RADICAL CREATIVITIES

ART TRANS FORMS

PILOT ISSUE

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The hyphens for Radical Creativities (6), ART spells the first three letters (8) and A Creativity Revival - Folios (17) are short VS the hyphen for Folios - the Space and Tools (21) is long

Radical Creativities

by Lorenzo Biferale

With Radical Creativities, we seek to provide a platform for the stories and experiences of people and organisations which consider the cultural as necessary to achieve the just and equitable transformation of communities, manifesting this ambition through action. We believe that creative and cultural practices have an intrinsically transformative value, and that this value spills over into the communities that are both object and subject of these practices.

Radical Creativities will welcome diverse voices from all backgrounds, embracing the expressive use of different languages and media. Radical Creativities proudly embraces plurality as the only way to understand the complexity that surrounds us, to make it our own and to respect it with our actions. In the project's name, we use 'Creativity' in the plural, emphasising the need to legitimise different practices and histories, bringing them together and letting them mutually contaminate each other. Academic research, cultural practice and art are not three separate worlds, but rather different ways to interpret, understand and assimilate the same reality. Through these three lenses, we explore who we are as communities across time and space, in permanent transition.

The radical creativities presented within the project will therefore have different sources; they will be told by artists, researchers, designers, curators and anyone who

makes their cultural action a transformative one. Mediums will be multiple; research papers, photos, videos, works of art or any form that best conveys the author's process of exploration and transformation.

The voices will be radical because they are deeply rooted in the present, in its analysis and understanding. These are the voices that find meaning in addressing the contradictions they observe, navigating complexity with nuance in order to transform the way we inhabit our communities.

This pilot issue seeks to be the manifesto of Radical Creativities, bringing together multiple voices in different formats. The contributions address two main themes; on the one hand, the link between cultural and collective practices, and on the other, the transformative role and social impact of culture and creativity. The two topics are explored through different practices and languages, from research to art to poetry, and expressed cross-media, enriching the written text with visual, video and audio contributions. The voices belong to professionals from different backgrounds. Researchers, artists, planners and curators are all featured. Together they narrate the plurality of Radical Creativities; together they explore the transformative power of cultural practices; together they declare the radical nature of creative actions.

ART spells the first three letters of TRAnsformation backwards

by De Droominee

art is playing
art speaks in layers
art is connecting dots
art is an eye for the blind
an ear to the deaf
a soul to the lost
art is purpose finding
art is combining
art cures
art is pure
art is divine
art is out of it's mind
art is reinventing
art is open
art is starting and ending
art is a glass full
art is a glass empty
art shatters glass
art is shredding with tears
art confronts your fears
art pieces the bits
art wears the shoe that fits
art holds things together
but then breaks them again
art is your enemy
art is your friend
art is new beginnings
or meeting the ends
art is begging for mercy

art is grace in your face
art dresses up dandy
art has no taste
art is killing time
with no time to waste
art is the same thing
from a different angle
art is a sinkhole
for memories to disappear
art is this moment here
art is a flashback
captured in words
art is the future before it occurs
art breathes
art hurts
art shares secrets over megaphones
art lures through time windows
art unshackles
art rattles
art declutters
art sweats
art anchors the not yet
art is building
art is tearing down
art is safe
art is sound
art tells the truth
art kills the lies
art is annoying
art is avoiding
art is dead serious
art is looking in rear view mirrors
art is skin and bones freed from the closet
art shakes up the dust from under the carpet

art makes the difficult look like easy does it
when easy doesn't
art is binoculars
art is watching stars tell-us-coping
but then hoping they fall
art is like depressing light in shopping malls
art is sun and bright
art will get you through the night
art is a voice within
art is wearing thin
art is unveiling
art is ceiling
art is a cellar
filled with old and new wine
art performs out of line
art is shifting the paradigm
art is sentences rearranged
art is strange
art is chaos framed
art is wild and untamed
artists are connected
artists like raised fists
artists plot together
artists reimagine
artists socialise
in artistic settings
to draw the bigger picture in fractions
artists combined
are
forms unpacked
projections untapped
choreographies of what comes next
artists are lost in music no turning back
a depth of mysteries unpacked

artists weave from the known and unknown
a tapestry of in-betweens
artists co-create and flow
artists do it themselves but not alone
artists in community and biotope
artists aikido the critics
artists brings the not yet in practice
artists take what is extinct and resurrect it
artists are not looking for something perfect
artists leave a mark even if there is no market
artists between autonomy and community a balancing act
artists have got the conundrum sampled
artists reveal presence
artists remix their disciplines
artists discover a new language
artists embody transformed things

art form
art transforms
art is transforming
artists transform things
art is transformed thinking

This link doesn't work. The 'transforms' is missing from the link. Needs to be joined together.

Link: https://droominee.bandcamp.com/track/art-transforms
scan the QR to hear an audio version
de Droominee - spoken word artist with live-looping
part of the Rotterdam based TimeWindow Art Community

TimeWindow

To empower the individual maker by means of a community.

TimeWindow is a Rotterdam-based community of 50 independent artists, either rooted in or engaging with the performing arts. Besides sharing 1000m2 studio spaces, they support each other's practices by operating within the organizational model of sociocracy, which is based on circular hierarchy and inclusive policy making. Together, these artists strive for each other's artistic and entrepreneurial empowerment, while at the same time they nourish the community as a platform of development

empowerment, while simultaneously nourishing the community...

full stop

Founded in 2015, the community aims at finding collective solutions for artists' individual needs, as a sustainable alternative to the competitive logic that tends to prevail in the cultural sector.

In this and the following page: Collectieve Moments at public Events at TimeWindow

Left and pages 14-15: Collective moments during public events at TimeWindow

Goals: Do it Yourself, but Not Alone:
(i.e. capitalisation of Not Alone)

self-managed
(hyphen needed)

Goals: Do It Yourself, but not alone:

- **Sharing of means** - such as a self managed organization, work spaces and rehearsal studios with 24/7 access; cost reduction as a result of joining forces to acquire affordable space and sharing it
- **Talent/Artists' development** professional development of artistic and entrepreneurial skills by peer to peer exchange and self management;
- **Innovative organizational structure** providing an alternative approach to the life-long learning in artistic careers

delete 'the'

artists in
the plural

- **Increased visibility of individual** (performing) artist and of artists as an interest group; Advocacy for (performing) artist in the city

artists in
the plural

small 'a' + check that there is one space (not two) before 'advocacy'

Uniformity of punctuation - there should be a semi-colon at the end of each bullet point and a full stop at the end of the last

Folios

The following two articles are excerpts from Folios. Folios is the annual publication of the Moleskine Foundation exploring, documenting, and archiving, with an abiding curiosity, together with some of the world's most thoughtful and effective creative doers and thinkers, the power of creativity as a tool for social change. It is fast becoming an indispensable guide into the meaning and working of creativity and all its world-making, light-bearing, and expansive possibilities as told by the people doing the work.

Folios serves as an antenna in the complex matrix of our intertwined communities and relationalities, which we knit and unravel through many ways of creativity.

Suggested re-working:

The following two articles are excerpts from Folios, an annual publication from the Moleskine Foundation. Showing enduring curiosity — and with some of the world's most thoughtful and effective creative doers and thinkers — the publication explores, documents and archives the power of creativity as a tool for social change. It is fast becoming an indispensable guide to understanding the meaning of creativity and all its world-making, light-bearing, expansive possibilities, as told by the people doing the work.

Folios serves as an antenna within the complex matrix of our intertwined communities and connections, which we knit and unravel through our multiple creativities.

A Creativity Revival

by Lwando Xaso

It's the 2nd of March 2023 in Johannesburg, South Africa. In about two hours, at 4pm, there will be a scheduled two-hour blackout in my neighbourhood, in what we locally call *loadshedding*. It's all due to an energy crisis which began in 2008 (the same time the world went into a recession), and which has become increasingly worse. Lately, we have been experiencing devastating heavy rains which are highly unusual and anxiety inducing about what lies ahead. And as I wind down for the evening, catching up on the news, the big headline of the week is the trillions our economy is losing because of *loadshedding* alone. I scroll through my social media and numerous posts on protests in Europe against the cost of living, and discontent in Nigeria over recent electoral results. In my group chats, we lament yet another avoidable and careless government failure. And earlier, a colleague told me that she lost a loved one to suicide.

As we all, in different parts of the world, comprehend the increasingly unbearable state of our world, these words from Warsan Shire's poem "What They Did Yesterday Afternoon" resonate deeply:

"later that night
i held an atlas in my lap
ran my fingers across the whole world
and whispered
where does it hurt?

it answered
everywhere"

The world hurts everywhere, and it is tempting to believe that things have never been worse. A pandemic, a war, rising autocratic power, waning democracies, a languishing planet, and languishing human spirits are just some of what we have to contend with daily. However, as discouraging as things may seem, I am unable to say it's the worst of times.

I consider the 1960s as one of the most punishing and heart-breaking decades. I did not live through this era, but from what I have learned about that decade, it was a blanket of darkness. In South Africa, the 1960s began with the Sharpeville Massacre on 21 March 1960, where 69 peaceful protesters were gunned down by apartheid police. Similarly, in the United States, where another struggle for freedom was raging, this decade was marked by despair when John F. Kennedy, Medgar Evers, Malcolm X, Martin Luther King Jr., Robert Kennedy, Fred Hampton, amongst others, were all assassinated. Already fragile plans, dreams and hopes were razed to the ground.

The 1960s was a decade which stole countless lives, imaginations, hopes, and futures. What revives the human imagination, spirit, and a sense of a possible future in times of great despair? This is a question I hold today as we contend with a precarious world.

Two days after the assassination of John F. Kennedy, Leonard Bernstein, the famed conductor and composer, performed Mahler's Second Symphony — *Resurrection* — with the New York Philharmonic, in tribute to the memory of Kennedy. He reflected that there were those who asked, *"Why the Resurrection Symphony?* Why would he choose a piece with a visionary concept of hope and triumph over worldly pain, instead of a requiem, or the customary Funeral March?" His response, in part, was simply "for the resurrection of hope". Bernstein says he chose, in

that moment, to persist in the "affirmation of life and the elevation of human nature that we call art… this sorrow and rage will not inflame us to seek retribution; rather, they will inflame our art. Our music will never again be quite the same. This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before."

As we reckon with our contemporary struggles, the past teaches us that hope is resurrected by creating more intensely, more beautifully, and more devotedly than ever before. In times of sorrow and trauma, it is creativity that can, as proffered by the late great Toni Morrison, sharpen our moral imaginations, and allow us to witness the world as it is and also how it should be. Morrison also instructs us that "the world is bruised and bleeding, and though it is important not to ignore its pain, it is also critical to refuse to succumb to its malevolence."

The Moleskine Foundation's first cohort of Creativity Pioneers forms the backbone of this edition of *Folios*. Their pioneering workout throughout the world demonstrates a refusal to succumb to the world's malevolence. Engaging with each of these pioneers has been a revival of my own creativity and commitment to my chosen work. After countless conversations and emails with the contributors of this edition of *Folios*, I look at this enlivening body of work strengthened, knowing that, in the words of the late South African poet Dennis Brutus, "on land scarred by terror and rendered unlovely and unlovable, that tenderness can survive.

As the sun sets on this gloomy end-of-summer day in Johannesburg, I resist the temptation to succumb to the malevolence of the day. I am reminded by the creative pioneers of the past and today that now is the time we double down on our most creative efforts in response to

the state of our lamentable world. It is creativity that will offer us generative spaces and revival.

This edition of *Folios* will explore how Creativity Pioneers from embattled nations such as the Ukraine, Somalia, South Africa, the United States of America, Cameroon, Italy, Palestine, and Ghana have been the light at the end of many difficult and dark days, raising our consciousness, cultivating community, and simply bringing us joy in struggle.

I hope weary souls find revival within these pages.

Folios – the Space and Tools for Revival

The Life- and Light-Bearing Force of Creativity

by Adama Sanneh[1]

1 Co-Founder and CEO of The Moleskine Foundation

The work of creativity and culture is to reveal and explore what is possible in seemingly impossible contexts. It is about radical imagination and enlightenment in times of ignorance and resignation. This edition of *Folios* that has made it into your hands, showcases such possibilities, radicality, and the impact of creative doing in the face of some of the world's most challenging circumstances.

Folios is our repository of reflections and conversations that inform our questions, our attempts at answers that will always be incomplete, and our articulated and unarticulated desires. Quite simply, *Folios* animates our core mission of creativity for social change. It is our attempt to rescue creativity from the abstract into real and demonstrable actions, changing not just the creators but the world around them.

In these pages, you will encounter the creativity pioneers whom we selected as recipients of our Creativity Pioneers Grant in recognition of their life and light-bearing work. Their pioneering creativity, which sets these pages alight, serves as evidence of infinite possibility and boundless imagination, which are critical in the midst of unceasing challenges caused by, amongst many social ills, the conspicuous and inconspicuous wars, the continuing fallout from an unresolved pandemic, destructive climate change, the high cost of living, and many challenges that have brought undue burdens to so many communities around the world.

These unravellings, while being a cause for unease and despair, are also an impetus for creative doing. This is when creatives, as the late Toni Morrison told us, should go to work.

It is exactly at this moment that the enlivening power of creativity is needed. In the shadow of all that seems to be dying in our world, the creativity exhibited herein reminds us that so much more is coming to life: a revival of sorts. Not a nostalgic revival that longs for a life gone by, but a revival that redefines the present and looks toward the future.

Words are fundamental for the Moleskine Foundation. *Folios* is the space, and words are the tools. Words are both starting points and waypoints. In our work, words help us forge new patterns, liberate imaginations, and determine our route in our constant search for collective wisdom. The word that underpins this volume of *Folios* is REVIVAL.

WHERE CREATIVITY OCCURS, CONSCIOUSNESS IS ELEVATED, AND HEALTH CAN BE RESTORED. WHERE THERE IS CREATIVITY, COMMUNITY AND COMMUNION CAN EMERGE.

How does one attempt to revive a sense of life and vibrancy in conflict zones such as Somalia and Ukraine? How does one revive wonder and imagination in a fragmented region like the Middle East? How does creativity help revive a sense of freedom among the imprisoned? These are some of the questions explored with the Creativity Pioneers. The questions themselves are revitalising.

The Latin origin of the word revival is *revivere* which means to regain consciousness and to recover health. Where creativity occurs, consciousness is elevated,

and health can be restored. Where there is creativity, community and communion can emerge. And where there is creativity, joy has a chance. For this edition, we explore the reviving effect of creativity through three words: Consciousness, Communion, and Joy.

Edward Witten is one of the great minds of our time. Among various things, he became the first physicist to be awarded a Fields Medal by the International Mathematical Union. If you need answers on the very nature of the world, Edward is the guy. When asked about consciousness, though, he said that's a mystery, and unless the laws of physics change, that will remain a mystery.

If we leave Witten's heights, we can find some guidance in one of its most common definitions: "the state of being aware of and responsive to one's surroundings". Consciousness is fundamentally about awareness, about subjectivity. When we talk about consciousness, we talk about how we see the world, experience it, and react to it. Dealing with consciousness means embarking on the process of self-discovery that is ultimately connected to the world one wants to create.

If we are interested in doing work that is restorative of life, then the question of consciousness has to be considered. Awareness, subjectivity, and mystery – it's a strange and odd combination, especially if paired with social impact. Creativity, culture, and the arts can be useful tools to navigate that space.

While consciousness addresses primarily the "self", our second word, "communion", concerns a dimension of community.

Communion is a word that was quite estranged to me until recently. Growing up in Italy, it was uniquely related to the religious sphere. Honestly, it still feels strange using the Italian word *comunione*. But language is always evolving,

and its evolution can liberate us from heavy connotations and memories. And reading and listening to bell hooks, the late great educator, black feminist, and writer, opened up new possibilities for understanding communion beyond its religious connotations. bell hooks managed to connect consciousness and community in the concept of communion as she shares that "communion happens in a functional space where the people who come together have a sense of themselves. In order to commune, you have to somewhat know who you are, and you cannot come to the table empty-handed. You have to bring something. Communion needs agency and subjectivity, and it needs a space where mutuality is possible".

Creativity has the capacity to move us from the limited element of community to a more dynamic and participatory idea of communion. Some of the stories shared in this volume are of such communion and fellowship enabled by creativity.

To generate enlivening creativity, joy is key.

CREATIVITY FOR SOCIAL CHANGE IS NOT JUST A GRIND; IT IS A REVIVAL.

If we look at the pull of revolutionary movements, from the US civil rights movement in the sixties to the various feminisms of this century, from the students and social movements in the seventies to transgender rights movements, joy has often been the undercover energy of change and struggle. Joy is critical to creating a more equal, free, and humane future. What often emerges from the conversations and work of the Creativity Pioneers is a unique capacity to generate possible utopias based on the idea of love and beauty, a tremendous effort that needs joy as a generative emotion.

In this publication, bringing joy to the forefront of our discourse was important, especially now that the diminishing physical human connection due to COVID-19 memories, and new social media habits, risk reducing this dimension to a mere memory.

We hope that this 5th edition of *Folios* nourishes you: That whatever felt numb as a result of the difficulties of the world may come alive by engaging in the work of the creatives whose stories are the substance of this offering. Creativity for social change is not just a grind; it is a revival.

Young creative change makers attending AtWork Cali 2023. AtWork is an itinerant educational format, conceived by Moleskine Foundation and Simon Njami, that unlocks the creative potential of young people through critical thinking, growing their sense of self-awareness and self-confidence, and stimulating their changemaking attitude; Photo: Mares Feijóo

Societal Impact of Culture in European Regions

by Pau Rausell Köster[1] and Jordi Sanjuán Belda[2]

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Abstract: The notion that culture plays a central role in development processes is increasingly accepted, both in academic circles and by public administrations and supranational institutions, with the European Union being particularly notable. From the realm of knowledge and research, there is a growing body of robust evidence establishing causal links between culture, creativity, and multiple impacts on social and economic variables. This paper synthesises the primary findings of a study that employs novel and intricate causal machine learning techniques to analyse the impacts of cultural and creative sectors on various dimensions of well-being in European regions, including income, employment, education, health, and sense of community, among others.

The results affirm that, in European OECD regions, the effects are positive across most dimensions for a majority of regions. This underscores the potential of culture and creativity to catalyse regional development processes and enhance the well-being of European citizens

Key words: Cultural and creative sectors, social impacts, well-being, regional development

Introduction. Where We Stand in the Evidence on the Role of Culture in Territorial Development.

The concept of culture's role in development is widely embraced by social actors and global organisations, evident from documents like the Ibero-American Cultural Charter, UNESCO Hangzhou Declaration, OECD papers on culture and local development, and European Commission records on cultural and creative industries. However, the global consensus lacks precision regarding causal links. Cultural experiences from the Cultural and Creative Sectors trigger transformative processes impacting economic and social variables, yet comprehensive theories and evaluation methods are underdeveloped.

The consensus underscores that vibrant cultural life reaps social and economic rewards in host territories, with culture's transformative effects touching individuals and collectives, fostering new relationships. This aligns with modern challenges like inequality, climate change, and technology's role, enhancing well-being, resilience, and identity. In Europe, the recent EU WORK PLAN FOR CULTURE underscores culture's fundamental role in democracies and individuals' lives, citing positive effects on well-being and social cohesion, along with fostering diversity and open dialogue in civil societies.

From a scientific standpoint, evidence has already solidified to establish a causal relationship between the dimension of cultural sectors in a territory and its per capita income or economic system productivity (Boix-Domènech, De-Miguel-Molina, & Rausell-Köster, 2022). However, these evidences do not unravel all transformational pathways, as the relationship between symbolic production, economy, and society is complex and multidimensional. We have only clarified some of these more evident relationships, such as the fact that the cultural density of a territory

attracts tourist flows (Cuccia, Guccio, & Rizzo, 2016; Plaza, González-Casimiro, Moral-Zuazo, & Waldron, 2015) or affects innovation through multiple mechanisms (Rausell-Köster et al., 2012).

Other studies confirm that cultural capital has a multiplier effect on human capital, generating greater impacts on growth processes and productivity enhancement (Sacco & Segre, 2009). Human talent needs to be connected to the territory – and only culture enables this – to apply its knowledge to the symbolic and material attributes of those geographic spaces, harnessing their potential.

In essence, there is already a theoretical framework and compelling evidence, although quite recent, that link the dimension of cultural and creative sectors with economic development dynamics across various territorial scales. The "state of knowledge" conveys that individuals' cultural experiences and the corresponding projects, programs, and policies capable of supporting them act as catalysts, activating complex social processes that ultimately have effects on the overall well-being of citizens. These mechanisms extend far beyond the economic dimension.

The Relationships Between Culture and Well-being. Recent Contributions.

Thus, we are entering a new phase in which we realise that real processes of change are not solely materialised through economic impact but through social transformation. We are beginning to pay attention to the relationship between cultural and creative sectors and other social variables such as education (Mecocci & Bellandi, 2022) and, through cultural participation, to aspects like subjective well-being or health (Fancourt & Finn, 2019; Zbranca et al., 2022), civic engagement

(Campagna, Caperna, & Montalto, 2020), social cohesion (Otte, 2019), the environment (Burke, Ockwell, & Whitmarsh, 2018), or life satisfaction (Wheatley & Bickerton, 2019).

Hence, we are beginning to unravel the black box between culture, creativity, and variables that directly affect our well-being. It's important to remember that culture, as a producer of symbolic content, is an essential tool to transform our ideas and values, which can result in changes in attitudes and behaviours, crucial in the dual transition pursued by the European Union.

In this context, the study "Cultural and Creative Industries and the Well-being of Regions"[1] emerges. It is the first to address the effects of cultural and creative sectors (CCS) at a regional scale across a wide range of well-being dimensions, utilising some data modelling techniques originally developed with artificial intelligence and machine learning techniques.[2] In fact, the presented work is one of the most pioneering applications of these methods to study the regional impact of culture and creativity, also providing quantitative evidence to support its causal inferences.

Based on available data from 209 European regions, empirical evidence of the effects of culture and creativity

1 The presented doctoral thesis constitutes a recent contribution within the context of the European project H2022 MESOC. This thesis delves into the intricate relationship between cultural dynamics and regional development, building upon the foundation laid by the project's research objectives.

2 A database comprising 209 regions from European OECD countries, spanning the years 2008 to 2019, was utilised for the study. Employment data in the Cultural and Creative Sectors (CCS) were sourced from Labour Force Survey (Eurostat), and the list of sectors included within CCS followed the classification proposed by the "Measuring CCS in the EU" project (Vilares et al., 2022). The study incorporated the 11 dimensions of the OECD's regional Better Life Index.

on well-being is modelled and evaluated in two ways: first, in an aggregated manner, and then specifically for each region. The following well-being indicators, derived from the regional version of the OECD's Better Life Index (2018), are used:

Dimension	Indicator
Access to services	Households with broadband access (%)
Civic engagement	Voter turnout (%)
Community	People who believe they can rely on a friend in times of need (%)
Education	Educational attainment (%)
Environment	Particulate matter (PM2.5) in the air (µg/m3)
Health	Life expectancy (years)
Housing	Number of rooms per person
Income	Net disposable income per capita (Euros in purchasing power parity)
Employment	Employment rate (%)
Life satisfaction	Life satisfaction (0-10)
Safety	Homicide rate (per 100,000 inhabitants)

Source: OCDE (2018). Note: In health and employment, the most suitable indicator has been selected as there were more than one option.

The results corroborate that, for the majority of the considered socio-economic variables, cultural and creative activity has significant effects. It's important to note that the obtained results are not simple correlations; due to the techniques used (causal forest) and the causal models underlying them, they imply causality.

Hereafter, the joint effects of culture and creativity on well-being are presented. These effects should be interpreted as the increase an indicator of each dimension would experience in the following year (in its corresponding unit) in the event of a 1% increase in the proportion of employment in CCS. For instance, if a region's employment in CCS were to increase from 2% to

3%, its disposable income would rise by 348 euros (in terms of purchasing power parity, PPP) per capita for the entire population.

Dimension	Effect	Signif.	Models quality
Access to services	0.386		Low
Civic engagement	0.024		Very low
Community	0.208	.	Low
Education	3.860	***	High
Environment	-0.193	**	Medium
Health	0.081	***	High
Housing	0.014	*	Low
Income	348.135	***	High
Employment	1.309	***	High
Life satisfaction	-0.001		Low
Safety	-0.001		Very low

Source: Own elaboration. Notes: Significance Codes:'.' .1 '*' .05 '**' .01 '***' .001. Source: Own elaboration. Notes: Significance Codes: '.' .1 '*' .05 '**' .01 '***' .001. Model quality is assessed based on model fit goodness measures. In the environment and safety dimensions, which use reverse indicators (reflecting pollution and homicides), signs have been reversed for straightforward interpretation.

Collectively, these results indicate that CCS have clear positive causal effects on education, health, income, and employment. They also impact housing and the sense of community, albeit with less statistical significance due to models not reaching the highest required standards of reliability. On the contrary, there is no clear evidence that CCS have statistically significant effects on access to services, civic engagement, safety, or life satisfaction.

However, these conclusions are challenging to generalise across all territories and times, given the heterogeneity characterising regions. This heterogeneity can lead to impacts of culture and creativity in one region being substantially different or even opposite to what is

observed in the aggregate. Consequently, an interactive web tool called SICCRED[3] has been developed. This tool allows for specific estimations of the impacts of CCS on each region in an individualised manner. With SICCRED, tailored assessments of CCS impacts can be made for each region, taking into account their unique characteristics and context.[4]

Regional Distribution of Impacts

In assessing the effects of CCS on well-being, it's important to identify regions benefiting most. Due to constraints on the length, detailed analysis for each region isn't feasible. Instead, we'll outline general patterns where positive effects prevail. We'll count positive and negative impacts across dimensions, without assessing intensity or composition. For comprehensive regional insights, detailed analysis is advised, as effects can vary notably even among neighbouring areas.

Collectively, there are more positive effects than negative ones in the vast majority of regions (174 out of 209 regions). Nonetheless, it's noteworthy that only one region (Małopolska, Poland) experiences beneficial effects across all eleven dimensions. In other words, CCS isn't a one-size-fits-all solution and can generate adverse effects that differ in each context and should be monitored.

Six regions follow suit with positive effects on 10 out

3 https://www.mesoc-project.eu/resources/SICCRED

4 The regional results presented below may differ from those in the SICCRED platform since the latter are specific to the year 2019, while the averages of effects between 2009 and 2019 are presented here. Additionally, there might be some variations due to changes in the estimation methodology.

of 11 well-being dimensions: East of England, Espace Mittelland and Lake Geneva Region (Switzerland), Pomerania and Western Pomerania (Poland), and Western Greece.

Conversely, even in regions with a prevalence of negative effects, several dimensions still experience positive impacts. In these contexts, CCS can also contribute to certain aspects of well-being. Only 35 regions are in this situation, and among them, the majority (26) are on the border, with five dimensions having positive effects against six with negative effects. Regions with the least favourable outcomes include Drenthe (Netherlands) and the Lisbon metropolitan area, with only three dimensions having positive CCS effects (versus eight with negative effects). Following closely with four dimensions of positive effects versus seven negative ones are Berlin, Bremen, Luxembourg, Vienna, the Ionian Islands, North Aegean, Trøndelag (Norway), and Alentejo (Portugal). When including regions with five dimensions of positive effects, it becomes apparent that several are concentrated in the Netherlands and Norway.

The majority, on the other hand, falls in a medium to moderately high position concerning the number of dimensions with positive effects. Nearly 80% of regions (161 out of 209) have between six and nine dimensions where CCS generate positive effects.

Disparities between regions can stem from multiple causes. Firstly, differences in the internal composition of activities within CCS. Secondly, the structural characteristics of regions (economic, sociodemographic, political, etc.) that influence impacts and can intensify or moderate them. Lastly, and partly as a result of the previous two factors, the ways in which CCS interacts with its environment vary from one region to another.

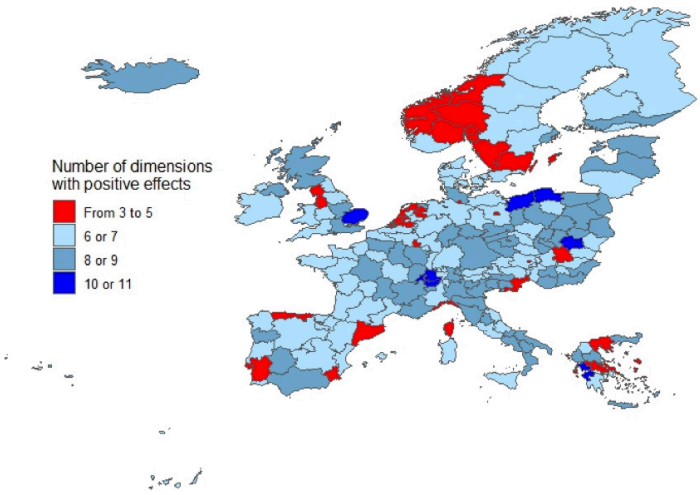

Fig. 3. Number of Well-Being Dimensions (out of 11) with average Positive Effects Generated by CCS (2009-2019). Source: Own Elaboration

Considerations for Policy Makers and Cultural Ecosystem Agents

Global public policies have unmistakably elevated the importance of policies centred on the Cultural and Creative Sectors (CCS). This shift isn't confined to Western nations; emerging territories like Brazil and China have significantly reshaped cultural and creative landscapes within extensive development processes. In 2010, China's government designated cultural industries as a vital economic sector in its 12th five-year plan, offering substantial opportunities (Jianfei, 2011).

Cultural policies targeting cultural and creative sectors now hold central positions within public policies. This mandates greater responsibility, heightened intelligence, and more effective strategies for all participants in the cultural ecosystem—creative agents, cultural mediators, institutions, researchers, etc. Stereotypes and grand statements no longer suffice; the full array of resources, knowledge, and creativity must be harnessed, considering

the high opportunity cost.

As seen earlier, culture and creativity are emerging as versatile solutions to therapeutically address diverse social and economic challenges confronting the European Union, including "twin transitions." The integration of culture and creativity as central, driving factors for European competitiveness is firmly established. This apex is represented by the diffuse European New Bauhaus project embedded in post-pandemic recovery efforts. In her late 2020 presentation, European Commission President Ursula von der Leyen proclaimed, "NextGenerationEU must launch a European renovation wave, making our Union a circular economy frontrunner. Yet, it transcends environment and economy; it's a new cultural project for Europe." Clearly, CCS possesses substantial potential to enrich quality of life across varied dimensions in European OECD regions. Thus, positioning them strategically in public policies, backed by specific plans due to significant economic and social profitability, is warranted. Well-aligned objectives and adept intervention tools render CCS interventions highly effective for regional development, yielding swift and enduring well-being benefits in education, health, income, and employment.

This perspective doesn't overlook the core aim of cultural policies—to fulfil cultural rights. The strategic integration of symbolic resources in urban and territorial development derives legitimacy from citizens' cultural rights, influencing their actual capacity to achieve dignified lives (Ramos Murphy, 2021).

Given their far-reaching impacts, interventions in culture and creativity are becoming the forefront of public policies aimed at societal transformation, particularly in Europe. This transformative endeavour requires reliable information, experimentation, intelligence, resources,

societal focus, stakeholder responsibility, determined political action, and civic participation. Ultimately, policies centred around culture and creativity must move from the periphery of public action to the rightful central stage, resolutely and responsibly.

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How the arts can play a role in societal challenges: collective action via contemporary commissioning

by Ellen Loots[1]

1 Erasmus University Rotterdam

Arts and societal challenges

The arts and culture (and by extension heritage and creative industries) have come into the picture in two ways lately. First, they are considered vulnerable sectors that need to become more resilient, which became clear during the COVID-19 pandemic (OECD, 2020). Even before the pandemic, the arts and culture sectors have been challenged to become more self-sustaining and to take initiatives to better deal with environmental sustainability and fair practices. Hence, their labor markets are described as entailing work that is insecure and poorly paid (Comunian & England, 2020; van Andel & Loots, 2021). On a more positive note, the arts and culture are considered able to contribute to the grand societal challenges of the 21st Century. With creativity as a key input, the arts and culture sectors can convey meaning, propel the imagination that is needed to come up with solutions, and provoke necessary behavioral changes. These sectors have

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years of experience engaging audiences and connecting people. They know how to make an impact and put it into words (OECD, 2022).

I will describe two examples of cross-sector partnerships that rely on commissioning with arts and culture: New Patrons and IDOLS*. These are clear and very explicit examples of art as a collective action (Becker, 1974). In New Patrons, the collectivity resides in the joint creation of an artwork that embodies meaning, and at times functionality, for a community. In IDOLS*, artists are involved in developing social innovations because of their creativity, visionary perspectives, and social skills. In recent years, the interest from various problem owners (public and private actors; individuals and groups) has resurged to work on social issues together with artists and other workers from the creative industries. This is demonstrated by the New European Bauhaus.[2] Similar collaborations that happen in more technological and/or scientific spheres have their proper dynamics (Birsel et al., 2023) and remain out of the scope of this text.[3]

Collective action via contemporary commissioning

1. New Patrons

New Patrons is an open network of organizations. It started as Nouveaux Commanditaires in France (1990) and Nieuwe Opdrachtgevers in Belgium (1990), followed by A.titolo in Italy (2001), Neue Auftraggeber (2007) in Germany, and Concomitentes (2018) in Spain.[4] More than 400 projects

2 New European Bauhaus: beautiful, sustainable, together. (europa.eu)

3 Think of, for example, Collaborations for Future | A laboratory for unexpected collaborations. and S+T+ARTS

4 Les Nouveaux commanditaires

have been realized, with patrons as diverse as high school students, teachers, shopkeepers, astrophysicists, gardeners, pensioners, craftsmen, fishermen, and others.

New Patrons is primarily a *methodology* for socio-political transformations through art, developed in 1990 by François Hers. A protocol defines the roles and responsibilities of the various partners who collaborate to develop a work of art. The protocol can be seen as a mission, which starts from the premise that everyone (any individual or group of individuals, anywhere) can act as the patron for the realization of an artwork. The protocol stipulates that it is up to a patron to understand and justify what the artwork is intended for, and why collective investments should be made in it. The protocol proposes that artists create and develop forms that, unlimited in their diversity, can provide an answer to a demand from society. Artists should be accepting a division of roles that makes the artwork a collective responsibility rather than a private affair.

To bridge unaligned viewpoints that may typify this peculiar intersection of commissioning and artistry, a mediator is appointed. This person organizes the collaboration and may curate the artistic process. Mediators try to convince public and private investors to financially contribute to a 'democracy of the initiative' and to take political action to make the artwork integrated into the community. According to the philosophy of Hers, the New Patrons method offers governments the opportunity to acquire artworks that are supported by citizens through being involved in defining and realizing them. The protocol further stipulates that researchers from different disciplines are invited to contribute to the recognition of the need for art and put collective action into perspective. Eventually, the artwork becomes an actor in public life; it ceases to be

the emblematic expression of an artist and becomes the expression of the people who have decided to collectively invent new ways of relating to the world and give meaning to contemporary creative activity. While financed by private and public contributions, the artwork becomes the property of a collective. Its value is not a market value but above all a use value, of which the symbolic importance that the collectivity ascribes to it, is a part.

The Spanish variant of New Patrons is an example. Concomitentes was set up as a vehicle to implement the *citizen arts* action line of the Daniel and Nina Carasso Foundation which wishes to accelerate societal transitions by developing people's critical thinking skills and to strengthen social connections through art.[5] The methodology relies on *imagining futures*. For example, the local population of a Galician village was looking for ways to refurbish a historic park and re-evaluate its significance; the staff of the Fine Arts Department at the University of Madrid were looking for a way to express the value of

Informal Care Simulator developed by MUZUS in collaboration with De Kwekerij in the context of project IDOLS* - Photo: Gerbrand Bas

5 Concomitentes | Our European Network

a university library in the 21st-century; and the staff of a pediatric division of a hospital in Tenerife wanted a cultural product that would psychologically support young patients and strengthen the relationships between staff, patients, and their families.

2. Project IDOLS*

The project IDOLS* took place in the Netherlands in 2020.[6] Problem owners, contractors, and coaches were brought together in ten projects to collaborate on complex social issues. The main goals of IDOLS* are to professionalize commissioning, collect learning outcomes, and increase the earnings of the creative and cultural sectors. These objectives are contained in the motto 'Increasing Demand by Offering LearningS' from which the acronym IDOLS* was derived. In an IDOLS* project, various individuals, including artists and designers, collaborate to solve a multi-stakeholder issue on themes such as energy, health and care, agriculture, or water. For example, in one of the projects, an energy supplier, a museum, a local cooperative, and a visual artist looked for ways to make less wealthy and underprivileged groups aware of sustainable energy consumption.

The problem owner of an IDOLS* project is a public or private entity that is willing to position a challenge within the IDOLS* framework. The conditions are that a coach is involved, outcomes are made publicly available, and a financial contribution is made. Like the New Patrons' intermediaries, coaches know the scope of the cultural and creative industry. The responsibilities are shared among

6 IDOLS – Project IDOLS: * Increasing Demand by Offering Learnings.

the alliance of problem owners, making IDOLS* projects an open form of innovative multi-stakeholder collaborations. The projects lack obligations of results or efforts. Instead, they are primarily processes with a learning capacity.

Challenges of contemporary commissioning

New Patrons and IDOLS* start from a social issue that can benefit from social innovation. The diversity of the involved partners is essential to grasp the complexity of the issue. The problem ownership is shared. It is important to find ways in which divergent knowledge is brought together to lead to sustainable creative and innovative solutions that are supported by everyone involved, and even beyond. That requires organization and design efforts.

1. Guaranteeing collectivity and equality

First, during collaborative processes, collectivity and equality need to be guaranteed. Collaborators may have diverging needs and visions, bring in different knowledge backgrounds and customary working methods, and may not be used to working together in multidisciplinary teams. This can lead to a complex force field. For example, the evaluation of IDOLS* has shown that some collaborators are more goal-oriented than others who adopt more explorative attitudes (van der Bijl-Brouwer et al., 2020). Embracing the team's *ambidexterity* is then better than fighting it, and trust, curiosity, and openness to ambiguity may help. As Hers' protocol stipulates, those who commit themselves to such a shared responsibility, are agreeing to collectively manage the tensions and conflicts inherent in public life in a democracy.

While the described projects are task-driven rather than result-driven or effort-driven, a clear idea of the direction

Land Commons, mediated by Natalia Balseiro with the Couso Woodland community, Couso, Gondomar (Galicia). Project Founded by Creative Europe.
Photo: Andi Iglesias (2023)

in which the process wants to develop can be helpful as well. If commissioners were active participants in IDOLS* projects, the outcomes were found to be more effective. Nevertheless, the cooperation must be equal, and collaborators must be able to step out of the traditional (hierarchical) division of roles. Even then, disagreement between participants can arise, and the complexity of the intended end goal can lead to obstacles. To overcome these, both New Patrons and IDOLS* start from a few guidelines, respectively a 'protocol' and 'rules of the game'. Included in these guidelines is the stipulation that artists tolerate participation when it comes to the form and intended message of an artwork. Additionally, mediators or coaches can contribute to effective process management, owing to their understanding of creative processes and their empathic capacity to get people and wishes on the same line. Ideally, these mediators succeed in merging bottom-up (including artists) and top-down approaches (including funders) to the challenge at stake.

2. Defining expected outcomes

The multi-stakeholder partnerships within New Patrons and IDOLS* can be considered process innovations in a broader context of social innovation. The goal is known, but the ways to achieve it are unknown. As such, they are social learning environments that can lead to exemplary projects and/or best practices, but not necessarily so. Because these partnerships are unique in terms of the formulated issue, the context, and the teams involved, it is challenging to determine their success and failure factors in advance and to identify them afterward, let alone replicate the process or scale up the experimental outcomes. Additionally, there are always the risks of falling into formulas and appealing to a small segment of

the population only, as has been a critique on previous *Creative Placemaking* projects in the United States (Frenette, 2017; Markusen & Gadwa Nicodemus, 2018; Zitcer, 2020). To establish the learning outcomes of such processes and identify the critical elements that would lead to spillovers to follow-ups, researchers are regularly involved (Van der Bijl-Brouwer et al., 2020).

3. Evaluating impact

Related to this is a *valuation issue*: how can the importance and impact of this type of process be mapped out? Inherent in contemporary commissioning are the needs and values on at least two sides: of a paying patron and/or financier who has certain needs and is perhaps curious about a *social return on investment*; and of the contributors to a solution to a complex social issue, who may have financial needs. In the case of IDOLS*, the stated learning objectives were that problem owners would learn about the added value of cooperation with the cultural and creative sector and that all involved would sharpen their commercial and managerial skills. By making these learning objectives explicit from the beginning, it becomes easier to evaluate them.

Nevertheless, it is not easy to map the impact of creative practices, or to evaluate the conditions for change: many existing evaluation methods are not geared to detecting the changes that creative practices cause in individuals and communities (Frenette, 2017). The impact of *Creative Placemaking* projects was often situated at the intersection of two objectives: economic development and social impacts of the arts. Therefore, it has been advocated to evaluate projects with indicators that map the impact on artists, the local community, local entrepreneurs, quality of life, and citizen involvement, which can be supplemented

by a more economic valuation in terms of a return on investment or the opportunity costs of projects (Markusen & Gadwa Nicodemus, 2018).

4. Monetizing social innovations and shared ownership

How can shared ownership be converted into shared benefits in the longer term? Several aspects are at stake. The first is if and how successful social innovations, frequently locally rooted, can be sustained. Placing them in an organization form, such as a cooperative, would then be sensible but is miles away from the intentions with which various partners engaged in a multi-stakeholder project. Equally, the intellectual property rights of collectively developed innovations are not easy to pinpoint, let alone to divide the potential future benefits among the partners. For some partners, including artists, this potential may pass over their heads, with the result that more savvy and market-oriented partners may capitalize on the collective efforts. At the same time, the social and learning objectives of these types of processes regularly lead to public results

Legacy Care, mediated by Fran Quiroga with the association Amigos do Parque Pasatempo and other local associations, Betanzos (Galicia, Spain). Photo: Óscar Górriz (2020)

via a *copyleft principle*: the original work and its derivatives can be freely adapted, expanded, and improved without returns for the developers. Lastly, the acceleration of social transitions can come with impact investments of funders who may wish the proceeds of the processes to be capitalized. In these areas, there is a need for best practices.

Moving forward

Moving forward, it would be interesting to see how cultural entrepreneurship positively influences commissioned cross-sector partnerships, and inversely, how these partnerships contribute to entrepreneurship in arts and culture, for example, *team entrepreneurial self-efficacy*: the capacity of jointly identifying opportunities, mobilizing resources, and putting ideas into action. Those involved in IDOLS* testified that it taught them more about themselves, expanded their networks for future collaborations, and spurred their motivation for social innovations. Most of the problem owners considered calling on the cultural and creative sectors for similar processes in the future, while the creative partners judged that such partnerships positively contribute to their sector's earning capacity (Van der Bijl-Brouwer et al., 2020). It would also be interesting to see how contemporary commissioning can be organized without subsidies or patronage: what are the opportunities for forms of cooperatives, other forms of decentralized autonomous organization, and matched funding principles? In how far can and will these forms of collective action provide a new paradigm for an industrial reorganization, for example of the visual arts in which the market paradigm has been predominant for a long time? And finally, what will the

impact of collective action with arts and culture on societal challenges ultimately be?

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Fine Arts Library, encounter with artist Iván Argote. Project mediated by Julia Morandeira with the library team, University Complutense of Madrid Fine Arts Library, Madrid (Spain). Photo: Galerna Studio (2023)

Cultural workers and cleaners: Striking back to back

by Henry Broome

Autumn 2023 saw lecturers and cleaners at University of the Arts London (UAL) strike back-to-back for a combined 10 days. Represented by University College Union (UCU), UAL's teaching staff were out on industrial action from 25-29 September. The following week GMB union cleaners walked out, 2-6 October. Over the same period, there were UNISON cleaner and support staff strikes across 21 universities across England and Scotland including Glasgow School of Art and Arts University Bournemouth.

Over the last decade in the UK, the culture sector has become increasingly radicalised and workers have been organising across occupational divides to together win better pay and conditions. United by a shared experience of exploitation, low pay and precarious employment, more and more, we've seen artists and curators, writers and journalists and university and college lecturers standing in solidarity with so-called "ancillary workers", like gallery front of house staff, exhibition technicians and museum security guards but cleaners have led the fight.

A Circuit of Ghosts: Hidden labour

In the 2013 article *Crisis in the Cleaning Sector*, Richard Braude likened the cleaning industry to a circuit of ghosts, a world of sleeplessness, forged documents, false names and invisible people. "For four years I only existed, I didn't live", a militant cleaner working at Senate House, told

Braude after he moved to London.

The role of culture is heavily contested, sometimes seen as virtue in its own right, art for arts sake, a preserve of the middle-classes, without social value or political function, but art has the power the expose injustice and artists have been using their art to shine a light on the hidden labour of cleaners working in the culture sector.

Formed of a group of independent artists and filmmakers, the Berwick Street Film Collective shot a 1975 documentary titled *Nightcleaners* to support a group of women office cleaners in their fight to unionise. The film features interviews with cleaners, scenes of cleaners at work and shots of May Hobbs, co-founder of the Cleaners' Action Group trade union, addressing crowds of women. This film is a familiar touchstone from the past but today's artists and filmmakers have a lot of recent work in response to a new wave cleaner organising.

Back In-House, directed by Sean McSweyn (2022)

Sean McSweyn's 2022 film *Back In-House* documents UAL cleaner's fight against the exploitative and discriminatory practice of outsourcing. Fighting to be brought be back in-house, as they were before, cleaners have been forced to change contractors multiple times

over recent years while working conditions have declined. "We just come here, do our job, what they expect us to do and that's it. Sometimes I feel they don't know that we exist", says a cleaner interviewed in the film, attesting to the way their labour is undervalued and underrecognised by their employer, the university directors and in part the teaching staff and students too. Through special editing techniques, cleaners appear as doubles of themselves, moving through spaces like ghosts in the night. The effect was achieved by cropping two shots on top each other with no motion overlap. McSweyn told me, "The setting of these shots was crucial, placing the individual participants in the midst of the university's graduate art exhibitions, foregrounding their presence, their gaze, in an environment which otherwise demands their discretion."

Poet and community artist Phoebe Wagner has co-created a series of works with cleaning staff from around London. Speaking to me on the cleaners picket line at UAL, the artist told me, "For me and my work the most important thing is getting people to realise that the things they say are poetry." Her project *Cleaning in Progress* comprises a collection of an audio-tours of the spaces cleaners polish, hoover, tidy and dust, a testimony to hidden reparative work. Whereas McSweyn's film is about recognising invisibilised labour, Wagner's work is about finding beauty and power in everyday utterances. We hear from Sandra Farhani Cuesta, a cleaner at the Barbican Centre. She speaks in her own voice, in Spanish, her first language. The transcription provided reads: "For me my work means a lot as a foreigner and not being able to speak the language being able to work and have a stable income to live honestly that mentally gives you a lot of peace of mind". Sandra especially likes to interact with visitors. She speaks with homeless people, for example, the

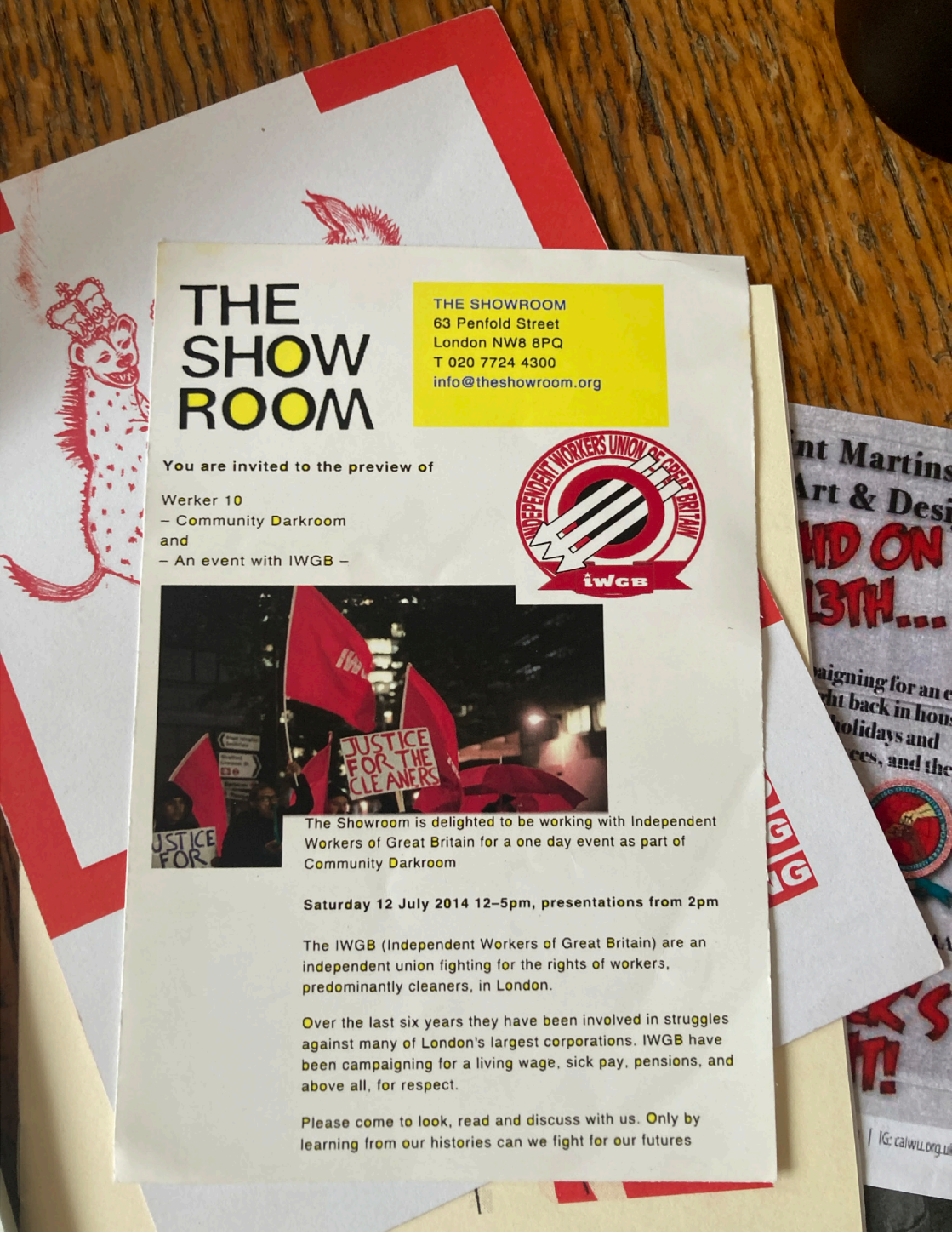
rich, completely different types of people, a whole cross-section of society. She says, "this is not paid because [it] is not part of my tasks" but for Sandra it is "one of the most important things that I do in my job".

Phoebe Wagner, Cleaning in Progress (2023) from the group exhibition Repair Redux in Stratford, London (2023). Credit Carlo Zambon.

Community Darkroom: Cleaner cultural production

For the cleaners too, cultural programming plays a vital role in promoting solidarity and growing the movement. On 12 July 2014, the Latin American Workers' Association (LAWAS) and the Independent Workers Union of Great Britain (IWGB) presented photographs of the cleaners they represented and the conditions they worked in as part of exhibition about invisible labour at London's Showroom gallery titled *Community Darkroom*.

IWGB represents low paid, precarious migrant workers. Re-founded in 2002 by Ernesto Leal, a communist from Chile who was tortured and sentenced to exile in 1976, now no longer in existence, LAWAS was a UK-based, migrant-led, self-organising group of Latin-American workers, mainly cleaners.



Flyer for Independent Workers' Union of Great Britain event, part of Community Darkroom exhibition at Showroom gallery in London, 2014. Latin American Workers' Association archive collection at MayDay Rooms. Credit: Latin American Workers' Association

Flyer for Cleaners and Allied I ndependent Workers Union. Latin American Workers' Association archive collection at MayDay Rooms. Credit: Latin American Workers' Association

LAWAS hosted meals with food from all around Latin America, also a lot of music and dance events, for example, a salsa night in support of a cleaners' strike at UBS bank, featuring the 9-piece group Nuevo Rhythm Orchestra. The logo of the Cleaners and Allied Independent Workers Union (CAIWU), which superseded LAWAS, shows three fists, one white, one brown, one black, the fighting hands of the world's workers. Around the fists there is a border, a Mesoamerican stepped-fret pattern called *xicalcoliuhqui*, representing the ancestral struggle that CAIWU continues today, Alberto Durango the union's general secretary tells me.

Solidarity: "Sound arts technical staff support the cleaners' strike!"

Over the end of September, start of October, UAL cleaners and lecturers came together to support each other's strikes. On 29 September, mid-way through the UCU strikes, GMB cleaners held a joint event with the lecturers, bringing the two groups of activists together for a discussion and a screening of #PrecarityStory (2020), a documentary by Lorena Cervera and Isabel Seguí following a working day in the life of Isabel, who, at that time, was a cleaner, researcher, and teacher at the same British university. The following week, outside UAL's London College of Communication campus, teaching staff and students stood on the picket line with the cleaners, together waiving GMB flags, drumming, blowing whistles, for a week, every morning 6-8 am. "UAL shame on you!" protesters chanted in unison. Messages of solidarity were left in the entrance way: "I'm a first year and I support your strike! You deserve fair conditions." "Sound arts technical staff support the cleaners' strike!" On Instagram, the Left Chinese Student Association made a post in support of

the campaign and 380 artists, writers, curators, lecturers and other cultural workers signed an open letter calling on UAL to end outsourcing and bring cleaners in-house. Signatories include Turner Prize-winner Tai Shani, White Pube art critic Zarina Muhammad and Gareth Spencer PCS Culture group president, leading voices in the struggle for a more equitable art and culture industry.

Taking the fight to culture: noise and confrontation

British artists have always been active in the labour movement, but over the last decade cleaners have brought radical union organising to museums, galleries and arts universities, leading the struggle for the rights of UK workers, not just in the culture sector but beyond.

On Saturday 14 April 2018, IWGB cleaners demonstrated at Tate Modern over potential redundancies facing their members at the London-based investment firm Ernst & Young (EY), a major sponsor of the gallery's Picasso *1932: Love, Fame, Tragedy* exhibition. Protesters, three dozen in number, filled the space with a carnival atmosphere, beating drums, blowing vuvuzelas. IWGB took the fight from the corporate quiet of EY's offices to the gallery, packed with weekend crowds. Tate were complicit with EY's mistreatments of its cleaners but they had no direct dispute with gallery. Radical cleaners unions use markedly different tactics to traditional unions. As UVW general secretary Petros Elia says, cleaner workplaces are small and organising in the sector requires bringing workers together in networks, rather than splitting up by branch, applying for recognition agreements and negotiating with management. He insists, effective action requires confrontation and disruption, beyond the picket line, more and more seen in museum and galleries.

IWGB Vamos Juntos Compañeros (2013). Independent Workers' Union of Great Britain and Latin American Workers' Association action at Barbican Centre in London 2013. Credit: Cleaners and Allied Independent Workers Union

In 2013, Barbican cleaners began a campaign for fair pay and respect. Subcontracted to outsourcing giant Mitie, employees reported incidences of racial abuse and intimidation. At the time, Barbican cleaners were on a poverty wage of £6.13 per hour and only entitled to the minimum legal rate of sick pay, which back then meant you received nothing for the first 3 consecutive days you missed work and just £96.35 per week after that, not enough to cover food and rent, forcing people to work sick or injured.

Independent Workers' Union of Great Britain and Latin American Workers' Association action at Barbican Centre in London (2013). Credit: Alberto Durango

Represented by LAWAS and IWGB, later United Voices of the World (UVW) union, the cleaners went on strike, staged protest after protest, occupied the Barbican's foyer, filled the building with noise, flags, banners, collective strength and determination. After an embattled three-year struggle, in 2016 Barbican cleaners won the London Living Wage for all facilities staff in the City of London Corporation, the Barbican's parent company, and the workers became some of the first workers in the country to demand and fight for full pay sick pay.

Class separation: Impossible distances

While IWGB and UVW's radical tactics have been effective, they might not might not necessarily work throughout the culture sector where pay and conditions are massively unequal across class, race, gender, education background.

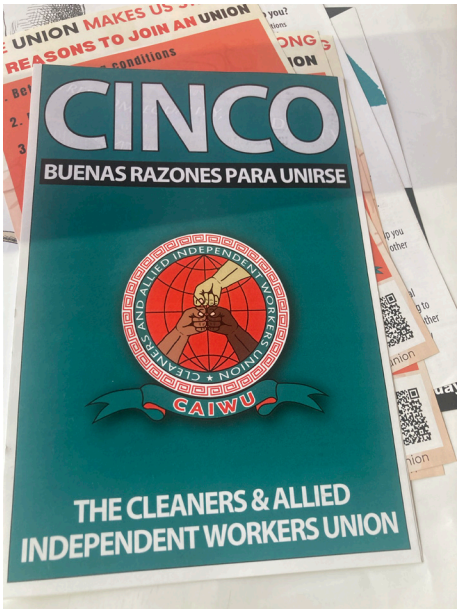
At the moment, for example, UAL cleaners have received a lot of support from casualised lecturers, who share similar experiences of casualisation – nearly a third of all UAL academics are hourly paid – but a UCU-UAL rep told me tenured professor on secure, permanent contracts and higher rates of pay have been far less present on the picket line.

Culture workers are pitted against each other, subjected to familiar 'divide and rule' tactics and the stakes of taking action are far higher for unpapered migrants. What are the limits of solidarity?

For Berwick Street Film Collective member Marc Karlin, *Nightcleaners* was about distance: the distance between migrant cleaners working through night and, in his estimation, the "middle class" reps from the Women's Liberation Movement recruiting for the trade unions; it was also about distance between the cleaners and the artists

behind the lens, the realities of doing the job day in, day out, and the carefully choreographed shots featured in the film. As Karlin commented "I think with *Nightcleaners* what we did was we revealed the situation of the nightcleaners on the one hand and on the other, the impossibility of capturing those lives".

Industrial unionism: One shop, one union



Flyer for Nuevo Rhythm Orchestra event in support of Justice4Cleaners campaign. Latin American Workers' Association archive collection at MayDay Rooms. Credit: Latin American Workers' Association

There may be distances between us but the cleaners and lectures at at UAL show us that we can bring cultural workers together, without eliding our differences.

Whereas craft unions separate workers by occupation, the culture sector should follow the principle of industrial unionism, underpinned by the saying, "One shop, one union". Industrial unions unite every worker who shares the same employer or the same in the workplace, bringing a sector together to form one big, collective movement.

Cleaners belong to same the industry as the rest of culture workers, they make up part of the same supply chain. If the bins fill up and the rubbish piles high, the lecturers can't teach, the museums can't open. Remove any one link from the chain and the whole system begins to break down.

"Ancillary workers" are essential to every cultural workers fight for dignity in work. Only when the culture sector comes together, as whole, can we confront the power of our employers and achieve a better way of life.

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Why the common practices matter in smart cities

by YounSun Won[1]

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Introduction

"The illustration of smart cities looks fantastic, but doesn't seem to be realistic. There is a big gap between what people do in the neighborhoods and what the smart city strategy is striving for."

- An interviewee at Science Meets the City, Rotterdam

The smart city planning became a buzzword. Cities explored the possibility of technology to improve urban infrastructure for sustainability. As technological advancements and urban challenges have risen, cities started integrating technology with a range of urban challenges, such as public safety, air quality monitoring, transportation, and energy systems (ISO, 2016, 2019, 2021). Since 2010s, there has been a great deal of technological expansion, such as IoT, IoB, Big data, and AI. Cities have deployed various high-tech solutions into a smart city strategy, in other words, what smart cities aim for is to improve urban quality.

Some cities implement innovative technologies to enhance urban living, others establish the urban system for an efficient transportation system, or might be committed to sustainable urban development by using the technology. Thus the implementation of the smart city concept across the world is related to different practices that people share;

however, many cities seemed to overlook the importance of what common practices are there. Common practices refer to economic, social, and cultural practices that people share in a certain community/ city/ nation (Won, 2020). Common practices in Rotterdam, for instance, are different from those in Seoul. In Rotterdam, hands-on practice matters, yet, in Seoul, feasibility more matters. If so, the smart city strategy of each city might be culturally differently designed.

The contribution of this article, as a part of the editorial project initiated by KEA, is to shed light on a crucial point in question that many smart city schemes are missing: common practices. In the sense that the common practices in smart cities are involved in the question of how people's standards of living can be improved through different kinds of cultural activities, this issue better to be analysed with a cultural economics perspective, to find a proper way of valuing them (Rowe, J., and Barnes, 2013; Klamer, 2016; Won, 2020).

Methodology and empirical analysis

This study examines two cases of Sejong in South Korea and Rotterdam of the Netherlands. We examine in which ways smart city strategies connect to common practices in culture. By doing so, we deviate from the usual approaches that focus on technology deployment and governance issues of the data collection. The primary aim is to make sense of practices that smart city planners and users build by means of a descriptive analysis. To this end this study brings the Governing Knowledge Commons (GKC) framework, and focuses on Action Arena.

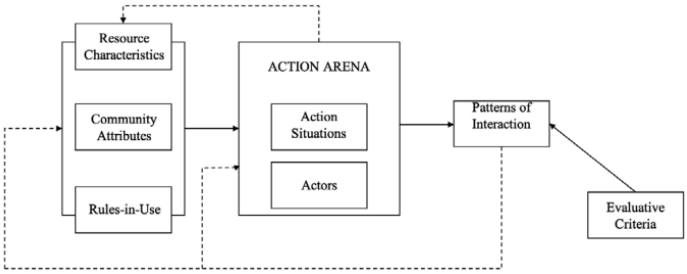

Figure 1
The Governing Knowledge Commons (GKC) framework
Source: Madison, Frischmann, and Starandburg (2010)

Following Ostrom's insights, the GKC framework has been modified to elaborate the principles and practices which are accessible a by a certain community. The GKC framework enables cities to comprehend the ways in which people use the resources that are provided by smart tech (Frischmann, Madison, and Sanfilippo, 2023). This study reviewed a range of documentations, such as policy papers, white papers, academic articles, and master plans to analyze Action Arena, including limited secondary data and big data from social media, newspaper articles, and websites for the period 2005-2018, by means of a coding system, Atlasti.

Sejong in South Korea

Since the early 2000s, many South Korean cities have relied on smart tech deployment in a range of sectors, such as administrative systems, public services, urban development, education, social infrastructure, and even cultural sectors.

Recently, the smart city strategy has evolved with not only the government initiatives but also innovative entrepreneurs and smart users. The smart city pilot project of Sejong in particular got a great deal of attention. It is noting that Sejong is a new city, designed for an efficient administrative system as well as a balanced use of land. Two points may have to be carefully considered; first,

based on dozens of experiments with smart city solutions, Sejong city delivers a citizen-centric policy scheme with a more hands-on approach for beneficiaries; second, it provides a more connected smart tech deployment for the neighborhood than the previous strategies. For the sake of a range of civic engagement a series of subset projects has been set up. This recent approach, in contrast to the previous project development approaches, is to call for urban quality improvement in connection with users/ residents. So, understanding Action Arena with the common practices provides the stakeholders more pragmatic information.

Figure 2 Geographical location of Sejoing Smart City Pilot Source: LH Sejong Smart City Pilot, 2018

To make sense of important qualities, this study, based on a large survey[2] initiated by the Korea Land and Housing Corporation, elaborated and categorized what values matter into three: cultural, social, and economic values. In particular this study focuses on the common practices in culture.

The Figure 3 addresses that there is a lack of common

2 The survey was conducted in 2018, distributed to a representative sample of people aged 17 years or older. The sample size was 1,214. The questionnaire was designed to reflect five pillars: what matters in South Korean cities, what values matter in urban life, what is important to smart cities, what values matter in the new cities, and happiness in urban life (Governmental consortium, 2018)

practices in culture, specifically in happiness. It is noting that the common practices in culture are not simply about cultural activities per se, but they are more about what people do, according to which a smart city can realize its purpose by means of social and cultural practices in combination with smart tech.

Common practices in Smart city	
Cultural value	Happiness, Beyond materials, Eco-friendly urban deisgn
Social value	Work and life balance, Open platform for dwellers, Sharing resources
Economic value	Creative innovation, Sustainable markets with the circular economy concept

Figure 3
Common practices for values in Sejong smart city
Source: authors' own elaboration

In this context Actors are more about individuals who engage in the different practices, such as artists, entrepreneurs, dwellers, and other relevant stakeholders who get involved in creative innovation. It is worth noting that this pilot is beyond a digitalization of the social and economic infrastructures to create possibilities to realize culture embedded in life for the citizens' wellbeing.

Rotterdam in the Netherlands

Rotterdam is one of advanced cities when it gets to smart cities strategies. Since 2014, the municipality of Rotterdam has strived for the smart city initiatives, aiming at driving innovation and sustainable development in collaboration with relevant stakeholders, such as the

municipality, businesses, research institutions, and citizens. The focus of this policy has been most likely to develop data platforms and sustainable energy management systems (Municipality of Rotterdam, 2022). Related to this scheme, the city promoted numerous experiments and hands-on practices. What is most important here is that the common practices in culture play an important role to push the boundaries in the society. The floating farm in Rotterdam is one of well-known hands-on practices within the smart city strategy. In response to food production and sustainability, the floating farm was designed to use automated systems and create sustainable practices for production of fresh dairy products while minimizing environmental impact. The focus here is that this project runs an educational center and cultural programs for visitors to raise awareness about sustainable urban farming and to give a concrete insight on what a circular economy means in the real life.

Figure 4. Floating Farm
Source: https://floatingfarm.nl

Common practices in Smart city	
Cultural value	Creative experiment for urban sustainability
Social value	Innovative approach to neighbourhoods, Open platform, Civic participation
Economic value	Creative innovation, Efficient energy system, the circular economy

Figure 6. Common practices for values in Rotterdam smart city
Source: authors' own elaboration

At a glance the role of practices in culture sound instrumental to support smart city strategies. However, according to the policy papers, the municipality combined technology with a various kinds of cultural practices in the vein of sustainability that is one of central purposes of the Rotterdam resilience strategy. Not only does the Digital City Platform contribute to deployment of the smart technology, but the associated practices also add values to support the civil society.

Discussion and Conclusion

In the early stage of the smart city initiatives, the planning concentrated on the technology development and digitalization of the urban systems. There has been an increasing gap between the initiators and the users/ beneficiaries (Municipality of Rotterdam, 2022; Municipality of Sejong et al., 2018; Karimikia et al., 2022). In this vein, this study argues why the common practices matter in the smart city strategy to connect policy and the relevant communities.

It is interesting to discover that different cities have

different common practices. The two cases strive for the same goal. Yet, each case involves a specific practice with different values. The Sejong case proposes a human-centered urban environment by leveraging technology, innovation, and culture. The pilot sought to go beyond traditional utility-based understanding to building a smart city. As Sejong is a completely new city, the policy might have to be more receptive to potential dwellers who will inevitably come from a great variety of places. The approach that this article proposes provides a more receptive perspective to resolve the dilemmas between Actors, such as the original dwellers and new comers in a more feasible manner. This pilot is ongoing, and new technologies and innovations will continue to shape the project for a more futuristic and realistic urban quality.

The Rotterdam case shows a different story. The governance that the municipality tried to construct was to put greater focus on civic engagement with diverse hands-on approaches. With a focus of sustainable energy development under the circular economy, the initiators have developed dozens of action plans in collaboration with multiple stakeholders, including entrepreneurs, urban designers, research institutes, local communities, and artists. For instance, urban designers and research institutes explore the possibility for collaboration coming up with the civic engagement with respect to promoting knowledge transmission for the local communities (Municipality of Rotterdam, 2022).

The purpose of the smart city policies, in the end, has been to improve the quality of life for citizens. In order not to make smart city planning hype, cities need realistic approaches to involve the citizens. In this sense, building the common practices in culture is an expedient approach through which to make sense of different practices that

matter to the smart city planning. For the sake of empirical analysis, this study used two cases. However, more research is needed to categorize common practices in the general context to make them comparable in different cities in a more systematic way.

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Relationships, Participation and Art Ritual: The Art Practice of Yuval Avital

by Mariaelena Maieron

The idea that cultural and social dimensions are inherently interconnected is not a novel concept. Over the past few decades, there has been frequent discussion about the "democratization of culture" and how artistic expression serves as an interpretation of contemporary society. This contribution has activated processes that have, in turn, given rise to various forms of communication, fostering the much-anticipated transformation of the collective experience.

The research conducted by artist and composer Yuval Avital (born in Jerusalem in 1977) is an integral part of this ongoing process, deeply rooted in the human experience, both in terms of introspection and connection to the external world. Avital embarks on a continual exploration of his inner self, connecting with the deepest recesses of the soul, the very core of our thoughts. Themes such as sanctity and carnality, identity and instinct, fear and desire, light and darkness, dreams and affections are consistently prevalent in Yuval Avital's art. These elements play a profound role in shaping our innermost being. Avital strongly believes in the participatory role of art, not only from a moral standpoint but also due to its potent aesthetic potential. According to the artist, this process is rooted deeply within every human being, resonating like a membrane. This means that anyone can partake in artistic creation without the need for special education or background, solely through

a profound exploration of the unconscious. This forms the foundation of his art—an immersive and profound expression that rejects mere imitation or the replication of precise patterns in favor of listening to and giving voice to the individual's experience, which then becomes a shared experience, stirring the universal subconscious.

HUMAN SIGNS is a global work of gesture and voice conceived by multimedia artist Yuval Avital in collaboration with Stefania Ballone, a dancer and choreographer at Teatro alla Scala. It stands as an artistic anomaly, not produced or commissioned by external entities but driven by the authors themselves. Specifically, it was the conditions of solitude, stillness, and introspection brought about by the COVID-19 epidemic that inspired them to conceive this collective project.

Yuval Avital, HUMAN SIGNS - Ensemble n.5, 2021

Born during isolation, reflecting the unique aesthetic of this moment in history, HUMAN SIGNS explores the diverse relationships we developed during months of confinement—alterations in our perception of our bodies, obsessive interactions with technology, virtual communities, collective and individual experiences. The concept of a boundary is typically understood as a real

or imaginary line that demarcates the limits of a territory, separating it from its neighbors. However, in the case of HUMAN SIGNS, this term is inverted and envisioned as a permeable threshold where everything converges. The project begins with Avital's personal testimony—a 12-minute self-filmed reflection during confinement, where the artist delves into his innermost thoughts. The result is a mantra that, echoing the aesthetics of the virus, travels worldwide via the internet to enter the homes of artists, inviting them to respond through voice and gesture—two fundamental forms of human expression. Expanding from the virtual realm, the project also encompasses physical and experiential dimensions, including exhibitions and live performances. By fostering a profound sense of togetherness, HUMAN SIGNS aims to transcend physical distance and isolation, encouraging us to perceive spaces, languages, and forms of interconnectedness differently. It prompts us to reconsider these elements as part of a collective reflection on a period that has felt stagnant.

HUMAN SIGNS stands as a testament to our contemporary era, a manifestation born in the present—a work of both ethical and aesthetic significance that remains open and continually evolving.

The concept of art as a public call aligns with the artist's aspiration to foster connections and initiate a transformative endeavor that unveils what has been concealed. The power of Avital's participatory works, such as Variations on Harmonic Tremor, lies in their capacity to establish profound and dynamic relationships with communities and individuals. This expansive artwork extends beyond being a mere tool for communication and dialogue with the public. Instead, it takes the form of genuine moments of co-creation, exchange, and enlightenment—not only regarding the culture and society

Yuval Avital, Variations on Harmonic Tremor, installation view, Leonardo da Vinci National Museum of Science and Technology, Milan, 2017
Photo: Michela Albert

of its time but also with respect to the language and structure of the contemporary art realm.

Within this artwork, hundreds of voices, faces, flowing lava, billowing steam, musical bands, and tambourines, as well as ancient dialectal expressions and human clusters, are condensed into an immense allegorical tableau that traverses a distinctive landscape. This tableau is the outcome of a meticulous exploration of the unique cultural and natural environment surrounding Mount Etna, the largest active volcano in Europe.

The term "harmonic tremor" signifies a physical-acoustic phenomenon that frequently accompanies volcanic activity, often manifesting itself through the release of seismic or infrasonic energy—sounds too low in frequency for the human ear to perceive. Etna's harmonic tremor, with its inaudible but perceptible music to human senses, at times evoking extreme and contrasting emotional states such as awe, harmony, disquiet, or revelation, serves as the thematic thread running through the multimedia artist and composer Yuval Avital's investigative journey. This journey culminated in a solo exhibition at the Leonardo da Vinci National Museum of Science and Technology in Milan in November 2017. The exhibition comprised over 400 photographs, a newly created sound sculpture, various pieces of video art, and a sound and visual polyptych featuring more than 75 scenes involving over 350 participants who responded to a public call for involvement.

Yuval Avital's analysis delves into the relationship between the completed work and the process of its creation. It is within this realm that the synthesis of his artistic endeavors is truly comprehended, transcending temporal and stylistic categorizations. It is here that the intricate connections between idea, project, space, image,

structure, technology, and human relationships come to light.

In 2019, a remarkable project named URLA was born as the centerpiece of the Open Sound Festival in Matera, designated as the European Capital of Culture. URLA involved the composition of a musical score for over three hundred musicians, blending traditional and contemporary talents from the Basilicata region, along with electronic and theatrical elements.

Yuval Avital, URLA, Matera European Capital Culture, 2019
Photo: Francesca Petretti

As a musician and composer, Yuval Avital's artistic exploration is drawn to the voice—an instrument that serves as a metaphor and a medium. Avital perceives the voice as a powerful vehicle for artistic expression. He recognizes that the ability to work with large groups of people carries both aesthetic and moral significance. Within an ensemble, an organizational framework emerges that enables the harmonious coexistence of multiple sonic elements. When nurtured through attentive listening and a thoughtful process, the human voice, in particular, has the potential to evolve into an

extraordinary art form. When vocal expressions are intertwined with visual representations of individuals or groups, a complex contextualization unfolds. This process accentuates a diverse array of immediate iconic details, such as the environment, posture, clothing, age, and unique characteristics. These elements combine to create comprehensive multisensory microcosms that unveil latent possibilities within a given space or community. These manifestations serve as testimonials and poetic transformations of the individuals and groups involved in the artistic process.

In contemporary society, the voice, often relegated to the periphery, is frequently muted but never entirely extinguished; it perpetually lingers within each of us. Nonetheless, there exist certain situations and places where this voice can still be heard. For quite some time, the artist has been on a quest for the rarity of words that convey authenticity, that unearth something deeply affecting, compelling the listener from their core. This pursuit has been embedded by the artist within the broader concept of the total work of art—a concept perceived from both the viewpoint of the viewer, who, amidst a deluge of stimuli, is ushered into an emotionally receptive state, and from that of the artist, who possesses the ability to materialize this amalgamation of image and sound in their museum and stage productions.

The amalgamation of relational practice with the concept of sound has given rise to the Icon-Sonic Postcards. It is within the convergence of vocal and visual expressiveness that the potential for an icon emerges—an ancient concept deeply ingrained in our culture, representing a symbol that resonates with our identity, ultimately solidifying into a tangible image. To craft an Icon-Sonic Postcard, "Virgiles" or guides are essential

to facilitate intimacy with people. Next, an iconic image is sought that allows for the definition and realization of the action through brief dialogues. Finally, digital processing of both sound and image results in a complete representation. Inspiration can spring from intricate details or something as elemental as a breath, constructing a territorial map through voice and body.

The inaugural series of ICON SONIC POSTCARDS in 2017 was centered in Reggio Emilia. The artist explored diverse locales in the city, including a kindergarten, Collezione Maramotti, a language center, or a dance school, aiming to capture an icono-sonic tableau initiated by the community's voices. This endeavor fashioned a collective iconography, generating a series of postcards that, while narrating the uniqueness of those spaces, could resonate in any other city. The objective was to craft an intricate image, a tableau vivant, illustrating facets of Reggio Emilia's essence, subsequently transplanting them into a broader canvas. Within this creative odyssey lies the rediscovery of people's willingness to open up, not as an act of exhibitionism but as a genuine desire to share something intimate with another soul. The work was displayed as a medley of postcards that, through the shared temporal space, gave birth to a complex relationship akin to an allegorical painting.

A year later, at the Macro Asilo in Rome, the challenge reached an unprecedented level. The aim was to undertake the second series of this project, under entirely distinct aesthetic and environmental conditions. This necessitated the artist to embark on an innovative creative process. In POSTCARDS FROM ROME, the diverse and eclectic voices of the city coalesced into an immense meta-chorus, enabling the recreation of a 360-degree sonic portrait of the metropolis. The project was conceived as

a process of gathering, engaging, inspiring, co-creating, and composing, utilizing a blend of different languages. Here, the role of the audience and their living environment assumed paramount importance in the emergence of territorial chorality.

The initial phase of the work deviated from the conventional artistic creation process. Instead of the artist coming to the museum, it was the city itself that entered the museum's realm. Over three hundred participants, dispersed throughout the metropolis, expressed their voices in accordance with seven visual scores devised by Yuval. He directed choirs of megaphones within the halls of the Museum of Contemporary Art in Rome. This collective polyphony, marked by the uniqueness of each voice, fostered a form of co-participation that could be described as profoundly "human" or, in Yuval Avital's own words, "truthful."

Cardinal elements were then brought to life, combining a series of coordinates linked to the participants' places of origin. Each person was encouraged to bring a handful of soil from their place of origin, symbolized by a red dot on a map. The amalgamation of these dots inspired the artist to paint on the maps, thereby creating constellations. The museum simultaneously transformed into both a set and a departure from the conventional museum concept. It became a canvas for an invasion of stories, culminating in choruses of megaphones—a tool historically associated with authority, now transformed into an instrument of beauty. Through these megaphones, the strident voices of the suburbs surfaced, reaching out to the community.

The second phase marked the actual creation of the Icon-Sonic Postcards within the urban setting. To avoid entirely departing from the museum, it was transposed into the cityscape, almost as if it were "hung" on walls, creating

new open spaces conducive to the realization of artistic rituals in the form of site-specific performances. Guided by a series of vectors, including iconic figures like the letter carrier, bartender, and greengrocer, as well as local myths and neighborhood stories, and unsung heroes, around 200 participants were coordinated and collaborated in crafting 102 postcards.

The third phase entailed the return of these 102 postcards to the Macro Asilo, accompanied by a collection of sketches, photographs, and documentation generated by students from the Academy of Fine Arts. POSTCARDS FROM ROME, as a collective endeavor, facilitated a process of re-humanization through territorial mapping. Originating from shared voices, it emphasized the inherent sense of proximity and empathy in each voice. Here, everyone was considered the "master of their own voice," an expression of their individuality, contributing to a novel conception of a global community.

Throughout these artworks, the artist's role is to arrive at a mutual understanding with the performers, leading to an exploration of a shared truth—both historical and emotional. The artist becomes an advocate for an authenticity that had long been suppressed, merely requiring the right context to emerge. In art, as in life, there are no fixed images, no immutable lines, or insurmountable boundaries; everything vibrates and is subject to change.

Yuval Avital, Postcards from Rome, process at Macro Asilo, Rome, 2018-2019

Toward a CCS Observatory

by Andy C Pratt

This is not a full sentences. It needs an 'is': (CCS) is that the ...

A common message communicated at the end of any report on the creative and cultural sector (CCS) that the insights are limited by the availability of data, and what is needed is a Cultural Observatory. It is an issue that is widely agreed upon that more data is needed; and that aggregating as many possible sources would be the best idea. Whilst we agree with the sentiment, it is argued here that the particular challenges of the CCS mean that we have to take a more nuanced approach: rather than simply 'more data', we need more relevant data; moreover, we should ask 'relevant for what'?

We do have a lot of information about the CCS, and we have been confident enough of its general scope to make a strong case to regions, nations and the EU for a refocused recognition of the CCS, both linked to the definition and concept (beyond either the traditional not for profit culture, and commercial culture), and associated with the scale and growth indicated by this data the need for this to be represented in policy.

The various 'mapping' exercises by nation states and the EU in the early 2000s introduced the field of the CCS to those previously unfamiliar with it, it seemed to be a very positive story. However, they also provoked more uncomfortable questions about precisely how, and why, the CCS might be supported. These questions took the debate about the CCS beyond the old debates about the support of culture as a 'good thing', and towards questions of how growth, development and innovation could be supported; moreover, if the same generic policy tools adopted, say for

car making or chemicals, would be suitable for the CCS. It is at this point that researchers became aware of the need for more information and understanding of the CCS related to the unique organisation and processes that they present.

The challenge for data, specifically for the data regularly collected by Eurostat is first, that there is little information of organisation and process, and the nature of change. Second, there is an historic challenge to the way we classify industry, rooted in the expectations of mid -twentieth century economies. Again, the challenge of the CCS is that it is an outlier that has led change. The net result is that many of the transformations of the CCS have not been visible in the industry classifications; for good reason, industries like the computer games simply did not exist before the 1990s. To develop a robust time series of data means minimal changes to classifications, and careful coordination across territories and data collection agencies.

Beyond the classifications of industries and occupations, which have been revised and updated, but not quick enough for the CCS, and not in sufficient detail. The overarching organisational change in the CCS has been driven by digitisation, and this registers in headline growth. However, much of that transformation has occurred in a process of dis-and re-intermediation: literally the break-up of large monopoly employers and their replacement by an agile network of new intermediaries and many freelance, sole operators and project-based organisations. This is a major cause of the data lacuna. Moreover, it is not one easy to fill, as the units are so small, and evade the periodicity of data collection.

Layered on top of these issues are the complex new hybrid CCS activities that work across the cultural and not

for profit, and commercial and economic focused activities. Again, our inherited data collection based upon the firm division of commercial and non-commercial culture, or those activities where visitor numbers were used as a proxy for 'output'. Finally, in this list of problems we can point to place-based employment data that does not illustrate the flows of goods and services (material, and especially immaterial) across production systems (between ideas, making, distribution, exchange, and archiving).

Logically, there is a solution here: more data collection. However, the cost would be high and length of time to complete such a recalibrated system would be long; and we need to know now. As noted above, the right sort of data is also qualified by 'for what purposes'? We can note another dimension to our problem that whilst the supply of data has more or less remained static, the demand has shifted. Industries and publics who use CCS goods and services (and this is expanding to the whole economy now), industry stakeholder bodies such as trade associations, cities, and regions. All these parties need a more nuanced understanding evaluation and interpretation of the CCS.

The CICERONE project, which is a pioneer example of research looking at whole production networks in the CCS, offers some insights into how we might modify our information collection approaches to the CCS. The approach based upon this 'production cycle' idea we need to extend a step further, to recognise the spatial and organisational characteristics of 'extended cultural production'. Simply this requires us to follow the supply chains around the cycle. Previously, we worked with an assumption that many cultural activities were rooted in place and locally created and consumed; today, the cultural sector reflects the complex concentration and dispersal of a network of cultural intermediaries which may or may

not be concentrated. Clearly, questions about co-location are important, and have been a key concern of policy makers, but in production networks the question of who controls the 'switching points' of networks, so that they can operate as gatekeepers is critical: it affects price, and market access. We argue that by being ignorant of this network configuration of power and control of networks we are entering the policy debate unarmed. Again, this notion, of Global Production Networks, that has replaced the simple ideas and practice of monopoly or multinational corporation, or even platform can be found (and is recognised) in other industries yet it has been relatively obscured in the CCS.

The project, in proposing a Pilot CCS Observatory begins sketching out an alternative to 'more is better', arguing instead for quality and use. Aggregating more of the same data will not show us what and how things have changes, it will not give us insight into newness and innovation. This is not such a novel problem, all industries face this challenge, but the problem is acute in the CCS due to the paucity of basic data on industries/ domains of activity, and partial coverage of the production functions. This is why we argue that a necessary foundation for a CCS observatory of a clear conception of the CCS. The relatively new definition of the CCS is more like an aggregation of activities that fall under the culture umbrella; what is lacking is measurement and appreciation of the production functions. As noted above, historically this have been better measured in traditional industries, but under reported in cultural ones.

This is why we argue for the need for not simply a CCS observatory, but a new type of observatory that is able to engage in insight and foresight activities, drawing upon a range of stakeholders and complementary information

sources. Both this will help to calibrate out view from the published statistical record, and to alert us to new trends and new places to look for information.

The CICERONE test pilot observatory is based upon the innovative study of CCS production systems, and the common configurations of them in a 2 x 2 matrix: either controlled locally or internationally; and, governed hierarchically or horizontally. This has allowed us to create a provisional new 'lens' through which to view the CCS; something that helps us to augment the existing statistical data with richer qualitative accounts of how production systems operate. Obviously, for a limited academic project only a limited number of production networks could be mapped, but we are confident that we have a first approximation of the major types of networks. And the mapping could be continued and extended to develop the robustness of the classification system.

We can illustrate typical production networks and point out the different dynamics of power and control in each. Moreover, we can explore the various spatial different styles of spatial footprint, what and where different production functions are involved and when and where they take place, and what mode of governance dominates the network. The observatory also allows a deep dive into the interviews of the actors in these networks, and we offer a comment on the types of policies that are likely to be effective in addressing them.

Our first point is an important one, that we discovered that there was not one ideal type of production system type for the CCS, but many; and the configurations of this affect the 'power geometry' of the network, and how and where effective policy interventions might take place. To simplify matters we have reduced the network types into a two-by-two table based on scale and control: scale

between international and local; and control between vertical and horizontal. We have classified the different industries we surveyed and classified them, however, we found that there was further difference by the way that 'business models' were interpreted. Simply, that the notion of a business model in the CCS allows for the complementary maximisation of cultural, economic, and social values.

Critically, using our investigative insights and information we have been able to offer a richer insight into the nodes and flows of CCS production networks. We have of course produced the usual 'industry' reports, however, our key innovation was to shift to the lens of the network. We have coded our qualitative interview material so that each network relation can be recalled and examined by case study quotation. In this way, we allow the exploration and elaboration of not only the shape and type of networks, but what it means to work in these networks and where the power and control lies. These insights add a vital complement and depth to the (sometimes) patchy statistical coverage.

This central idea of a coherent conceptual, and empirical mapping of the production systems, and a means to recall and report it we think adds a step toward a new type of CCS Observatory. It enables the comparison of both the quantitative and the qualitative lenses to provide a more subtle insight into a fast-changing sector; moreover, it provides a new pivot for policy making based on whole production networks (not single firms).

Of course, this is simply the first step in re-building and remaking our vision and understanding of the CCS; as such this is an important demonstration, a proof of concept, what a refined CCS observatory (core) could be, not simply bigger (quantitively or aggregated), but more relevant

(qualitative and process focused). Clearly, what we gain in depth is not matched by our aspiration of breadth too. That requires further steps beyond this pilot demonstration project.

First, we need to build out and develop the range of case studies that the project is based upon; it is not the issue that because it is a case study that it is limiting but how representative it is of a particular typology. This is a pragmatic process of refinement which can always be improved.

Second, the vision and lens of the CCS that we offer highlights more clearly where the weakness of our current data and understandings of the CCS are. Obviously, we have pointed to the organisational dimensions, but the process and flow is another critical one. A lot of data is in existence of these flows; however, it is either locked behind paywalls, or resides within the limits of commercial sensitivity. Here is a vital role for trade associations and public bodies to negotiate on how it is possible to get more of these immaterial trade flows visible and in the public domain. In some cases, it will simply to the calibration of time-sensitiveness, in other cases more complex masking may be required.

The existence of more and better data can be seen as an end in itself; however, we have argued here that a key aim should be to make the information relevant to all stakeholders. This can have strategic benefits for individual industries or places. Many micro-CCS businesses trade on their innovation or speed to market, to make up for poor intelligence; improved market intelligence and enhanced foresight intelligence based upon such foundations could generate a strategic advantage and build a more strategic industry perspective.

Looked at more widely, other industries are able to

mobilise parallel insights to appeal to politicians and policy makers for support and alert the same agencies to near future challenges. At present the CCS industries are hampered in their ability to engage in this vital dialogue, as the information base that they rely upon is not adequate to communicate these messages.

More about the CICERONE project can be found here: https://cicerone-project.eu
The CICERONE pilot CCS observatory can be found here: http://www.ccs-observatory.eu

"TOGETHER WE EXPLORE THE TRANSFORMATIVE POWER OF CULTURAL PRACTICES; TOGETHER WE DECLARE THE RADICAL NATURE OF CREATIVE ACTIONS"