entrepreneurial learning environment for the whole of the HKU, including its alumni. Since the activities are extra-curricular it is harder to reach students from those disciplines that traditionally focus more on developing artistic content than on reaching an audience such as visual arts, classical music and theatre.

Case study 4

# Nida Art Colony

**NIDA  
ART  
COLONY**



Vilnius Academy of Arts,  
Lithuania  
[www.nidacolony.lt](http://www.nidacolony.lt)

## Introduction



The Nida Art Colony (NAC) is based in Lithuania, 350 km from the capital Vilnius and situated in a UNESCO World Heritage area, which attracts a lot of tourists in the summer. The old soviet warehouses were bought by the Vilnius Academy of Arts in 1997 and developed and rebuilt as a retreat for teaching artists and students. NAC opened in 2011 to create the conditions to improve contemporary art practices and innovation in art education. The NAC buildings are 2500 m<sup>2</sup>.

The NAC is an independent department of the Vilnius Academy of Arts, headed formally by its rector. In practice, the NAC is managed both by an artistic and an executive director. It employs eight staff members, among which the artist-in-residency curator, a producer, a communication coordinator, an administrator, a bookkeeper, a technician and cleaning employees. It has its own advisory board to which the directors submit their strategic plans and planning.



Photo: Opening ceremony of *When the Sea Looks Back (A Serpent's Tale)*, VAA Nida Art Colony, Neringa, Lithuania, 2017. Courtesy of Emma Haugh

The NAC focuses on artistic development, not on entrepreneurial skills.

## Services



The services of NAC are:

1. Artist-in-residence program & exhibitions
2. Nida doctoral school
3. Symposia for professional development
4. Workshops and classes for students of the Academy
5. Co-working space
6. Space rent for organisations and companies for events and workshops
7. Space rent for individual work retreats
8. Space rent for accommodation

### Ad 1.

The artist-in-residence program is the main activity of the NAC. The directors and curator choose 5 artists from the many applicants for the 5 studios, they aim for a mix of international and Lithuanian artists. The artists in residence often organise exhibitions or projects during their residency or at the end. Those exhibitions attract some 2000 visitors every summer.

**Ad 2.**

The Nida Doctoral School is the result of a collaboration between the Aalto University of the Arts, Design and Architecture and the University of the Arts Helsinki in promoting experiments by mixing disciplines and experiences and trying new forms of research. It has its own board to approve applications to build content.

**Ad 3.**

Symposia for professional development attract professional artists, researchers, curators and students to focus on a specific topic. Symposia are held once a year; they last 4 days and involve about 40-50 participants. Often, they result in publications or exhibitions.

**Ad 4.**

Teachers at the Vilnius Academy of Arts hold classes and workshops at the NAC to work together in a secluded space for a longer time. There are student dormitories available. Every year some 500 students stay here.

**Ad 5.**

A co-working space has been developed recently where space can be rented

and where artists can work, using computers and the library.

**Ad 6.**

The space can be rented by companies for brainstorming sessions as well as for multi-day events. These activities help raise their income.

**Ad 7.**

Individual artists and researchers can rent a space for their own retreat or working period.

**Ad 8.**

The accommodation can also be found on Booking.com for renting from October until May.

The main goal of all the possibilities and facilities is to promote networking and exchange among residency artists, lecturers, curators, students and visitors through cooperation with people from different cultures and with different experiences. The exchanges are to further the careers of the artists and the students. Lithuania is a small country with 2.7 million inhabitants; international exchange offers possibilities for international careers.

## Cooperation

The Nida Art Colony developed a wide range of cooperation partners. They cooperate with a large number of other arts residencies and with an even larger number of cultural and educational institutions all over Europe. The NAC has participated in a number of European projects, either



in Nordic programs or within the EU's culture program.

---

Photo: Nida Doctoral School. 2017.  
Courtesy of Julija Navarskait

## Results & Impact

The residencies and symposia provide for exhibitions and art works and often result in publications. The NAC also puts together its own themed publications, which can be found on Internet. They organise three main events per year that attract visitors.

The impact can be seen on the careers of artists who have been at the NAC who extended their network and artistic possibilities. All programs are evaluated individually. The NAC measures its success in the number of applicants for the residency program, but also in the number and percentage of successful applications for funding and in press coverage. On Facebook they have 11.000 followers. Anonymous individual feedback is collected after each event.

The NAC aspires to be an international renowned artist residency, to expand its number of fully funded residencies and to develop its Doctoral School. The Vilnius Academy of Arts is content with the NAC because of its flexibility in the program and its international reputation.

## Funding & Sustainability



The budget of the NAC consists of the staff salaries and the activities concerning the buildings and events. Only 8% of the budget stems from the Vilnius Academy of Arts and covers a small part of the salaries. The goal is to become self-sustainable in a few years. A large part of the income comes from external projects, which means constantly filing applications for funding. About 50% of the revenue is from renting the space. For many people the area is seen as a very attractive holiday and retreat area.

## Conclusions



The Nida Art Colony has developed its own niche by being located in a reclusive but attractive area. They have developed a business model in which most of its revenue comes from non-art activities which allows them to support and expand an international residency networking and exchange centre which promotes the career of the participating artists.

## Case study 5

# Centre for Knowledge Transfer (CKT OST)



Academy of Fine Arts Vienna,  
Austria  
[www.wtz-ost.at](http://www.wtz-ost.at)



# Introduction



The Centre for Knowledge Transfer (CKT) is a five-year project that runs from 2014-2018, financed by the Austrian Ministry



of Science, Research and Economy. It has three regional knowledge transfer-centres and one specialized in life sciences. Within the Centre for Knowledge Transfer East there is a special section

---

Title photo: © Marcella Ruiz Cruz

Photo: Creative Entrepreneurship – Conference 89.  
Photographer: Lea Dietiker

on Arts, Cultural and Social Sciences and Humanities (AHSS), which is being led by Georg Russegger. The main focus is to support, foster and develop knowledge transfer between universities, economy and society. This is done by creating new ways of knowledge transfer in the form of models and formats and to support artists, scientists and researchers through outreach activities. The participating universities are to develop a third part to their mission, next to education and research: how to interact with society and make knowledge work. It involves nine Viennese higher art education institutions: the Academy of Fine Arts Vienna, the University for Applied Arts Vienna, the University for Music and Performing Arts Vienna, the University of Vienna, the University of Economics and Business Vienna, the Technical University Vienna, the Veterinarian University Vienna, the Medical University Vienna and the University of Natural Resources and Life sciences Vienna.

The CKT is a project without a legal status by itself. It is part of a consortium, which consists of a steering committee, a management board and a team of coordinators and project managers. There is no physical place for the hubs; it uses available locations at the participating

universities or rents facilities within existing infrastructures. The CKT employs about 10 people (FTE) who are contracted for the project and 5 people who are made available by the participating institutions. All other involved persons are contributing in kind.

## Services



The CKT has two main services for post-graduates and alumni, scientists, researchers and staff:

1. Training, workshops and conferences (including capacity building)
2. Transfer & Creativity Hubs

### Ad 1. Meeting, training, workshops

The CKT offers each year an extensive program of training and workshops, offered by the participating universities including capacity building and train-the-trainers modules, on topics such as patents, financing, IP, entrepreneurship, leadership by conducting, storytelling, PR, social entrepreneurship, responsible research and innovation, open innovation, citizen science, but also on communicating sciences and knowledge transfer. In total more than 40 events during the academic

year. These events are about capacity building for the target groups, among which female entrepreneurs and social impact developers are a specific group. At the same time these events are a channel for knowledge transfer by the researchers and teaching staff, where they can test the reception of their knowledge on new target groups and expand actions in inter- and transdisciplinary cooperation.

### Ad 2. Transfer & Creativity Hubs

These hubs are a clear structured and a training and coaching alike setting as intensive way of transferring and developing knowledge together with outside partners: companies, funders, startups, spin-offs and public institutions, on a certain topic which offers possibilities to artists and creatives.

One example is the Arts for Social Business Hub, following a call under the name: Make yourself an Expert. After selection the participants enter a 4-month training program for artists who want to set up a social business. A jury decided on projects, which could be pitched for potential investors. This was done in cooperation with Impact Hub Vienna, a social business consisting of a hotel where refugees work and a research centre on social entrepreneurship.

Another example is the Time Based Media Hub where participants are selected after another call 'Make Yourself an Expert'.

The goal is to help the 12 participants to become an expert in this field.

The participants receive intensive coaching (also one-on-one), training in for example business modelling and pricing models.

They cooperate with a production company. They develop themselves in three directions: technical expertise, a new network and entrepreneurial thinking.

There has also been a hub in cooperation with the Austrian national broadcasting company (ORF), which resulted in contracts and businesses for some of the participants. There the participants had workshops in aspects such as conflict management and the amount needed to sustain themselves and their business, including the costs of an office. Within the hub a test market was designed with the Ministry of Film, where participants presented their projects and had to negotiate their price. Some of these projects got funding from the Ministry. The goal is to organise 20-30 hubs during the project with 10-12 participants each, resulting in at least two to five spin-offs: new companies that develop from these hubs.

## Other



The activities of the CKT are not for students because the art education institutions are often not inclined to include entrepreneurship in their curriculum.

The project relies on the cooperation within the educational institutions.

The CKT did not set up a physical co-working space because they are already quite a few of those available in Vienna and they do not want to compete with them. They are also not capable of offering financial facilities because the conditions of the project do not allow them to transfer funds directly to the target group.

Another big part of the project is invisible to the direct target groups. Activities like meetings and lectures with all the stakeholders, internally within the universities and external with the involved responsible people from the ministry. As a project they do not have direct power, but can only exercise soft power to influence others, especially since the project will end in 2018.

## Cooperation



It is a complicated project working with nine partner universities with different perspectives and many external partners and organisations active in the field. There are a lot of internal partners and factors to reckon with.

For each hub different external partners are to be involved in an active cooperation framework, depending on the subject of the hub and the specific target group.

## Results & Impact



With more than 40 events per year and an average of more than 1000 participants per year in total there is quite a reach within the target groups.

The 20 hubs have a more specific and smaller target group of 10-12 participants each of which go through a more intense process.

The impact on the target group is not well known yet since the project is running and impact in the field after such a short term is hard to measure.

## Funding & Sustainability



The project is funded by the Ministry, each regional knowledge transfer centre receives a budget of €650.000 a year. The question is now how to go on after the project has finished in 2018. The aspiration is to integrate the KTC in the participating universities and their activities. Every university should develop a professional knowledge transfer department or office. This requires a delicate balance of cooperation and competition between the universities.

The goal of the project is to strengthen the ties between economy, society and universities in both directions. There could be a need for a common platform for questions from society to the universities and on the other hand for integration of knowledge from different universities (e.g. arts and business universities) to develop the best offer of knowledge transfer for target groups like artists and creatives. Another possibility is the development of an incubator for spin-offs, just like the hubs are now meant to work, but then adding patent and IP-services and financial facilities.

## Case study 6

# Factoria Cultural

**FACTORIA  
CULTURAL** / VIVERO DE  
INDUSTRIAS  
CREATIVAS



Madrid, Spain  
[www.factoriacultural.es](http://www.factoriacultural.es)

# Introduction



Factoria Cultural Madrid is a creative hub and incubator for all disciplines within the cultural and creative industries. It opened in 2014 as an answer to the massive unemployment within the creative sector in Spain and in Madrid especially. It has 500m2 of space with 118 work places. From the beginning it aspired to have both public and private funding. Factoria Cultural wants to create an ecosystem for creative entrepreneurs with access to a community, to resources, with links to companies and to training. It employs eight people.

# Services



Factoria Cultural offers a number of services:

1. Workplaces. Factoria Cultural is open from nine-nine for five days a week. An individual entrepreneur pays €225 per month, a firm of 5 pays €150 per person. There are also day passes, one day for €25 up to 20 days for €300. For the fulltime member advice, mentoring and training are included in the fee. Factoria Cultural offers services for pre-incubation (from idea

to first business plan), incubator (development of business plan) and accelerator (to help an active business to grow on national and international markets). Every day there are usually 60-70 residents present of the 100 residents.

2. Technical facilities: 3D printing, 3D scanning, drying oven, plastic printing and printing prototypes on acrylic resin.

3. Mentoring. Every entrepreneur has a mentor to accompany him/her in the development of the business. These mentors are senior entrepreneurs who volunteer.

4. Advice. Factoria Cultural offers access to advice on innovation, management, finances, technology, legal matters, software and app development, administration and (online) communication.

5. Factoria Escuela is a training program for every aspect of developing the business. It is open for everyone, but residents in Factoria Cultural receive a 50% reduction. These workshops can be technical (on websites, programming) and entrepreneurial (marketing, gamification, design thinking). Some programs are for children.

6. Small workshops for residents in Factoria Cultural catering to their needs. For example on marketing and innovation.

7. Campus Factoria is an online platform, which disseminates online the training ma-

terial developed at Factoria Cultural. There are over 90 training sessions available on business plans, marketing, internationalization, communication, legal questions and funding.



8. Sectoral programs. In collaboration with and funded by partners there are programs on digital publishing, on emergent business models within the music industry, on entrepreneurship for the performance sector (in cooperation with local, regional and national initiatives) and on video games in collaboration with Sony Computer Entertainment. In preparation is a sectorial program for the visual arts.

9. The Expert Program is a weekly series of free conferences where experts from different fields share their expertise, for ex-

ample on digital publishing, branding, investment readiness, interactive technology, sustainable innovation and many others.

10. Grants program. Factoria Cultural works together with public and private partners to offer grants to residents on specific subjects and challenges. For example crossovers between arts and health, technological innovation, architecture, etc. These grants constitute of a year free access to the creative hub and all its services. In 2015 24 grants were offered.

In 2015 they offered a crowdfunding program in collaboration with a large crowdfunding platform. Applicants were counselled in setting up their project and five of them were funded for amounts between 2000€ and 8000€.

Factoria Cultural has a selection process in place for applicants where they look at the idea of the applicant, his/hers capabilities, aspirations and attitude.

## Cooperation



Factoria Cultural has a long list of cooperation partners, in total over 40. Important funding partners are the Ministry of Culture, the city of Madrid and entrepreneurship sup-

port of Madrid. Then there is a list of foundations that support Factorial Cultural in one of more of its services. They also partner with professional associations and networks, for example in fashion and publishing. Factoria Cultural also has ties to the academic world, with different universities and design schools. There are partners from the private sector in media and economics, but also in the financial sector, on fundraising advice, crowdfunding and with business angels. Then there are also private sponsors. Factoria Cultural is also part of the European Creative Hubs Network.

## Results & Impact

In 2015 Factoria Cultural received over 3600 visitors as participants in the various programs. The newsletter reaches more than 7000 subscribers, Facebook and Twitter reach 9000 people. Factoria Cultural is being featured in the press quite often. Factoria Cultural stresses the building of trust and cooperation between the residents, but has no measurements in place for its values and results. It also would like to foster more crossovers between the creative industries and other sectors.

## Funding & Sustainability

Factoria Cultural has a diverse range of sources of income, varying from the fees by the residents (27%), sectorial programs (35%), private grants (16%) and academic programmes (10%) to public subsidy (3%) and sponsorship (1%). This diversity is a strong basis for the future, but it also means that managing the relationships with all the partners is crucial, just as the ability to devise new programs that appeal to a variety of funders.

## Conclusions

Factoria Cultural is an ambitious hub that connects public and private partners successfully. And is constantly looking for new opportunities. Its ambition is to raise the entrepreneurship and employability of creatives and at the same time disseminating its newfound knowledge to a wider audience beyond Madrid.



Case study 7

# Nova Iskra



Belgrade, Serbia

[www.novaiskra.com/en](http://www.novaiskra.com/en)

# Introduction



Nova Iskra is the first creative hub of Serbia. The idea originated in 2010 and it took two years to generate enough support to open the hub in December 2012. It fulfilled a need: some 3000 freelancers and co-workers visited the space in the first six months. It provides an answer to the project based economy of individuals applying to grants and calls. It took a long time to convince the community of freelancers that a co-working space would help them.

# Services



Nova Iskra consists of three different entities: there is a company for the space that collects the rent of the co-workers; there is a NGO that provides most of the education programs through funds and sponsors and there is a studio agency that performs commercial collaborations with SME's and companies.

Nova Iskra is a hybrid space. It provides:

1. Co-working space, named Workspace Nova Iskra
2. Educational program, named Educational Platform
3. A design thinking agency by the name of Nova Iskra Design Studio

Each of the services has is assigned a manager, sharing the general manager, the communication manager and a designer. An executive board of five members govern Nova Iskra.

## Ad 1.

There are 60 members who use the co-working space of 700 m2 with 60 desks; another 150 people are part of Nova Iskra community through meetings and the education platform. Per month a desk costs around €160, there is the possibility for a desk for ten days per month at €100 and a day pass for €12. Small companies (up to six people) can also hire an office. They plan to open a bigger space in the near future. Members are designers (product, fashion, graphic, interior), architects, audio-visual artists, photographers; Nova Iskra provides matchmaking activities for the members.

## Ad 2.

The educational program is geared to trends, new developments and skills of members. They treat subjects like new technologies, social impact and green economy. The program also addresses the entrepreneurial gaps that education leaves in subjects such as marketing, intellectual property, collaboration, etc. There are large groups of young people leaving education who cannot find a place on the labour market. Nova Iskra provides free expert consultations, international residence exchange, workshops and lectures; they get their educational efforts funded through EU-projects and other funds. They also set up a year-long program Studies of the Commons, together with a NGO, called Ministry of Space and the Regional Scientific Centre of the Institute of Philosophy and Social Theory. Within this program alternatives to capitalism are studied and collaborative and alternative property practices which adhere to the principles of commons.

## Ad 3.

The design agency applies the principles of design thinking to questions of organisations and businesses, concerning strategy, human resource issues, product and service innovation, branding, the use

of new media, all by using their own experience as Nova Iskra and the expertise and skills of their members. They find that governments and traditional businesses have a hard time understanding the possibilities of design thinking. Most of their projects and events arise from contacts with organisations that already have a link to the creative industries. Since the start they realised more than 50 projects through the agency.

In June 2017 Nova Iskra started a successful Kickstarter crowdfunding campaign for a Nova Iskra project, connecting contemporary design and traditional crafts to set up a social business. This experience will enable them to share their lessons learned with other similar initiatives in the area of social business, especially in their new and bigger co-working space.

## Cooperation



Nova Iskra has ties with some professors from higher art education institutions, especially in the field of architecture and digital design. These connections are on a personal level, not on an institutional level. It has also many international contacts and is in touch with other hubs in the city and the region. They do advocate the importance

of the creative industries in the city and the country, but find it hard to exert influence on government policy. They also see little change within art education towards more entrepreneurship and towards new developments.

## Results & Impact



Nova Iskra keeps a tab on their financial sustainability through measuring their cash flow, the number of people who are using

their hub, the number of educational events and the number of partnerships. Each of the three pillars of Nova Iskra (co-working space, education and agency) delivers its own yearly report describing the results of their activities in numbers and revenue.

It is hard to describe the impact. They were the first creative hub in their country, now there are more co-working spaces coming into existence. Some are more focused on the IT-domain, others on classic business models and are not driven by the same values as Nova Iskra, such as having a responsibility to their community; strive for openness, to innovate, to maintain integrity and to form a community.

## Funding & Sustainability



The co-working space delivers some 50% of the Nova Iskra revenue.

The educational program represents around 35% of its income and the agency is generating another 15% of the total income. The first two years Nova Iskra was not able to generate stable salaries for the team, now eight people in the team

are on the payroll. It is a struggle to be sustainable and to keep innovating the business model and organisational strategy to stay competitive. They need to grow to become more sustainable. Nova Iskra receives a limited amount of state funding and wants to stay independent by having supporters from different domains (public, private and NGO's).

## Conclusions



Nova Iskra is an independent creative hub that grew out of frustration about the circumstances creative people have to work and live on. They succeeded in bringing people together and their hybrid model of the combination of a company, NGO and an agency helps them well in surviving and growing. The members they attract are mostly involved in applied disciplines of art. Visual artists, theatre makers and musicians feel less attracted to Nova Iskra. Their future success not only depends on growth in numbers and space, but also on the growing acceptance of the use of design thinking within governments and businesses.

Case study 8

# Makerversity Amsterdam



The Netherlands

[www.makerversity.org/amsterdam](http://www.makerversity.org/amsterdam)

## Introduction



Makerversity is a creative hub for professional makers who need co-making space and technical facilities to develop prototypes for their business. It originated in London, where it was established in 2013 and services 270 members. The second Makerversity started in Amsterdam in 2016 and has now over 70 members. Those members have a very diverse background, in transportation, gaming, fashion, product development, engineering, biodegradables, architecture, coding, education, etc. It is located in a startup area in the centre of Amsterdam, on a former closed area of the Navy. It employs four people: one director, a community manager, a learning project manager and a workshop manager. It also takes on interns, who they are always on the lookout for.

While Makerversity Amsterdam is still in development phase, it shares the Makerversity London board and advisors. It is setting up a local Amsterdam advisory board.

## Services



Makerversity thrives on diversity. Diversity in people, industry and background within a well nurtured community catalyses cross-pollination, which in turn can lead to disruptive innovation.

They offer three services:

1. Co-making and co-working space for makers
2. Learning initiatives
3. Projects for clients

### Ad 1.

Makerversity offers co-making space for individual professional makers and those who grow into a small business during their time at Makerversity. If businesses grow in numbers of employees or in need of space beyond that of Makerversity they generally move on to set up their own quarters. There are flexible workspaces, starting at €175 per month, full workspaces from €300 per month and stamp cards for 5, 10 or 15 days.

There is a special program for makers under 25 years of age, with three months of free access and a 50% discount afterwards, which is supported by the Shell Centenary

Scholarship Fund. Makerversity wants to support more young people exploring careers in emerging maker industries.



### Ad 2.

Learning initiatives for members, the general public and the younger generation.

For members and the public they organise events on issues, which relate to creative or tech industries and business development, such as marketing. Members share their skills with other members and the public during SkillShares. All these meetings are included in the membership while ticketed for the public. Makerversity also organises events for school kids and disadvantaged youth to make them aware of the possibilities of a career

in emerging maker industries. In 2017 during a Technique Experience Day 1200 hundred secondary school kids experienced first-hand different techniques such as 3D printing, laser cutting and coding to encourage them into a technical career. There are also workshops for kids from seven to ten years to design tools and team games.

### Ad 3.

Projects for clients: because of the great facilities and talent on hand Makerversity is a natural place for clients to come to. Whether for research, a hackathon, product development, creative workshops, inspiration, production,

etc. the clients engage with the startup spirit and the businesses that work within Makerversity. The members are invited to be part of projects and reimbursed for any services they provide. The Makerversity team works to ensure that relevant members are employed on projects and that they have the capacity alongside their day-to-day work so as not to cause disruption to their business. In spring 2017 Makerversity partnered with Startup Amsterdam to initiate an IoT makerthon. It invited applicants to hack the city of Amsterdam. They had to use data from the city to make a service, product



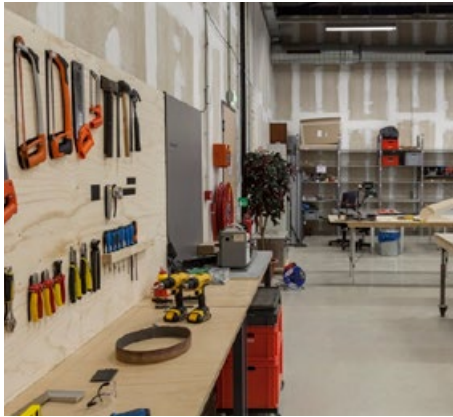
or app that solved a problem (or found an opportunity) while showcasing how good the city is for startup businesses to be based in.

connections with the providers of the making facilities, with an Internet-of-Things community and design agencies.

## Results & Impact



Makerversity Amsterdam is a relatively new hub, so there is not much information on long term results. It has attracted over 70 members in less than a year and member satisfaction is their number one goal. In year one they do not set themselves goals in the number of successful starting businesses or exits from the hub. They do have examples of successful growing businesses, such as GrowX, a vertical high tech greeneries growing factory to supply better than organic greeneries within a city. GrowX literally grew out of Makerversity needing a large space to grow greeneries. And Mokumono bicycles with an aluminium frame and carbon parts which is going in production at the end of 2017. The website of Makerversity shows ten alumni from their program.




## Cooperation



Makerversity has good connections with and support from Startup Amsterdam, City of Amsterdam and with TU-Delft (to help bridge the gap for alumni just after graduation). They are looking for more connections with universities and professional education to provide services for almost graduating students and graduates. Of course they have close

## Funding & Sustainability



Makerversity Amsterdam is a startup and is as such funded by Makerversity London, by Stichting Doen (a Dutch private fund for social and cultural causes) and by the Shell Centenary Scholarship Fund. Its main costs are for the making facilities, the rent for the premises and staff costs. The income is from the member fees, funding by partners and by doing projects for outside partners (research and events). The income is roughly divided in 44% member fees, 36% partner funding and 20% outside projects. Makerversity wants to grow to 180 members in two years. To facilitate this growth they need more co-working spaces and to constantly improve their maker facilities, which are costly in investments. At the moment they rent a part of their space to one ICT-company to have a secure basic income. They are looking for investors to be able to scale up.

## Conclusions



Makerversity is a specialized hub for makers, combining creativity and technology. Their strong point is the diversity in backgrounds of their members and their efforts to promote cross-pollination and disruptive innovation. They will need to grow in memberships and outside projects to provide a stable base in revenues and a basis to invest in growth, especially in space and facilities. Makerversity needs more partnerships to provide a stable input of potential members and achieve a high profile. Winning the Most Creative Business in Europe Award in 2016, as well as being named among the 50 most radically thinking individuals and organisations in the UK that same year reinforced the high profile of Makerversity.

Case study 9

# Poligon Creative Centre



Ljubljana, Slovenia  
[www.poligon.si/en](http://www.poligon.si/en)

# Introduction



The Poligon Creative Centre in Ljubljana in Slovenia is an independent creative hub for freelancers and creative professionals. It is based in an old tobacco factory in the centre of the city. Ljubljana as the capital of Slovenia is home to 40% of all the creative businesses in a country of 2 million people. It is a community, a co-working space, a place for events and workshops, a maker lab and a crowdfunding support lab. It is registered as a non-profit NGO with the status of a social enterprise. Three individuals founded Poligon in 2012 without any funding. In 2014 it was able to open the co-working space it occupies today, it still receives no local or national government funding.

## Services



Poligon has seven main services

1. Co-working space
2. Interdisciplinary community of freelancers



Photo: © David Lotric

3. Bar and library
4. Maker lab
5. Social and cultural events
6. Poligon Classroom
7. Crowdfunding Lab

### Ad 1. Co-working Space

The co-working space covers 800 M2 with over 60 flex-desks, seven offices and a meeting room, which are occupied by 50-80 people every day. It is open from Monday-Friday from 8.00 until 19.00. Co-working, cooperation and exchange of knowledge are actively stimulated, because co-working, empowering freelancers and building trust are part of the core values of Poligon. It is the first and biggest co-working space of Ljubljana. As a co-working space they differentiate themselves from a startup accelerators because exchange and inclusivity are the norm instead of specialization and scale. One month full membership costs €95, but one can also join for 1, 5 or 12 days.

### Ad 2. Community

The community consists of some 300 freelancers from different disciplines. They can be artists, designers, journalists and even engineers who help developing prototypes within product design. Some come on a weekly basis, some work intensively for a month on a project, some are foreign digital nomads who live

and work in Slovenia for a longer period or just drop by while travelling. One can become a friend for €35 a year to get invites for all events and discounted fees for all study events.



### **Ad 3. Bar and Library**

There is a social zone for chatting informally with co-workers and guests, which consists of a bar and a library with books with information, which is relevant for freelancers. This social zone is in line with the values of Poligon where meeting each other, finding opportunities together and interdisciplinary exchange is stimulated.

—

Photo: © David Lotric

### **Ad 4. Maker Lab**

There is a special space for 3D printing prototypes, aiding those who are working on designing new products and need rapid prototyping. Poligon Maker Lab users also specialize in research and development of innovative solutions for corporate clients and clients coming from the creative and cultural field.

### **Ad 5. Social and cultural events**

Organising events provides necessary income for the Poligon Creative Centre. It is also a method to involve a wider audience and expand the community. Poligon organises only events that go together with their values. They have worked together with more than 60 partners to organise and host events, from government ministries to NGO's to professional communities. In total more than 30.000 visitors have been attending these events.

### **Ad 6. Poligon Classroom**

Empowering freelance professionals and the development of the creative and cultural sector are a main focus of Poligon. Therefore Poligon

and the members of its community use each other skills and knowledge to organise meetings and workshops on subjects that are important to freelancers, such as Intellectual Property, accounting and marketing. They have organised events where individuals or teams could present their idea and have it discussed to provide them with feedback for the improvement of their idea. In collaboration with various partners, Poligon organises conferences to introduce and research the latest trends, new models and challenges that the community is facing, such as the first regional crowdfunding forum, the first Slovenian co-working conference, a conference about freelancers rights and empowerment and more.

## **Ad 7. Crowdfunding Lab**

Since the low levels of support for development of creative projects in Slovenia many creatives look at crowdfunding as a way to acquire funding. Since Slovenia is too small and reaching global market/audience is a necessity, they use American platforms like Kickstarter and Indiegogo. Especially where product development is involved it is important to reach a global community. Whilst Poligon has supported many crowdfunding campaigns, this work has also been partly supported by the Regional

Creative Economy Centre, which was a two-year project that has since come to an end.

## **Cooperation**



Poligon cooperates with many organisations and cultural actors to coproduce and co-host events as long as they are in line with the core values of Poligon such as open source development, active participation, interdisciplinary thinking and inclusiveness, recognition of each individual contribution, co-working, friendship and trust. Poligon also cooperates within the Erasmus program to have interns; they employed 30 interns in three years who often stayed longer than their intern period. Cooperation with the university of the arts is hard because the university has no funding for this kind of cooperation. They give classes at the university and reach students who consequently come to Poligon for events.

## **Results & Impact**



Since there is a lack of jobs within the cultural and creative sector many

workers have become freelancers. Supporting these freelancers by sharing space, knowledge and facilities is the main goal of Poligon. The founders describe the impact of Poligon on their community as follows:

- ✓ Learning through co-working with people from different disciplines
- ✓ Learning through co-working with people with other knowledge and skills than you have yourself
- ✓ The safety-net and emotional support a community provides in harsh times
- ✓ Meeting new co-workers all the time, growing your network
- ✓ Finding business opportunities out of co-working
- ✓ Building trust between large numbers of freelance individuals.

Other results are the building of a community of 300 freelancers, the organisation of numerous events that attracted more



than 30.000 visitors. There is no method of formal evaluation for a lack of funds.

## Funding & Sustainability



Since they have no government funding they rely purely on earned income to keep Poligon running. This also means that the three founders are working without compensation and have to earn their living through their own freelance work. Since they have to spend a lot of time on Poligon they have a hard time finding the right balance between working for Poligon and their own work. The income of Poligon comes roughly for 40% from the co-working space, 40% from hosting events and 20% from various

projects such as exhibitions, research, consulting, etc. To develop Poligon into a sustainable creative hub it needs to find funding for the people who run Poligon. Until now they have not been successful in that respect. Attracting European funding is hard because they do not have the cash flow to pre-finance the projects. In the future Poligon wants to be the key regional creative hub with a cultural incubator, which develops international programs involving local members.

PS: Poligon uses coworking instead of co-working to make an explicit distinction between co-working between workers inside an organisation and coworking between independents that choose to work together.<sup>85</sup>

## Conclusions



Poligon is a successful independent creative hub due to the relentless work and many hours by the founders. It fulfils a need among creative freelancers and other disciplines. It connects well to the values of the creative sector and has great potential to be a hub for creative cross-sectorial projects. The problem of finding enough funding to continue and to develop Poligon further is quite pressing.

---

<sup>85</sup> See also Foertsch, 2011.



# Literature

## Making a Living from the Arts in 2025

Anderson, J. and Priest, C. 2017. About Live Projects Network. Live-projectsnetwork.org. Web. Available at: <https://liveprojectsnetwork.org/about>, (Accessed 13.03.18).

Benzoni, L. and Hardouin, P. 2014. The Economic Contribution of the Creative Industries to EU GDP and Employment. Tera Consultants. [PDF] Available at: <http://www.teraconsultants.fr/en/issues/The-Economic-Contribution-of-the-Creative-Industries-to-EU-in-GDP-and-Employment>, (Accessed 13.03.18).

Camic, P.M. and Clift, S. 2015. Oxford Textbook of Creative Arts, Health and Wellbeing: International Perspectives on Practice, Policy and Research. Oxford, UK: Oxford University Press.

Karkou, V., Lycouris, S. and Oliver, S. 2017. The Oxford Handbook of Dance and Wellbeing. Oxford, UK: Oxford University Press.

Stickley, T. and Clift, S. 2017. Arts, Health and Wellbeing. A Theoretical Inquiry for Practice. Cambridge, UK: Cambridge Scholar Publishing.

UNCTAD 2015. Creative Economy Outlook and Country Profiles: Trends in International Trade in Creative Industries. United Nations. [PDF] Available at: [http://unctad.org/en/PublicationLibrary/web-ditcted2016d5\\_en.pdf](http://unctad.org/en/PublicationLibrary/web-ditcted2016d5_en.pdf), (Accessed 13.03.18)

## The World of Work

ADM-HEA and NESTA 2007. Creating Entrepreneurship Education for the Creative Industries. [PDF] Available at: <http://www.adm.heacademy.ac.uk/projects/adm-hea/projects/creating-entrepreneurship-entrepreneurship-education-for-the-creative-industries/>, (Accessed: 14.03.18).

Bakhshi, H., Downing, J., Osborne, M. and Schneider, P. 2017. The Future of Skills: Employment in 2030. London: Pearson and Nesta. [PDF] Available at: <https://www.nesta.org.uk/publications/future-skills-employment-2030> (Accessed: 14.03.18).

Bakhshi, H., Frey, C. B. and Osborne, M. 2015. Creativity VS. Robots. The Creative Economy and the Future of Employment. Nesta. [PDF]

Available at: [https://www.nesta.org.uk/sites/default/files/creativity\\_vs\\_robots\\_wv.pdf](https://www.nesta.org.uk/sites/default/files/creativity_vs_robots_wv.pdf) (Accessed: 13.03.18).

Bakhshi, H., Hargreaves, I. and Mateos-Garcia, J. 2013. A Manifesto for the Creative Economy. Nesta. [PDF] Available at: <https://www.nesta.org.uk/publications/manifesto-creative-economy>, (Accessed: 14.03.18).

Bazalgette, P. 2017. Independent Review of the Creative Industries. Gov.uk. [PDF] Available at: [https://www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/649980/Independent\\_Review\\_of\\_the\\_Creative\\_Industries.pdf](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/649980/Independent_Review_of_the_Creative_Industries.pdf), (Accessed: 13.03.18).

Docherty, D. and Fernandez, R. 2014. Career Portfolios and the Labour Market for Graduates and Postgraduates in the UK. A Report to the Higher Education Funding Council of England. NCUB. [PDF] Available at: <https://aces.shu.ac.uk/employability/resources/NCUBSkillsDemand.pdf>, (Accessed: 14.03.18).

Future of Work Hub 2017. Report of the Future of Work Commission. [PDF] Available at: [https://d3n8a8pro7vhm.cloudfront.net/campaigncountdown/pages/1052/attachments/original/1512946217/Executive\\_Summary\\_Future\\_of\\_Work\\_\\_Commission\\_report\\_December\\_2017.pdf?1512946217](https://d3n8a8pro7vhm.cloudfront.net/campaigncountdown/pages/1052/attachments/original/1512946217/Executive_Summary_Future_of_Work__Commission_report_December_2017.pdf?1512946217), (Accessed: 13.03.18).

SQW 2016. Understanding the Future of Productivity in the Creative Industries. Strategic Labour Market Intelligence Report. [PDF] Available at: [http://www.sqw.co.uk/files/7814/7324/3296/SQW\\_2016\\_Creativity\\_sector\\_productivity\\_report-07.09.16.pdf](http://www.sqw.co.uk/files/7814/7324/3296/SQW_2016_Creativity_sector_productivity_report-07.09.16.pdf), (Accessed: 13.03.18).

The Creative Industries 2014. Creative Industries Strategy. [PDF] Available at: [http://www.thecreativeindustries.co.uk/media/243587/cic\\_report\\_final-hi-res-.pdf](http://www.thecreativeindustries.co.uk/media/243587/cic_report_final-hi-res-.pdf), (Accessed: 13.03.18).

The European Union 2006. Recommendation of the European Parliament and of the council of 18 December 2016 on key competences for lifelong learning. Official Journal of the European Union, 394, 10-18. [PDF] Available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32006H0962&from=EN>, (Accessed: 13.03.18).

UNDP and UNESCO 2013. Creative Economy Report 2013 Special Edition. Widening Local Development Pathways. [PDF] Available at: <http://www.unesco.org/culture/pdf/creative-economy-report-2013.pdf>, (Accessed: 13.03.18).

Young, D.I. 2014. Enterprise for All. The Relevance of Enterprise in Education. [PDF] Available at: [https://www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/338749/Enterprise-forAll-lowres-200614.pdf](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/338749/Enterprise-forAll-lowres-200614.pdf), (Accessed: 14.03.18).

Setting the Context: Expanding Professionalism in the Art – A Paradigm Shift?

Abbing, H. 2002. *Why Are Artists Poor? The Exceptional Economy of the Arts*. Amsterdam: Amsterdam University Press.

Allen, G. 2000. *Intertextuality*. New York: Routledge.

Anderson, M. E. and Risner, D. 2014. *Hybrid Lives of Teaching Artists in Dance and Theatre Arts: A Critical Reader*. Amherst, NY: Cambria Press.

Araya, D. and Peters, M. 2010. *Education in the Creative Economy: Knowledge and Learning in the Age of Innovation*. Peter Lang Inc., International Academic Publishers.

Belsey, C. 1985. *The Subject of Tragedy: Identity and Difference in Renaissance Drama*. London: Methuen.

Bereiter, C. 2002. *Education and Mind in the Knowledge Age*. Mahwah, NJ: Erlbaum.

Berthoin Antal, A. and Strauß, A. 2013. *Artistic Interventions in Organisations: Finding Evidence of Values-Added*. Creative Clash Report. Berlin: WZB.

Bhabha, H.K. 1994. *The Location of Culture*. London: Routledge.

Box, C. 2011. *Subjectivity after Wittgenstein: The Post-Cartesian Subject and the 'Death of Man.'* London and New York: Continuum.

Burnard, P. 2012. *Musical Creativities in Practice*. Oxford: Oxford University Press.

Burr, V. 1995. *An Introduction to Social Constructionism*. London and New York: Routledge.

Butler, J. 1990. *Gender Trouble: Feminism and the Subversion of Identity*. New York and London: Routledge.

Cameron, M., Crane, N. and Ings, R. 2012. *Be Creative be Well. Arts, Wellbeing and Local Communities. An Evaluation*. London: Arts Council of England.

Cohen, G.D., Perlstein, S., Chapline, J., Kelly, J., Firth, K.M. and Simmens, S. 2006. *The Impact of Professionally Conducted Cultural Programs on the Physical Health, Mental Health and Social Functioning of Older Adults*. *The Gerontologist*, 46(6), 726-734.

Cox, G. 2005. *Cox Review of Creativity in Business: Building*

On the UK's Strengths. [PDF] Available at: [http://webarchive.nationalarchives.gov.uk/20120704143146/http://www.hm-treasury.gov.uk/d/Cox\\_review-foreword-definition-terms-exec-summary.pdf](http://webarchive.nationalarchives.gov.uk/20120704143146/http://www.hm-treasury.gov.uk/d/Cox_review-foreword-definition-terms-exec-summary.pdf), [Accessed: 14.03.18].

Cunliffe, A.L. and Easterby-Smith, M. 2004. *From Reflection to Practical Reflexivity: Experiential Learning as Lived Experience*. In Reynolds, M. and Vince, R. (eds.) *Organizing Reflection*, 30-46. Aldershot, UK: Ashgate Publishing.

Deasy, R.J. 2002. *Critical Links: Learning in the Arts and Student Achievement and Social Development*. Washington, DC: AEP.

Deleuze, G., & Guattari, F. 1987. *A Thousand Plateaus: Capitalism and Schizophrenia* (trans. Brian Massumi). Minneapolis: University of Minnesota Press.

Eraut, M. 2000. *Non-Formal Learning and Tacit Knowledge in Professional Work*. *British Journal of Educational Psychology*, 70, 113-136.

Ericsson, K.A., Charness, P. J., Feltovich, P. J. and Hoffmann, R.R. 2006. *The Cambridge Handbook of Expertise and Expert Performance*. Cambridge: Cambridge University Press.

European Commission 2010. *Green paper. Unlocking the Potential of Cultural and Creative Industries*. Brussels: European Commission. COM(2010) 183 final.

Fairclough, N. 2003. *Critical Discourse Analysis and Change in Management Discourse and Ideology: A Transdisciplinary Approach to Strategic Critique*. Available at: <https://www.scribd.com/document/69981554/Fairclough-N-Critical-discourse-analysis-and-change-in-management-discourse-and-ideology-a-transdisciplinary-approach-to-strategic-critique> (Accessed: 14.03.18).

Florida, R. 2002. *The Rise of the Creative Class and How it's Transforming Work, Leisure, Community and Everyday Life*. New York, NY: Basic Books.

Florida, R. 2009. *Who's Your City? How the Creative Economy Is Making Where to Live the Most Important Decision of Your Life*. New York, NY: Basic Books.

Foucault, M. 1972. *The Archaeology of Knowledge*. London: Tavistock Publications.

Foucault, M. 1980. *Two lectures*. In Gordon, C. (ed.), *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*, 78-108. New York, NY: Pantheon.

- Foucault, M. 1981. *The History of Sexuality*, (vol. 1). Harmondsworth: Penguin.
- Frow, J. 1990. Intertextuality and Ontology. In Worton, M. and Still, J. (eds.). *Intertextuality: Theories and Practices*, 45–55. Manchester & New York: Manchester University Press.
- Furu, P. 2013. The Art of Collaborative Leadership in Jazz Bands. In Caust, J. (ed.) *Arts Leadership: International Case Studies*, 211-224. Prahan, Australia: Tilde Publishing.
- Garcia, J. M., Klinger, J. and Stathouloupoulos, K. 2018. *Creative Nation: How the creative industries are Powering the UK's Nations and Regions*. London, UK: Nesta.
- Gibson, C., Foley, B. and Park, S. 2009. Enhanced divergent thinking and creativity in musicians: A behavioral and near-infrared spectroscopy study. *Brain and Cognition*, 69(1), 162-169.
- Gielen, P. 2015. *The Murmuring of the Artistic Multitude: Global Art, Memory and Post-Fordism* (3rd ed.). Amsterdam, NL: Valiz.
- Hautamäki A. and Oksanen, K. 2011. Tulevaisuuden kulttuuriosaajat: näkökulmia moderniin elämään ja työhön. Eduskunnan tulevaisuusvaliokunnan julkaisuja 5/2011.
- Heinsius, J. (eds.). 2018. The false contradiction between autonomy and instrumentalism and different discourses on the value of culture. Available at: <http://valuesofculture.eu/en/some-thoughts-on-the-role-autonomy-the-arts-and-its-role-discourses-on-the-value-the-arts/>, (Accessed 2.4.18).
- Hawkins, J. 2001. *The Creative Economy. How People Make Money From Ideas*. London, UK: Penguin Books.
- Hulme, R., Cracknell, D. and Owens, A. 2009. Learning in third spaces: developing trans professional understanding through practitioner enquiry. *Educational Action Research*, 17(4), 537-550, DOI: 10.1080/09650790903309391.
- Hyppä, M. T. 2010. *Healthy Ties. Social Capital, Population Health and Survival*. Berlin, Heidelberg, & New York: Springer.
- Jansson, S. 2015. *Teatteri ja draama työn oppimismuotoina*. Doctoral dissertation. University of Helsinki.
- Jessop, B. 2002. *The Future of the Capitalist State*. Cambridge: Polity Press.
- Johansson Sköldberg, U., Woodilla, J. and Berthoin Antal, A. 2016. *Artistic Interventions in Organisations: Research, Theory and Practice*. London & New York: Routledge.
- Karkou, V., Oliver, S. and Lycouris, S. 2017. *The Oxford Handbook of Dance and Wellbeing*. New York, NY: Oxford University Press.
- Korhonen, P. 2014. Soveltavasta teatterista ja teatterilähtöisistä menetelmistä - mitä tänään ajattelen. In Korhonen, P. (ed.). *Hyvä Hankaus 2*, 13-30. Kokos 3. Helsinki: Taideyliopiston Teatterikorkeakoulu.
- Kristeva, J. 1969. *Desire in Language: A Semiotic Approach to Literature and Art*. Oxford, UK: Blackwell.
- Kuhn, T.S. 1970. *The Structure of Scientific Revolutions* (2nd ed.). Chicago, IL: University of Chicago Press.
- Lehikoinen, K. (Forthcoming). Dance in elderly care: professional knowledge. *Journal of Dance Education*.
- Lehikoinen, K. 2017. Cultural rights, well-being and democracy in elderly care: the dance ambassadors as a case study. *Nordic Journal of Dance*, 8(2), 30-41.
- Lehikoinen, K. 2014. Taide muuttuvien kertomusten mosaiikissa: taitelijan identiteettiä muutoksessa. In Korhonen, P. (ed.). *Hyvä Hankaus 2*, 31-44. Kokos 3. Helsinki: Taideyliopiston Teatterikorkeakoulu.
- Lehtinen, E. and Palonen, T. 2011. Asiantuntijuuden luonne ja osaamisen tunnistamisen haasteet. *Ammattikasvatuksen Aikakauskirja*, 13(4), 24-42.
- Lelchuk Staricoff, R. 2004. *Arts in Health: A Review of the Medical Literature*. Research report 36. London, UK: Arts Council of England.
- Leonard-Barton, D.A. 1995. *Wellsprings of Knowledge: Building and Sustaining the Sources of Innovation*. Boston, MA: Harvard Business School Press.
- Liikanen, H.L. 2010. *Art and Culture for Well-being - Proposal for an Action Programme 2010-2014*. Available at: <http://julkaisut.valtioneuvosto.fi/handle/10024/75529>, (Accessed: 14.03.18).
- MacIntyre, A. 1984. *After Virtue: A Study in Moral Theory* (3rd ed.). Notre Dame, IN: University of Notre Dame Press.
- Matarasso, F. 1997. *Use or Ornament? The Social Impact of Participa-*

tion in the Arts. Stroud, UK: Comedia.

Miles, S. 2007. Different journeys at different speeds: young people, risk and the challenge of creative learning. *Journal of Youth Studies*, 10(3), 271-28.

Mill, J.S. 1863. *Utilitarianism* (1st ed.). London, UK: Parker, Son & Bourn, West Strand.

Mills, S. 1997. *Discourse*. London: Routledge.

Oesch, P. 2008. Säätiöiden tuki taiteille 2001 ja 2005. Tilastotietoa Taiteista 38. Helsinki: Taiteen keskustoimikunta.

Ogbor, J.O. 2000. Mythicizing and reification in entrepreneurial discourse: ideology-critique of entrepreneurial studies. *Journal of Management Studies*, 37(5), 605-635.

Patel, R. 2012. Creativity and partnership. In Fusco, D. (ed.). *Advancing Youth Work: Current Trends, Critical Questions*, 61-72. New York & London: Routledge.

Rautiainen, P. 2008. Suomalainen taiteilijatuki. Valtion suora ja välillinen taiteilijatuki taidetoimikuntien perustamisesta tähän päivään. Tutkimusyksikön Julkaisuja 34. Helsinki: Taiteen keskustoimikunta.

Rautiainen P., Roiha, T. and Rensujeff, K. 2015. Taiteen ja kulttuurin barometri 2015: Taiteen toimintaympäristö ja rahoitus. [PDF] Available at: [https://www.cupore.fi/images/tiedostot/taiteenjalkulttuurinbarometri\\_v10.pdf](https://www.cupore.fi/images/tiedostot/taiteenjalkulttuurinbarometri_v10.pdf), (Accessed: 14.03.18).

Rensujeff, K. 2014. Taiteilijan asema 2010. Taiteilijakunnan rakenne, työ ja tulonmuodostus. Helsinki: Taiteen edistämiskeskus.

Rutherford, J. 1990. The third space: interview with Homi K. Bhabha. In Rutherford, J. (ed.). *Identity: Community, Culture, Difference*, 207-221. London: Lawrence and Wishart.

Ruusvirta, M. and Saukkonen, P. (2010). Etsitään dynaamisia ja asiakaspalveluhenkisiä monitaitajia. In Koivisto, N., Lehtikoinen, K., Pasanen-Willberg, R., Tolvanen, P. and Veikkolanen, A. (eds.). *Kolmanella lähteellä. Hyvinvointipalveluja kulttuurin, liikunnan. Ja nuorisotyön aloilta*. Kokos 1/2010. Helsinki: Teatterikorkeakoulu.

Schiama, G. 2011. *The Value of Arts for Business*. Cambridge: Cambridge University Press.

Sippola, M. 2016. Teatteriohjaajan interventio kirkossa. In Lehtikoinen, K., Pässilä, A., Martin, M. and Pulkki, M. (eds.). *Taiteilija kehittäjänä:*

taiteelliset interventiot työssä. Kokos 1/2016. Helsinki: Taideyliopiston Teatterikorkeakoulu, 105-121.

Sorjanen, J. 2014. Kolumni: Pahoinvointia Kulttuurista. Available at: <https://yle.fi/uutiset/3-7096479>, (Accessed: 14.03.18).

Sosiaali- ja terveysministeriö. 2015. Taiteesta ja Kulttuurista Hyvinvointia. Toimintaohjelman 2010-2014 Loppuraportti. Sosiaali- ja terveysministeriön raportteja ja muistioita 2015:17. Helsinki: Ministry of Social Affairs and Health.

Stickley, T. and Clift, S. 2017. *Arts, Health and Wellbeing: A Theoretical Inquiry for Practice*. Cambridge: Cambridge Scholars Publishing.

Taiteen Edistämiskeskus 2014. Valtion taiteilija-apuraha 298 taiteilijalle. Available at: <http://www.taike.fi/fi/uutinen/-/news/478088>, (Accessed: 14.03.18).

Takanen, T. and Petrow, S. 2013. *The Power of Encountering - A Story of Co-Creative Process Inquiry*. Helsinki: Office for the Government as Employer.

Tynjälä, P. 2010. Asiantuntijuuden kehittämisen pedagogiikkaa. In Collin, K., Paloniemi, S., Raku-Puttonen, H. and P. Tynjälä (eds.) *Luovuus, Oppiminen ja Asiantuntijuus*, 79-95. Helsinki, WSOY.

Tynjälä, P. 2009. Connectivity and transformation in work-related learning - theoretical foundations. In Stenström, M.L. and Tynjälä, P. (eds.) *Towards Integration of Work and Learning. Strategies for Connectivity and Transformation*, 11-37. Dordrecht: Springer.

Varvanova, L. 2017. *International Entrepreneurship in the Arts*. New York & London: Routledge.

Wallace, W.E. 2013. The Artist as Genius. In Bohn, B. and Saslow, J.M. (eds.). *A Companion to Renaissance and Baroque Art*, 151-167. Hoboken, NJ: John Wiley & Sons.

World Health Organization 1946. Constitution of the World Health Organization. [PDF] Available at: [http://www.who.int/governance/eb/who\\_constitution\\_en.pdf](http://www.who.int/governance/eb/who_constitution_en.pdf), (Accessed: 14.03.18).

WHO Regional Office for Europe 2013. *Health 2020: A European Policy Framework and Strategy for the 21st Century*. WHO Europe. Copenhagen, DK.

WHO Regional Office for Europe 2015. *The European Health Report 2015:*

Targets and Beyond - Reaching New Frontiers in Evidence.  
WHO Europe. Copenhagen, DK.

Willett, C., Anderson, E. and Meyers, D. 2015. Feminist Perspectives on the Self. Available at: <https://plato.stanford.edu/entries/feminism-self/>, (Accessed: 14.03.18).

Winkel van, C. Gielen, P. and Zwaan, K. 2012. De Hybride Kunstenaar. De organisatie van de artistieke praktijk in het postindustriële tijdperk. [PDF] Available at: <https://www.inholland.nl/media/10709/eindrapporthybridiseringdef.pdf>, (Accessed: 14.03.18).

Wolff, J. 1993. The Social Production of Art (2nd ed.). Houndsmills and London: Macmillan Press Ltd.

Yang, J. 2015. Benefit-oriented Socially Engaged Art: Two Cases of Social Work Experiment. Available at: <http://urn.fi/URN:ISBN:978-951-39-6063-6>, (Accessed: 14.03.18).

The Transition From Education to Professional Practice:  
Are the Creative Hubs the Answer?

Clarysse, B., Wright, M. and van Hove, J. 2015. A Look Inside Accelerators [PDF file]. Retrieved from [https://www.nesta.org.uk/sites/default/files/a\\_look\\_inside\\_accelerators.pdf](https://www.nesta.org.uk/sites/default/files/a_look_inside_accelerators.pdf), (Accessed: 15.03.18).

Dee, N., Gill, D., McTavish, S. and Weinberg, C. 2015. What's the difference? Startup Support Programmes. [PDF] Available at: [https://www.nesta.org.uk/sites/default/files/whats\\_the\\_diff\\_wv.pdf](https://www.nesta.org.uk/sites/default/files/whats_the_diff_wv.pdf), (Accessed: 15.03.18).

Dovey, J. and Pratt, A.C. 2016. Creative Hubs: Understanding the New Economy. [PDF] Available at: <https://creativeeconomy.britishcouncil.org/media/uploads/files/HubsReport.pdf>, (Accessed: 15.03.18).

European Creative Hubs Network 2017. How to be a Hub Superhero. [PDF] Available at: [https://www.creativehubs.eu/wp-content/uploads/2017/10/Creative\\_Hubs\\_Berlin\\_Toolkit-Optimised.pdf](https://www.creativehubs.eu/wp-content/uploads/2017/10/Creative_Hubs_Berlin_Toolkit-Optimised.pdf), (Accessed: 15.03.18).

Fleming, T. 2017. The Digital Arts and Culture Accelerator. [PDF] Available at: [https://www.nesta.org.uk/sites/default/files/the\\_digital\\_arts\\_and\\_cultural\\_accelerator.pdf](https://www.nesta.org.uk/sites/default/files/the_digital_arts_and_cultural_accelerator.pdf), (Accessed: 15.03.18).

Foertsch, 2011. "Coworking or co-working?" Deskmag.com. Web. Available at: <http://www.deskmag.com/en/coworking-or-co-working-with-hyphen-252>, (Accessed: 15.03.18).

Lee, C. and Shah, M. 2015. Europe's Creative Hubs, Who They Are, What They Do. [PDF] Available at: [https://www.kreativwirtschaft.at/wp-content/uploads/2016/01/BOP\\_EuropeCreativeHubsResearch-presentation\\_ONLINE1.pdf](https://www.kreativwirtschaft.at/wp-content/uploads/2016/01/BOP_EuropeCreativeHubsResearch-presentation_ONLINE1.pdf), (Accessed: 15.03.18).

Matheson, J. and Easson, G. 2015. Creative Hubkit, Made by Hubs for Emergent Hubs. [PDF] Available at: [https://www.britishcouncil.ro/sites/default/files/creative\\_hubkit\\_en.pdf](https://www.britishcouncil.ro/sites/default/files/creative_hubkit_en.pdf), (Accessed: 15.03.18).

'Models' of Working in the Arts: Artists' Profiles

Benedikt, G. 2018. Gloria Benedikt. Web. Available at: <https://www.gloriabenedikt.com>, (Accessed 18.03.18).

Nxt-creatives.eu. 2018. Artists – NXT. Web. Available at: <http://www.nxt-creatives.eu/artists/the-other-eye-of-tiger>, (Accessed 18.03.18).

Olsen, J.S. 2016. «Det omstridte Martyrmuseum» hylder ikke terrorister. Berlingske. Web. Available at: <https://www.b.dk/kultur/det-omstridte-martyrmuseum-hylder-ikke-terrorister>, (Accessed 18.03.18).

Theothereye.dk. 2018. The Other Eye of The Tiger | Theatre as it should be! Web. Available at: <http://www.theothereye.dk>, (Accessed 18.03.18).



# Acknowledgements

## Thank you

This project would not have been possible without the support of our 25 partners and their teams who invested their time, energy and budgets to help make this project possible. The members of the project group and management group gave generously of their time and we are grateful to them. Our thanks go to the authors of this publication, the funding agencies and sponsors who helped bring together the matching funding. We particularly thank the European Commission and the Creative Europe programme of the European Union for the opportunity to complete this important work.

We are indebted to the following individuals for the contribution they made to the NXT Project:

Petra Albu, Emanuele Amodei,  
Rasa Antanaviciute, Tere Badia,  
Rosina Gómez Baeza, Andrea Braidt,  
Anne Breure, Joginté Bu inskaité,  
Catherine Burnett, Paula Crabtree,  
Christel van de Craats, Anthony Dean,  
Mark Dunhill, Paul Dujardin, Lars Ebert,  
Jana Eske, Gisa Fellerer, Janja Ferenc,  
Sebastian Fox, Stephanie Freeney,  
Janis Gailitis, Helena Gaunt, Stefan Gies,  
Robert Glas, Agata Grenda, Pjeter Guralumi,  
Philippe Hardy, Jitte Hoekstra,  
Susanne Hoffmann, Marijke Hoogenboom,  
Arlette Kerkhof, Maggie Kinloch,  
Anna Kinneir, Cecilie Broch Knudsen,  
Susan Jones, Kirsten Langkilde,  
Elisabetta Lazzaro, Michel Magnier,  
Marine Leicointe, Marie Le Sourd,  
Babette Martini, Jessica Maxwell,  
Thomas D. Meier, Bas Merkies,  
Jasmina Milovanovic, Bojana Panevska,  
Luka Piskoric, Judith Prins, Nana Radenkovi,  
Stephen Rockman, Pier Luigi Sacco,  
Milena Dragicevic Sestic, Camille Vilain,  
Ejia Salmi, Mark Schotman, Michiel Schwarz,  
Stanislav Semerdjiev, Andrzej Syska,  
Andris Teikmanis, Chrissie Tiller,  
Jelena Todorovic, Gwenoële Trapman,  
Silvana Verdiani, Camille Vilain, Julie Ward.



Co-funded by the  
Creative Europe Programme  
of the European Union

NXT – Making a Living from the Arts and its activities are funded with support of the European Commission. This position paper reflects the view only of the authors and the Commission cannot be held responsible for any use which may be made of the information contained therein.

# NXT Project Organisation

## NXT Project Group

Nadia Danhash,  
Royal College of Arts London

Kai Lehkoinen,  
University of the Arts Helsinki

Hans-Gerd Nottenbohm,  
Innova eG – InWest Hub Dortmund

Georg Russegger,  
Academy of Fine Arts Vienna

Barbara Revelli,  
ELIA

## Management Group

Simon Betts,  
University of the Arts London

Bridget Kievits,  
Amsterdam University of the Arts

Maria Hansen,  
ELIA

(Carla Delfos  
until 1 October 2017)

## NXT Project Partners

ELIA – The European League of Institutes  
of the Arts

Academy of Arts and Design Basel

Academy of Fine Arts Vienna

Amsterdam University of the Arts

Art Academy of Latvia

Association Européenne des Conservatoires  
(AEC)

Centre International de Liaison des Ecoles de  
Cinéma et de Télévision – CILECT

Cumulus International Association  
of Universities and Colleges of Art, Design  
and Media

Cité du Design Saint-Etienne & École  
Supérieure d'Art et Design de Saint-Étienne

Ecole Européenne Supérieure d'Arts de  
Bretagne

FOAM, Photography Museum Amsterdam

Innova eG – InWest Hub Dortmund

InWest eG - Kreativwirtschaft, Dortmund

Palazzo Spinelli  
Istituto per l'Arte e il Restauro

Prix Europa

Royal College of Arts London

Royal Conservatoire of Scotland

Stockholm University of the Arts

The University of Winchester

University of Arts in Belgrade

University of Arts in Poznan

University of Arts in Tirana

University of the Arts Helsinki

University of the Arts London

Westergasfabriek

Zurich University of the Arts



# About NXT

[www.nxt-creatives.eu](http://www.nxt-creatives.eu)

NXT – Making a Living from the Arts is a 3-year project co-funded by the EU Creative Europe programme (NE@XT Accelerator), that started on 1 May 2015 and ends on 30 April 2018. The main aims of the project are:

- ✓ Support the career development of emerging artists and facilitate their international mobility
- ✓ Connect young artists with cultural and creative sectors and (creative) business
- ✓ Make creative hubs and incubators more sustainable and facilitate their international exchange and collaboration
- ✓ Support the exchange of best practices between higher arts education institutions in the field of cultural entrepreneurship

Beside the digital platform NXT-CREATIVES, the main activities organised in the frame of this project are:

- ✓ A desk research, which aims to deepen the knowledge on hubs and incubators in Europe and highlight entrepreneurial curricula and hubs developed by educational institutions in the arts
- ✓ Three live and online editions of the emerging artists festival NEU NOW
- ✓ Peer Review Visits in three locations: Belgrade – Riga – Tirana
- ✓ A cycle of trainings for emerging artists organised during the three NEU NOW editions and during the Peer Review visits

✓ Two Residency programmes:

- ✓ Five international artists were selected for a multidisciplinary programme in Amsterdam between April and June 2016 as part of Europe by People;
- ✓ Five international artists joined a special residency programme designed and hosted by the Academy of Fine Arts Vienna, in cooperation with Make Yourself an Expert HUB and the Centre for Knowledge Transfer East, between April and June 2017;

✓ ELIA Biennial Conference in Florence, 30 November - 3 December 2016

✓ The NXT Conference - Making a Living from the Arts, 14-15 September 2017 in Amsterdam, hosted by AHK – Amsterdam University of the Arts

✓ NXT – Making a Living from the Arts in 2025, 12 April 2018 in Brussels

✓ A serie of Toolkits for artists and arts educators.

## About ELIA

ELIA is the major multidisciplinary membership organisation for higher arts education institutions with about 250 members in 47 countries. Founded in 1990, the ELIA network represents some 300,000 students in all art disciplines.

ELIA advocates the arts on the European level and creates new opportunities for its members through sharing knowledge, facilitating the exchange of best practices and stimulating academic innovation. ELIA has well-established partnerships with other networks and cultural organisations worldwide.

## Colophon

Published and Distributed by ELIA

European League of Institutes  
of the Arts  
Beulingstraat 8  
1017BA Amsterdam  
The Netherlands

[www.elia-artschools.org](http://www.elia-artschools.org)  
[info@elia-artschools.org](mailto:info@elia-artschools.org)

ISBN  
978-90-810357-7-4  
Amsterdam, 2018

Editor: Barbara Revelli

Copyediting:  
Sarah Benedicte Florander

Design: Multiversal  
[www.multiversal.co](http://www.multiversal.co)



Co-funded by the  
Creative Europe Programme  
of the European Union

foam



n|w

Wester  
gas  
fabriek



]a[



\*  
UNIARTS  
HELSINKI



inWEST



STOCKHOLM | STOCKHOLMS  
UNIVERSITY | KONSTNÄRLIGA  
OF THE ARTS | HÖGSKOLA



ual: university  
of the arts  
london



