

# **INTERSECTORAL VALUE CREATION**

**A case study of developing cultural wellbeing services  
in the crossroads of cultural & social and health care sectors**

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## ABSTRACT

Thesis

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<p><b>Abstract</b></p> <p>During the past two decades, interest towards cultural wellbeing has been growing in the level of policy, practice and research, providing a database of the benefits of using art for health and wellbeing. However, managers are challenged as bridgemakers of intersectoral collaborations and in implementing cultural wellbeing in local level operations. The target audience of this study includes future leaders, managers and entrepreneurs working as mediators, developers, facilitators, service providers and suppliers on cultural, social and health care sectors.</p> <p>The goal of this study is to support implementation of cultural value in social and health care sectors and create new knowledge on intersectoral value creation as managerial and entrepreneurial practices. The key questions are 1) what are the different perspectives and motives behind intersectoral collaborations, and 2) how cultural value is created and understood in different sectors. In conclusion, this thesis reflects upon the role of arts management in intersectoral value creation.</p> <p>The theoretical framework includes intersectoral collaboration and shared value creation as key concepts and describes the external and internal environment where intersectoral collaborations take place. It also highlights critical intersections ‘nodes’ within the networks and provides examples how cultural, societal and economical value of arts is realized in different sectors and understood in the level of policy, strategy and practice.</p> <p>The research approach is a qualitative case study, constructing an inductive research design.</p>	

The data includes nine individual interviews conducted in 2017-2018 during a development project, Agency of Wellbeing, covering four different health care regions in Finland. The interviewees represent the perspectives of the professional network, including artists and cultural producers, executives and managers.

In result, this study provides overviews on the overall condition of the ecosystem including benefits and challenges. The results show that although there is evidence and interest to support implementation of arts and culture in social and health care sectors in the individual and policy level, the value of arts is not fully realized and understood in the level of strategy and practise. Critical intersections and common ground were found within organisational and societal changes and managerial level collaborations, where implementation could proceed through intersectoral dialogue, co-creation and assessment of evaluative tools.

Final discussions point out directions for further development within strategy, management and cultural entrepreneurship, in research and in practice.

### **Keywords**

cultural wellbeing, intersectoral collaborations, shared value creation, implementation, value of arts, arts management, arts in organisations, service development, strategic development, ecosystems, cross sectoral networks, cultural entrepreneurship, market development, critical intersections, nodes, change, agencies, mediation of the arts

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# 1 INTRODUCTION

The goal of the study is to support implementation of cultural value in social and health care sectors by creating new knowledge on intersectoral value creation as managerial and entrepreneurial practices. Intersectoral value creation offers an interesting and current research subject. The political origins are presented in the World Health Organisation's global Health Agenda that sets out a vision of the future of health in relation to the sustainable development goals. The agenda (WHO Report 2019) demonstrates how arts interventions can improve wellbeing and health by contributing to both prevention and treatment of various physical and mental conditions. Moreover, the Health Agenda is addressing societal challenges, such as growing inequalities within and between nations (2019).

A scoping review (Fancourt & Finn 2019) of over 3000 studies of the benefits of using art for health and wellbeing shows that the health agenda has been promoted in different countries across Europe and beyond. According to the review, the benefits of using arts for health and wellbeing are undeniable. Furthermore, arts interventions are considered low-risk, effective and holistic treatment options for complex challenges lacking solutions (2019).

Despite of the growing database and evidence, the positive impact of arts interventions has not been fully realized due to undeveloped collaborations between cultural and health care sectors (WHO Report 2019; Fancourt & Finn 2019). WHO's action plan (2019) calls for improving synergy between sectors for supporting health through the arts, bridging cultural and health care sector professionals and implementing cultural wellbeing in local communities. The ultimate goal of the action plan is to create stronger pathways between the arts, health and social care so that they could provide creative solutions and help to achieve the sustainable development goals. In the long term, collaboration between sectors can enrich cultural capital, ensure equal access to the arts in both community and health-care settings, across the european region (Fancourt & Finn 2019).

## 1.1 Background of the study

Since the 21st century beginning, art has been recognised to have value in improving the health and wellbeing of people, communities and society by researchers, practitioners and policy makers (WHO Report 2019; Fancourt & Finn 2019). In 2012, all 53 countries in the European Region adopted Health 2020, the new common European health policy framework, and committed themselves to developing integrative policies that engage all sectors in addressing the social and economic determinants of health and well-being.

Recent synthesis report, published by the WHO Health Evidence Network (2019), summarizes an extensive evidence base showing how the arts sector plays an important role in promoting good health, preventing numerous mental and physical health challenges and supporting the management and treatment of acute and chronic conditions (2019). The European Work Plan for Culture (OMC Report 2019) shows that the impact of creative industries is growing, and more often considered essential for the further development of European economies and societies because of their ability to generate social cohesion and create new creative products and methods (2019).

In Finland, intersectoral collaborations between cultural, social and health care sectors have become more and more common during the past decade. A recent synthesis report (Laitinen & al. 2020) shows consistent development from grass-root activities to national policies. Government programming and the Health and Social Services Reform (HSR 2015-2019) have had a strong impact on activating intersectoral collaborations. The reform was implemented by regional policy strategies that emphasize bridging and co-creation of social, health and cultural sector organizations (Kaattari & Suksi 2019; Laitinen & al. 2020). The goal of the reform was to capture values like equity, fairness, health, value for money, learning and resilient local communities ([www.alueuudistus.fi](http://www.alueuudistus.fi)).

Cultural wellbeing (kulttuurihyvinvointi) is used in Finland in reference to value that is created for improving health for a certain group of people and to activities bridging culture and health. In practical field work, cultural wellbeing is communicating with other related terms, such as social art, community art and art in organisations (AIO). These terms are also used when referring to the new environments where art is created or used to improve social or health related issues. Depending on the context and environment, the value of art can be observed from different perspectives. Typical target groups for art

based initiatives are children, disability groups, senior citizens, working aged, local communities, working communities, organisations or in the broader scope, the whole society.

### *1.1.1 Agency for cultural wellbeing*

The Agency for Cultural Wellbeing is a multiprofessional innovation network that investigates, collects and shares data and good practices in the art and healthcare sectors. The agency was founded as a EU-project (European Social Fund 2014-2017) to develop the field of participatory art services by bringing together artists, cultural managers and professionals of social work and health care. The agency focuses on education, consulting services, disseminating information and influencing policy makers.

ACW is a collaboration of University of Applied Sciences Humak (Turku, Jyväskylä, Lappeenranta), University of Jyväskylä, Jyväskylä City, Turku City and Lappeenranta City. The short term goal of the project was to create multi professional teams of artists, cultural producers and social and healthcare professionals to initiate service production in Turku, Jyväskylä and Lappeenranta areas. The long-term goal was to promote arts and culture in fields of social work and health care and to start mediating cultural services to social and health care organisations.

### *1.1.2 Personal role in the research process*

I, the author of this thesis, participated the ACW development project as a consultant, managing a pilot project to test meditation of cultural wellbeing services, assigned to my company New Beat \*. The goal of the assignment was to collect data from potential corporate clients, artists and cultural producers to provide an analysis of the business

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\* New Beat is an Agency facilitating organisational development by a creative change method ReDoMe©, founded by the author Heini Merkkiniemi. [www.newbeat.fi](http://www.newbeat.fi)

potential of cultural wellbeing services and to support future mediating activities. The analysis has been published within the final report of ACW (Hautio & al. 2018).

I have a personal interest in the subject also through my professional education and experience. I have worked over 20 years in cultural, social and health care sectors, first as music teacher and music therapist with different disability groups, and then later, as cultural entrepreneur, producer, professional counsellor and consultant for corporate clients. Over the years I have become interested in improving creativity for a broader societal impact, equality and sustainability.

Collaborating in cross disciplinary networks has many meanings to me personally, as it has become the natural environment for many professional activities, co-creation, developing new competences, promoting wellbeing, sharing meanings and values with other people. Furthermore, to me, networking is also an important way to create empowerment and a sense of belonging as self employment can be challenging.

Current challenges and development in my professional networks are closely related to the topic of this thesis. I am currently running two creative agencies, New Beat and Outsider Art Agency Pertin Valinta\*\* and engaged in development of sustainable business models, assessment of new managerial practises, mentoring creative entrepreneurs in production of art based services, facilitating intersectoral dialogue and consulting corporate clients in implementing cultural value. Co-creation, in research and practise has been an efficient way for me to approach development projects and create new solutions to complex problems. Over the years I have engaged in international research projects and academic discussions related to music therapy, arts interventions, organisational communication and strategy as practice (Sorsa & al, 2017). As such, this thesis proceeds my professional development within arts management and cultural entrepreneurship, and hopefully also contributes to other managers and entrepreneurs interested in the subject.

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\*\* Pertin Valinta (Pertti's Choice) is an Agency for Outsider Arts, founded by a famous punk band Pertti Kurikan nimipäivät. It is the first social enterprise founded by people with disabilities. The band members are former students and current bosses of the author Heini Merkkiniemi. [www.pertinvalinta.fi](http://www.pertinvalinta.fi)

## 1.2 Problem formulation

The new Health Agenda 2020 calls for intersectional actions between the arts and health care, as there is a growing database to support evidence of arts interventions' positive impact on health and well-being (WHO 2019). However, the value of arts for health and wellbeing have not been fully realized. Arts interventions still remain an undeveloped resource as there is 1) limited evidence of interventions being scaled up, for example within specific programming or through local adaptations of interventions, and 2) opportunities for collaborations between the arts and health sectors are not being properly developed (Fancourt & Finn 2019).

Although intersectorality is one of the recurring issues in public health management, there is very little documentation and systematization of its formal definition, theory or practice (WHO 2019). There is also a gap between research and practice related to multidisciplinary expertise as the questions of integration and interaction between boundary crossing concepts and various operating environments have been studied (Johansson 2017, p. 10) but in practice, cultural professionals face challenges in defining their value and position in different fields of the society (Daskalaki, Hjorth, & Mair 2015; Hagoort 2003; Zemite 2010; Holden 2006). Moreover, challenges occur in finding common ground and language for managerial practices, co-creation and collaboration, and the problems with funding remain unsolved (Chiapello 1994; Anttonen & al. 2016; Karkkunen et al. 2017)

There is a need to study the critical intersections, "nodes" (Ford & Ford 2008) within intersectoral collaborations to find out 1) what are the different perspectives and motives behind intersectoral collaborations and 2) how cultural value is created and understood in different sectors. This is a way to support art managers in implementation, assessment of new evaluative tools (Anttonen & al. 2016; Grzelec & Prata 2013; and creating sustainable profitmaking activities (Ford & Ford 2008; Karkkunen & al. 2017).

### **1.3 Aim of the study**

The aim of the study is to identify critical intersections, motivational indicators and value propositions underlining cultural, social and health care sectors. In relation to the policy implications and data collected from professional networks in the field, this thesis aims at analysing the dynamics underlining intersectoral collaborations and drawing conclusions for future collaborations.

In order to create new business models, products, practices and channels, assessing cultural assets in social & healthcare sectors, it is important to understand and analyse the benefits and challenges underlying the process of shared value creation and identify suitable mechanisms for managing intersectoral collaborations in the future.

In conclusion, this thesis aims to answer two research questions: 1) What are the different perspectives and motives behind intersectoral collaborations, and 2) how cultural value is created and understood in different sectors, to understand and discuss the potential role of arts managers in implementation of arts in social and health care in the future.

### **1.4 Research Approach**

The research approach is a qualitative case study, based on an inductive research design. This approach aims at studying the topic through individual experiences of the professional network by conducting individual interviews of the network members. Combined with the theoretical it also takes into account the context in which these experiences occur (Saunders et al. 2012; Creswell 2014; Bryman & Bell 2011).

The data includes nine interviews conducted in 2017-2018 during a development project, Agency of Wellbeing, covering four different health care regions in Finland. The interviewees represent the perspectives of the professional network, including artists and cultural producers from the cultural sector, and executives and managers from social and health care sectors. By content analysis, mapping and identifying different motivational indicators and value propositions of the professional actors this study shows coherence

and contradictions underlining intersectoral collaborations.

The philosophical foundation of the thesis is empirical in the sense of relying on the collection of evidence about what is going on in real-life situations (Punch 1998; Saunders & al. 2012). The basic idea is that the case will be studied in detail, using inductive research design and methods appropriate to address the issue (Saunders & al. 2012; Silverman 2006). While there may be a variety of perspectives and research questions, the general objective is to develop as full an understanding of the case as possible (Punch 1998, p. 150).

The data is collected by structured online interviews and two additional face to face interviews. The focus groups have been selected to provide knowledge from the perspective of artists (3), cultural producers and mediators (3) and potential corporate customers (3) representing both cultural and social and health care sectors. The data analysis is executed as content analysis by categorization and thematization (Silverman 2006; Creswell 2014). By identifying key motivators and value propositions it is possible to produce new knowledge about the ecosystem operating in the field of cultural wellbeing. In result, in discussion with the data and literature this study aims to answer the research questions.

## **1.5 Structure of the thesis**

The first chapter introduces the background of the study and how intersectional collaborations are understood and promoted in the EU and Finland, in the level of policy, strategy and practice.

Theoretical framework (chapter 2) provides a common ground for managers and entrepreneurs in understanding how cultural competence and practices are valued in other sectors and what we already know about managing cultural work in intercultural settings. The theory presents two key concepts, intersectoral collaboration and shared value creation, to explain the topic as a collaboration of new multi professional networks.

The third chapter presents the methodology and philosophical origins of the study followed by critical reflections on the research process. The fourth chapter presents the analysis of the focus group interviews providing in-depth insights on motivation and values from the dynamics underlining intersectoral collaborations. The data collection and content analysis highlight the possibilities and challenges from the perspective of artists, mediators and supplier level customers. In the process, this thesis aims at identifying critical intersections ‘nodes’ (Ford & Ford 2008) that form the base for intersectoral collaborations, shared value creation to support implementation of arts and culture in social and health care sectors.

In conclusion, this thesis provides three overviews to intersectoral collaborations and shared value creation as managerial practices and final discussions reflect on the role of arts management, research and practice, in the future. In addition, the thesis shows direction to further development in research and practise.

## 2 THEORETICAL FRAMEWORK

Intersectoral value creation offers an interesting and current research subject. It provides an opportunity to examine the value of arts from many perspectives and through networks, competences, activities of a new market and service production evolving in the crossroads of cultural, social and health care sectors.

This chapter introduces the theoretical frame including two key concepts, *intersectoral collaboration* and *shared value creation*. By examining these concepts from management point of view, this study aims at identifying critical focal points, “nodes” (Ford & Ford 2008), and explaining economical, social and cultural value of the arts.

The beginning of this chapter defines intersectionality by explaining the origins of the concept and describing the current development by EU ja national level policy documents, reports and research. The growing database offers plenty of examples of collaborations and evidence of the value of arts as a catalyst for health and wellbeing. In addition, this chapter also highlights the external and internal changes within cultural, social and health care sectors and reviews research related to the value of art for organisations and in the society. The end of the chapter concentrates on implementation, cultural entrepreneurship and managerial implications.

### 2.1 Intersectoral collaborations

#### 2.1.1 Defining intersectorality

Intersectoral collaborations aim to effectively address today’s complex global challenges and to improve health and well-being for all people, through whole-of-government, whole-of-society and health- in-all-policies approaches (WHO Report 2019). Although intersectorality is one of the recurring issues in public health management, there is very little documentation and systematization of its formal definition, theory or practice (2019). It is often linked to health equity, and the integration of various sectors solving social problems together. Intersectoral actions refer to initiatives applied to health

promotion, involving multiple jurisdictions who share information, coordinate activities, collaborate or integrate operations within other sectors (2019).

Intersectorality can refer also to public-private partnerships (Evans & al. 2001). Since the past two decades, powerful international trends in market-oriented health-sector reforms have been sweeping around the world. This trend can be seen especially in the nordic countries, where new policy has led to opening up public services to private investors and markets. During this time, the importance of collaboration and working together at practitioner level is acknowledged, but the main emphasis has been on strategic level collaboration and policy coordination. The majority of policy-focused publications describe intersectoral collaborations as a strategy to address intersectoral public policy issues, but the process of collaboration has unfolded (Delaney 1994; Evans & al. 2001).

A current analysis of 18 nordic case studies (WHO 2019), investigating health equity through intersectoral collaborations, states that the formal definition of intersectoral actions is still under discussion. Most of these cases were identified as intersectoral for actions undertaken by either 1) sectors outside the health sector, 2) possibly in collaboration with the health sector, 3) in relation to health or health equity outcomes or 4) in relation to the determinants of health or health equity.

### *2.1.2 Political Environment in the EU*

The new Health Agenda (WHO Report 2019; Fancourt & Finn 2019) calls for intersectional actions based on the growing evidence base and raises the strategic importance of intersectoral collaboration by promoting arts engagement at the individual, local and national level (2019). Practical fieldwork is supported by the new Implementation Package that combines tools, services and written materials to support evidence-informed policy development, institutional strengthening and stakeholder engagement (2019). The package is designed for people and institutions in political and technical roles, including ministers, associations and agencies, WHO country offices and networks.

The EU Cultural Policy Work plan for Culture (2019-2022) aligns with the new Health 2020 Agenda. According to the OMC Report (2019) the impact of creative industries is

growing and positioned essential for the further development of European economies and societies . The New European Agenda for Culture (2019) presents three strategic objectives with social, economic and external dimensions: 1) Harnessing the power of culture and cultural diversity for social cohesion and well-being, 2) supporting culture-based creativity in education and innovation, and for jobs and growth and 3) strengthening international cultural relations.

The WHO implementation package (2019) underlines important areas to explore together. The key areas for collaborations are 1) supporting implementation of arts interventions, 2) sharing knowledge and practices, 3) encouraging arts and cultural organisations to make health and wellbeing integral and strategic part of their work and 4) identifying and removing barriers to accessing the arts.

Furthermore, the new collaborations should be supported by 1) facilitating the development of partnerships and partner-working, 2) developing training, resources and guidelines (WHO 2019). The ultimate goal of the implementation action plan is to promote equality, sustainability and quality at the local level. Engagement on all levels of operations is needed to significantly improve the health and well-being of populations, reduce health inequalities, and ensure people-centred health systems that are universal, equitable, sustainable and of high quality (2019).

In the UK, scholars and practitioners have accomplished as forerunners on creating innovative partnerships between culture, social and health care (ATPG Report 2017; Daykin 2017). The All-Party Parliamentary Group (ATPG) on Arts Health and Wellbeing has developed policy briefs and a strong evidencebase to support local actors in creating new resources. ATPG report shows good examples of how new intersectional collaborations can create a high impact, even cultural change and bring new structural improvements to health care systems under great pressure.

The report (2017) offers 10 recommendations for organisations, financiers, clinicians and art institutions to include arts and culture for health agenda in their strategies. The recommendations stress the collaboration policy, practice and research, to fully realise the power of arts within partnerships, provisions, commissioning and future planning (2017). Forexample in the Greater Manchester area, relationship between arts and individual and community health is considered as one of the key foundations in developing the local

community and individuals. Local directors and policy makers consider ATPG collaboration and evidence base reflecting a strong passion and engagement in the agenda (2017, p.11).

### *2.1.3 Political environment in Finland*

In Finland arts and culture have reached political importance from grass-root activities to integrating arts and culture as part of social wellbeing and health care (Laitinen & al. 2020). National policy programmes and strategic development has promoted the agenda and the recognition of arts in social and health care in the policy level is considered to have been a success and result of extensive field work (2020). Moreover, intersectoral collaborations are promoted in the Government program (Ministry of Education and Culture 2019) to support the impact of cultural wellbeing.

The Health and Social Services Reform (HSR 2015-2019) has brought intersectoral collaboration on all levels, also to the ministry offices. The Ministry of Education and Culture and the Ministry of Social Affairs and Health have appointed an intersectoral administrative group in 2016 (Kaattari & Suksi 2019). In 2018, the Ministry of Social Affairs and Health and Ministry of Education and Culture published recommendations for improving the availability and accessibility of arts and culture in social welfare and healthcare (Report 2018).

The policy level engagement has fostered new intersectoral networks, practices, funding instruments and practices. Arts Promotion Center Taika has been an active facilitator in bridging artists with social and health care sector professionals as well as Arts in organisations (TOO Verkosto, AIO Network). The ARTSEQUAL research initiative, coordinated by the University of the Arts Helsinki, has examined the arts as public service, with equality as the starting point ([www.artsequal.fi](http://www.artsequal.fi)). Communication of the value of arts has been facilitated by coordination centre Taikusydän The University of Applied Sciences in Turku, has coordinated the regional networks of practitioners and researchers for sharing good practices nationally ([www.taikusydan.fi](http://www.taikusydan.fi)).

In the central Finland, a new hospital Nova has implemented an artbased strategy, programming and funding instruments. A good example is the *percentage principle* the

hospital has used to support investing one percent of new construction investments in the arts. This government subsidy has been very popular and is expected to extend also to other investments besides infrastructure. ([www.taike.](http://www.taike.gov.uk))

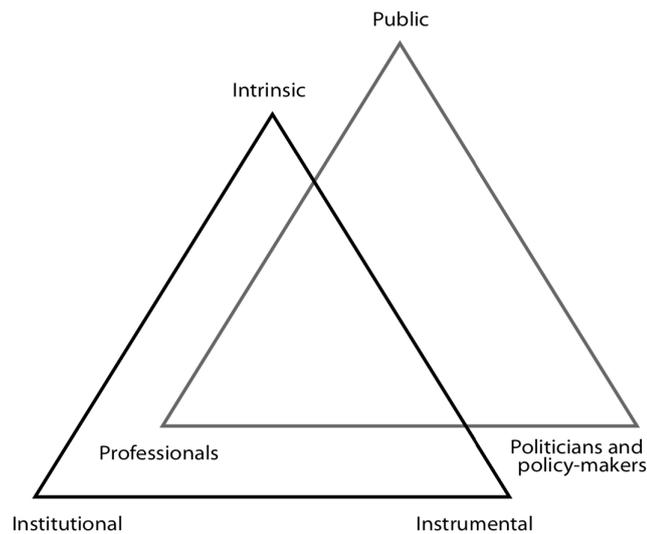
## **2.2 Shared value Creation**

Intersectoral collaborations create a polyphonic sphere representing different perspectives, motivational factors and values. To develop understanding of the different operating systems, logics and perspectives, it is important to study how arts and culture is valued in different sectors by different stakeholders and what are the dominant forces underlying institutional and individual actions.

### *2.2.1 Defining cultural value*

Professor John Holden's (2004) triangle analysis highlights three dimensions of cultural value: 1) intrinsic, 2) instrumental, and 3) institutional value (Holden 2006). Intrinsic value reflects 'art for art's sake' thinking, whereas instrumental value is created when using art for social, regional, economical and environmental purposes. Institutional value relates to "techniques, structures and processes that art projects and organisations create to build up shared values" (2006).

The following figure shows how these three values are created and consumed by three groups: 1) cultural professionals, 2) politicians and policymakers and 3) the public.



*Figure 1: The triangle of the cultural system (Holden 2006, p. 31)*

Holden's (2006) triangle analysis shows how arts and culture is valued by the different stakeholders: Politicians and policy makers appreciate mostly instrumental, economic and social value, but the public and most cultural professionals promote the intrinsic value. This difference can be seen also in the policy implications. The European Agenda for Culture clearly states that at first culture has an intrinsic value and secondly culture contributes also to sustainable social and economic development (EU Publications 2019) whereas the Health Agenda (2019) only refers to using art as a tool for improving health and wellbeing, promoting the instrumental value of arts.

Differences in value propositions may lead to misunderstandings and contradictions in relationships but it can also affect the internal relationships within a system. Holden argues (2006) that the cultural system has become a closed system, a conversation between cultural professionals, policy makers and financiers, overlooking the public audience. Moreover, the cultural sector lacks a unified voice willing to speak for the whole sector and competition between different art forms prevents true collaborations. According to Holden this prevents the public from realizing the broader value of arts in the society, as "the public doesn't have a clear idea of how culture operates and what it is capable of doing" (2006, p.31).

Accessibility of the arts could be supported by ending the introversion and by opening up

the conversation with the public. Holden argues (2006) that the cultural system should be able to provide open platforms where the public can interact and engage. In comparison to private companies, cultural organisations rarely have public meetings, publish annual reports of their actions and future plans, limitations and potential. When looked from the outside, cultural jargon can also appear incomprehensible (2006, p. 30).

These tensions underpinning cultural value are complexed by nature, some unresolvable. Yet they need to be acknowledged and addressed, especially at systemic level rather than in single productions (Holden (2006, p. 33). Holden suggests, that actual changes towards equal access to arts and culture could be made within reformation of governance, for seeking better understanding of institutional value of arts and culture as phenomenon, cultural engagement and learning, professional innovations, investment in leadership, measurement and articulation, wellbeing agendas and regional, local and personal identity (2006).

### *2.2.2 Defining societal value*

Societal value refers to societal and social impact of the arts and the ability of arts in addressing complex issues, such as global challenges related to environment, equality and sustainability. The societal impact of art projects can be seen as 1) social, cultural, aesthetic and economic impact of participation in art projects 2) impact on environment and the surroundings of arts and cultural projects (Anttonen & al 2016, p. 22). Depending on the context where art is created, art can improve health, wellbeing, skills, capital, creativity on individual and community level. Understanding the dimensions of artistic value creates the foundation for sustainable collaborations and partnerships.

On policy level, societal value drivers connect with health equity and social progress. WHO's action plan (2019) defines the value of arts as public goods and assets for human development, best achieved when 1) the whole of government works together in reducing health inequalities, 2) through unique local pathways, and by 3) measuring social progress by objective indicators of health, health equity and well-being.

In the operational level societal value is created in new networks (Laitinen 2018; Anttonen & al. 2016) and networking with a diverse group of actors, often leads to more

profound societal impact. In the organisational context, several multi-disciplinary projects show evidence and positive results of intersectoral collaborations and examples of motivational partnerships (WHO 2018; Anttonen & al. 2016). However, managing multi-disciplinary networks requires professionals who have the competence to act as mediators between various professions and different fields of action (Ippolito & Adler 2018; Berthoin & Strauss 2015; Karkkunen & al. 2017; Anttonen & al. 2016).

A more extensive understanding of the impact of arts in different contexts is needed as the responses to the arts are dependent on variety of factors, such as individual, social, cultural and material ones. (Laitinen 2018, s.7; Porokuru & al. 2016). According to scholars, the power of arts in organizations is at its highest level when integrated in transformative processes (Schiuma 2018; Berthoin & Strauss 2015; Sorsa & al. 2017), but for some reason, this perspective is least frequently mentioned in the research-based publications (Berthoin & Strauss 2015).

In the following figure professor Giovanni Schiuma, presents a map of the critical value drivers of the arts in organisations, describing organisational transformation in connection to infrastructure and people (2018, p. 434). The figure highlights the impact of arts within different organisational activities, from the lowest level of entertainment and reputation, to environmental development, networking, learning and development and the highest level, transformation.

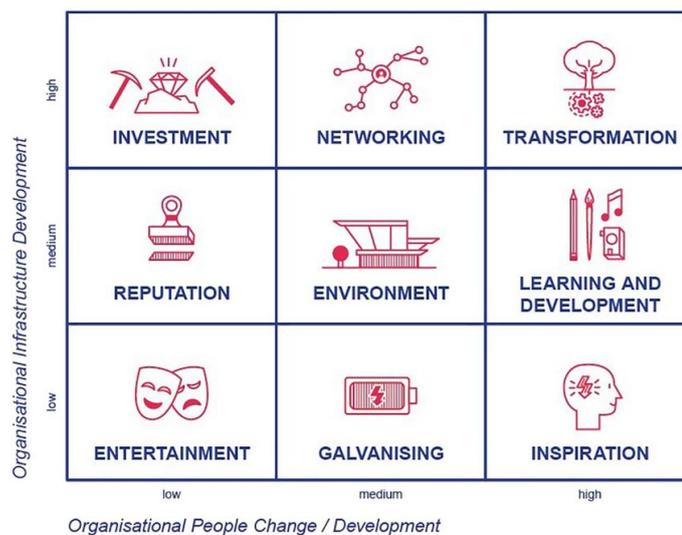


Figure 2: The impact of the arts in organisations (Schiuma 2018, p. 434)

A stronger understanding of the societal impact of the arts and societal change could be developed through and within intersectoral collaborations, by studying the different value drivers of the arts to global challenges and the changes of the ecosystem around the organisations. Elaboration of collaborative ways of working rather than simply collective, has been proved to be a source of potential strength in the organisations (Berthoin & Strauß 2013).

According to researchers, artbased collaborations create interspaces, “spaces of possibility”, connecting the formal and informal ways of organizing. Berthoin & Strauss (2013) explain that in these inter spaces participants experience new ways of seeing, thinking, and doing things that add value for them personally. On individual level, art can activate the will to act and engage in change (Berthoin & Strauß 2013). However, artistic interventions and their impact have an unpredictable nature, and they often take a variety of different shapes. Ultimately, the power of arts is based on the impact art has on people (Holden 2006).

### *2.2.3 Defining economical value*

Art can be seen as input and an accelerator for other areas of life besides the cultural industry. Creative content can initiate economic growth and innovation, and in this way, seen as the core of growth and development throughout the economy (Anttonen & al. 2016, p. 12)

Environmental changes, and turbulence in the ecosystem around cultural wellbeing cause pressure for making internal changes, reforming business models and organisational operations. Interesting academic discussion and development is going on related to the value of art in transforming organizational strategies and operations (Ippolito & Adler 2018; Sorsa et al. 2017; Berthoin & Strauss 2015; Schiuma 2018; Strati 2010). Furthermore, the ways of creating economical value are transforming as the power has shifted massively from 1) corporations to consumers (Kim & Mauborgne 2005, 2015; Ippolito & Adler 2018) and from 2) traditional governance towards increasing employee and customer activity.

Both challenges and opportunities follow the rapid market development in reactions and

attempts to balance the unstable situation. New market development thrives from differentiation and creating an uncontested market space (Kim & Mauborgne 2015). The power structures are transformed both in external networks as well as consumer logics. This development can be seen in the current reformation of the social and health care sector in Finland. Regional health care districts in the public sector share the market now with the private sector, currently dominated by four market leader organizations. This type of development raises also critics and ethical concerns (Mintzberg 2017). Shifting the power relations between private and public organizations might lead to organizing health care in favour of competition over cooperation and rebalancing societies (Evans & al. 2001; Mintzberg 2017).

Positively, from the creative sector's perspective this type of massive changes cause the need for organisations to rely more and more on creativity in developing and executing new, competitive strategies, and generates new possibilities for collaborations with the creative sector professionals. Creativity often results in customer focused approaches that are leading the way to creating new markets (Kim & Mauborgne 2005, 2015). This means moving operational work into networks and platforms and shifting focus in the surrounding environment of the organisations and in non-customers better than following existing customers. In this approach, market-creating strategies are no more treated as niche strategies to avoid misvaluation of the market size and potential customer volumes. The equation of market-creation strategies to low-cost strategies is executed by pursuing both differentiation and low cost (Kim & Mauborgne 2015).

In social and health care services, creative and customer focused approaches can add value to new, patient centered operations. Customer oriented programming is reforming the traditional ways of organizing health care but also increasing the social and cultural value of health care services. Connecting arts and culture to social and health care services can appeal to modern consumers, who are used to having an active role as a customer and often emphasize symbolic value of products and services over their practical functions (Klamer 2017; Ravasi & Rindova 2008).

A valuebased approach presents new economic thinking compared to standard economics (Klamer 2017). Whereas standard economics equates value with price and considers economy as a system of markets, the valuebased approach encompasses economy as a standpoint of people realizing values and considering other aspects besides pricing. In the

valuebased economy people try to do the right thing over trational decision making, share goods over private and collective goods. In sum, Klamer's approach suggest that economy is embedded in culture over autonomous economy (2017, p. 41.)

According to Professor Arjo Klamer (2017) valuebased approach is about the realization of values. Realizing values, valorization, has two meanings: 1) awareness of one's own values and the values of others, and 2) making one's own values real and others' values actual (2017, p. 47). Valorization refers to the realization of the most important, relevant values, and doing the thing you do in the best possible way. Considering this approach in the intersectoral context, it is important to acknowledge that in different sectors, people concentrate on doing things in a way that is meaningful to the sector (2017). Forexample a painting could be financially valued by pricing but also recognised as an important work of art made by a serious artist.

Klamer argues (2017, p. 47-48) that in order to succeed in creating a valuebased approach, one must integrate discussions of economics, culture and also ethical considerations and moral philosophy. The moral and cultural aspects of valuebased approach includes the idea of "virtues", featuring the quality of people's behaviour for example as being honest, fair, loving or inspiring. The valuebased approach integrates these elements in economic thinking while recognizing also the standard economics' basic idea of pricing. A key element in Klamer's interpretation is the process that ultimately leads to *choosing the right actions* (2017, p. 48). Once we know what our ideals are, we must determine what we are going to do in order to realize our ideas.

### **2.3 Implementation**

Implementation of the value of arts and culture within and through intersectoral collaborations are still matters of which we have little knowledge and practical tools for. Given the multidimensional nature of intersectorality and cultural wellbeing it is important to define a specific frame and focus. This chapter explains what are the entrepreneurial and managerial practices that support intersectoral collaborations and shared value creation and what kind of new tools are needed to manage implementation of cultural wellbeing.

Although on policy level the sustainable development goals create a common ground for intersectoral collaborations, in the strategic and practical level several questions remain open (WHO Report 2019; Fancourt & Finn 2019): What are the integrative mechanisms? What kind of political and technical elements are critical for intersectorality? What kind of catalytic agents are needed in the process? What forms of financing are needed? How can the predominant sectoral culture be addressed? How does intersectorality build and facilitate engagement? What key elements lead to sustainability and regulatory support, monitoring and evaluation? What kind of skills, education and research is needed to develop intersectoral work? And what type of investments and resources are needed, across the professional field, public health institutions and agencies/initiatives? (WHO 2019)

### *2.3.1 New networks. Identifying the 'nodes'*

Networks are more and more commonly the form for organizations to operate and network management is considered important in taking the next step towards nationwide and international operations, sustainable business design, organisational development and community building. Ford & Ford (2008) talk about the importance of identifying critical 'nodes' of the networking operations, as the focal point of shared value creation. The nodes mean specific places and moments, where different stakeholders of the network intertwine, share and create something meaningful).

Designing new spaces in these critical intersections, outside the everyday practices, enables engagement of the partners in co-creation, exploration and innovation. Building trust, engagement and commitment between participants becomes vital in developing and maintaining intersectoral collaborations, and in many cases also ensure a strong foundation for effective working relationships. Furthermore, new spaces enable acknowledging the diversity of perspectives and goals involved in the collaborations. A nordic case study analysis (WHO report 2019) shows differences in many levels 1) in the goals of intersectoral actions, 2) how the actions can look different from different levels of decision-making, and 3) how organisational models and structures can take a variety of forms.

WHO's implementation package (2019) highlights the importance of facilitating intersectoral collaborations through transformative and whole-of-systems approaches at both individual level and in nodes within systems (government, society, city). Support in the level of intersectoral policies is an important starting point for starting new operations. From the perspective of intersectoral governance it is important to promote engagement in all levels, from the international through the national and the regional to the local (Fancourt & Finn 2019).

The following figure (Grzelec & Prata 2013, p. 7) highlights how different dimensions of intersectoral collaborations transcend to a management process. Implementation should be based on understanding of the needs of organisations in conjunction to societal changes and the driving forces of the artists and the practical ways for creating new networks, spaces and connections. After building this type of strategic foundation, it is possible to proceed in stimulating and developing the interactions in joint operations and finally reflecting the key learnings to provide new knowledge for evaluation and research.

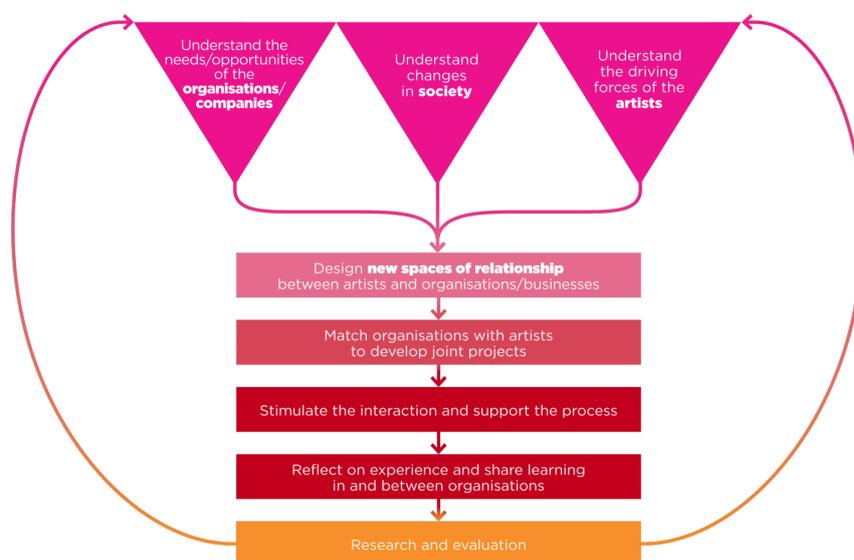


Figure 3: A process describing the management of arts impact (Grzelec & Prata 2013, p. 7)

The competence and creativity of managers become critical factors of intersectoral collaborations, as different dimensions of intersectorality challenge managers in many levels and phases of the process (Anttonen & al. 2016). According to professor Tanja Johansson arts management education has always aimed to "extend beyond producing"

and to “understand the broader social, economic and cultural context in which the artistic practices and processes take place” (Johansson 2017 p.10).

When managing cultural operations in a very traditional field, like social and health care, where organisational silos and governance are typical and operations are divided in departments or different government offices, it is important to identify possible service gaps and overlaps across the system to avoid confusion and unnecessary bureaucracy (WHO 2019; Anttonen & al. 2016). Engagement in co-production and co-branding can be a way for building sustainable value chains, producing creative products and services within long-term partnerships. Ford & Ford (2008) argue that in fact, the handoffs or deliverables produced in and through networks are becoming the most critical factor rather than the actors and activities.

### *2.3.2 Social and creative entrepreneurship*

The arts for health and wellbeing agenda forms a new platform for co-creation and many innovative and creative activities. From the entrepreneurial perspective it is interesting to study how new initiatives to join culture and business, social responsibility and societal impact transcend to profit making activities (Zemite 2010). Intersectoral networks can serve as a tool for developing different business activities like marketing, sales and customer engagement. Ultimately, intersectoral networks can create new value chains and deliver sustainable business models, products and services (Hagoort 2003; Hjorth 2003; Ford & Ford 2008; Zemite 2010; Daskalaki & al. 2015; Karkkunen & al. 2017).

Social entrepreneurship has grown its popularity both in the social sector and cultural field. Developing an entrepreneurial spirit is becoming a strong part of professional education and training in the field of social services (Karkkunen & al. 2017). Social entrepreneurship is actualized as a managerial practice and mindset in new business operations, and in making efforts in establishing a strong multi-discipline network (Hagoort 2003; Hjorth 2003; Karkkunen & al. 2017).

Several scholars call for the creative entrepreneurs to join more actively in developing new business models and societal enterprises to engage in the new networks. According to Zemite (2019) cultural entrepreneurs in the twenty-first century will not only lead the

way to other industries but *redefine entrepreneurship*. Hagoort (2003) and Hjorth (2003) emphasize new ecosystems and entrepreneurial mindset as the essence of creativity and ability to discover and combine new possibilities. "Only if we recognize the essence of creative value will we be able to run cultural organizations successfully" (Hagoort 2003, p. 33)

New customer oriented and valuebased approaches (Kim & Mauborgne 2005; Klamer 2017; Zemite 2010) create new opportunities for cultural and social entrepreneurs, as "the society does not believe anymore in the classic consumer market" (Zemite 2010, p.18). In fact, defining *the customer value* becomes a critical intersection, 'node' within intersectoral collaborations (Ford & Ford 2018). When observing cultural wellbeing as from mediators' perspective, one can see that the customer perspective is not always easy to define. Depending on the perspective, service production can produce value to many stakeholders and focus the people who produce, purchase and deliver the services. By design, practice and evaluation the core values become alive and visible to others (Klamer, 2017).

Another critical point concerns the cultural systems' attitude towards entrepreneurship. While interest towards new ways of creating societal value by artistic activities is increasing, the values underlying the cultural system do not automatically support profit making activities (Holden 2006). Traditionally culture is considered 'not for profit' – as long as profit is defined in a particular way (2006). Furthermore, the notion of 'not for profit' tends to reinforce the tendency of the cultural sector to "reward those who don't make a profit and to penalise those who do" (Holden 2004, p.28). Considering these internal challenges and dynamics of the cultural system and, profit making activities should be considered and managed carefully from many perspectives, in order to support new entrepreneurial encounters.

### 2.3.3 *Managerial implications*

Implementation of cultural wellbeing requires professionals who have the competence to act as mediators between various professions and different fields of action (Karkkunen & al. 2017). Several reports and researchers show that even though managers have been

bringing people from diverse sectors to address common challenges, it appears not to be sufficient enough to foster effective intersectoral actions (Anttonen 2016; WHO Report 2019; Karkkunen & al. 2017; ). Intersectoral collaborations challenge managers by competing logics, clashes, competition and conflicts, but also enrich daily practices with unifying and generative principles, such as managerial activities (Anttonen 2016; Karkkunen & al. 2017).

Cultural managers face challenges in defining the value of arts and culture and in positioning themselves in the market. (Holden 2004, p. 28). Moreover, the unresolved problems with funding, structures and different stakeholder propositions challenge managers as bridgemakers (Daskalaki, Hjorth, & Mair 2015; Karkkunen et al. 2017). In order to find mutual understanding and shared value, recognizing cultural, non-use values is highly significant, given that so much cultural value rests on the preservation of assets, practices, knowledge or locations that enable cocreation in the future.

Taking up the role of a bridgemaker for different stakeholders and industries managers have a critical role as facilitators of intersectoral dialogue, resolving conflicts and contradictions to support co-creation and collaborations between different sector professionals. Competing logics and clashes can be observed and resolved in managerial discourses and activities (Chiapello 1994; Anttonen & al. 2016).

When observing differences in the artistic tradition and conventional managerial tradition, differences can occur in logics, predictability, rationality and sensitivity (Chiapello 1994; Johansson 2017). According to Chiapello (1994) artistic tradition encompasses innovation, exploration and innovation as opposed to conventional managerial discourse that emphasizes calculation, standardisation and measurement. Although balancing between these two logics is a part of the everyday life of arts managers intersectionality adds another layer to the traditional work. Johansson (2017) explains that activities based purely on artistic logic are often not economically possible, and on the other hand organisations emphasizing economic logic do not necessarily encourage and inspire people in developing creative and fresh methods (2017, s. 10) It is also clear that although both logics can add value to each other, direct transpositions of best practices from one context to another often fail because knowledge that is created in projects is more about “reflective and dynamic processes rather than prescriptive methodologies” (Holden 2006, p. 20).

According to scholars (Anttonen & al. 2016; Karkkunen & al. 2017, Holden 2006; Klamer 2017), co-creation and assessment of evaluative tools is needed to ensure successful management within implementation of the value of arts. The evaluative process should include a broad understanding of evaluation, as a motivator for intersectoral collaborations (Anttonen & al. 2016, p. 106). At best, assessment of suitable evaluation tools and indicators add clarity, coherence in a straightforward manner to intersectoral projects and programs.

The following figure shows a hierarchy of evaluative indicators (Patton 2015 as cited in Anttonen & al. 2016, p. 106). The figure describes the cycle of the evaluative process and impact measurement.



Figure 4: The cycle of the evaluative process and impact measurement (Patton 2015 as cited in Anttonen & al. 2016, p. 106).

Evaluative tools and approaches can provide a strong sense of the process and show direction to the projects' next phase. At the same time, evaluative tools can strengthen the process by creating an unbreakable connection between the original goals and final outcomes and the evaluative activities (Anttonen & al. 2016, p. 107).

Impact measurement approaches can be understood in relation to policy, activities and investments rather than processes that deliver these outcomes (Anttonen & al. 2016). The

multidimensional nature of arts impact should be regarded also in relation to local, national and international, short term and longterm impacts. This way, co-creation and assessment of new evaluative tools and indicators can cover multiple dimensions including intersectoral overviews. However, when engaging in evaluative processes, it is important to avoid unnecessary bureaucracy and evaluation just for evaluation's sake. Managers should keep in mind that evaluation of organisational performance differs from project evaluations and that a measurable outcome does not automatically refer to positive impact (2016, p. 106-107).

### **3 RESEARCH METHOD**

This chapter presents the methodology and philosophical origins of the study. After discussing the research approach, the research design is presented with a description of sampling and data collection process. The chapter ends with an overview of the data analysis and discussion of ethics and quality of the research.

#### **3.1 Methodological Approach of the Study**

This case study research is conducted with a qualitative approach constructing an inductive research design (Saunders et al. 2012). The research data is collected by semistructured, online interviews of key informants. The aim of the data analysis is to identify different motivational indicators towards intersectoral collaborations, represented by cultural, social and health care sectors professionals.

The philosophical foundation is empirical and interpretive, as it is relying on the collection of evidence about what is going on in the field in real-life situations (Bryman & Bell 2011; Creswell 2014; Saunders et al. 2012). The general idea is that the case will be studied in detail, using methods that are appropriate to address this issue to develop “as full an understanding of the topic as possible” (Punch 1998, p. 150).

The content analysis (Silverman 2006) is presented by thematization and identification of motivational indicators and value propositions within different sectors. The key questions of this research aim at understanding 1) what are the different perspectives and motives behind intersectoral collaborations and 2) how cultural value is created and understood in different sectors.

While there may be a variety in perspectives the research question focuses on understanding intersectoral value creation as a phenomenon (Saunders et al. 2012). The aim of this case is to explain the phenomena through individual experiences, taking into account the context in which these experiences occur (Bryman & Bell 2011; Creswell 2014; Saunders et al. 2012). A single case study is appropriated to address the research questions, as the case is expected to provide new knowledge of the topic (Saunders et al.

2012). This case study is instrumental in a sense that it aims to examine a specific issue as well as to develop a theoretical concept (Silverman 2006) and it has a communicative and interpretive nature, as it aims for a broader level of analysis of a small data sample.

A dialogical approach is used as a strategy for developing the analysis based on the data samples and the theoretic concepts. Systematic process management is used to construct the foundations of the research and for increasing validity and reliability (Saunders et al. 2012). Solid foundations will support the following interpretations and understanding of the values and dynamics underlying the ecosystem, but also reveal how “different discourses shape organizational realities and reproduce specific values and understanding” (Silverman 2006, p. 127).

### **3.2 Data Collection**

The research data is collected by semi-structured interviews, during a development project Cultural Wellbeing Agency, CWA. The data is collected online and complemented with additional two interviews in 2018. The data collection includes in total nine interviews of project participants and professionals in Finland, located in four different health care regions around Helsinki, Turku, Jyväskylä and Lappeenranta cities.

CWA is an interesting project from a research point of view, as it initiated a network of artists, cultural producers and social and healthcare professionals to experiment, develop and co-create cultural wellbeing services. As such, it provides interesting data to study the topic. The environmental scope is also interesting, as the data collected during the project represents different regions in Finland.

The original online questionnaire was designed by the author as an assignment of CWA to provide new knowledge about to support future service production. Both qualitative and quantitative data was collected to gain information about the experiences, motivation and values of the different stakeholders. The results were published as a part of the final report of CWA project in (Hautio & al. 2019). The data used in this research includes the qualitative data of the original database as the primary data samples. The data samples are selected from different respondent groups for creating in depth knowledge about topic.

### 3.2.1 Interviews of artists, mediators and suppliers

Data collection process started by defining and selecting the key informants (artists, mediators and suppliers) from the original database. This selection is based on ensuring that this thesis can provide knowledge on the key actors' perspectives from cultural, social and health care sectors. The data samples consist of a total of nine interviews. The key informants are three artists (service providers), three mediators (producers, cultural managers) and three supplier level customers (top executives in the social and health care sector). The operational environment of the respondents covers three operational networks and health care districts in Finland, providing a broad perspective to the topic.

The following figure describes the positions and relationship of the networking professionals and the end users.

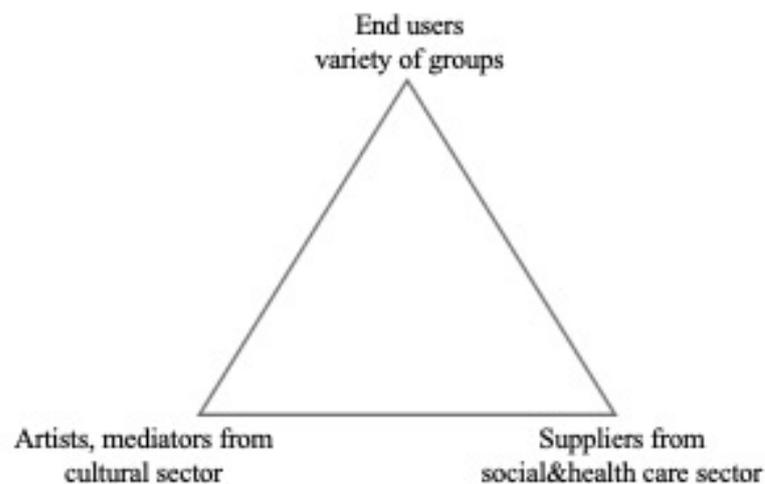


Figure 5: The tirangle of the cultural wellbeing network (Merkkiniemi, 2021)

The qualitative interview format was a standardized, open-ended interview (Saunders & al. 2012; Patton, 2015). The original questionnaire included both numeral evaluations, open questions and a selection of keywords. The data was collected online. In this thesis only the open questions were used as additional data. The aim of this approach was to deepen understanding of the dynamics underlying the network (Saunders & al. 2012) and to add coherence and comparability to other respondents and the operational environment.

The interview questions focus on the implementation of cultural wellbeing services

featuring the respondents' prior experiences in the field, challenges and opportunities and ideas for future development. The translation of the questions is presented in the appendix. The aim was to understand the phenomena through individual experiences presented by key stakeholders in the field. The summary of the data collection is presented below.

<b>Sector</b>	<b>Respondents</b>	<b>Position</b>	<b>Date</b>	<b>Material</b>	<b>Completing material</b>
Cultural	Artists	Service providers	1.5.2017	3 online interviews	summary reports
Cultural	Cultural producers	Mediator	1.5.2017 15.6.2017	3 online interviews	summary reports
Social and health sector	Supplier	Top executive, middle management	1.5.2017 1.8.2017	3 online interviews	2 additional interviews, summary report

In this analysis of the data, the respondents are referred to as artists, mediators and suppliers instead of professional titles, to add clarity to the position of the informants in the network.

### **3.3 Data Analysis**

This case data analysis was conducted as a content analysis (Silverman 2006; Saunders & al. 2012), which enables creating in depth knowledge on motivation and values of the respondents. The process of data analysis (Silverman 2006; Saunders & al. 2012) included following phases: 1) selecting and grouping the data from the original database, 2) identifying motivational indicators (presented under intersectoral collaborations) and different value propositions (presented under shared value creation), 3) identifying future

possibilities and challenges (presented under implementation) and 4) mapping the results in 3 overviews (Figures 1-3).

The data was managed as a dialogical process, collecting the perspectives of each stakeholder group in one. By grouping the interviewees (Silverman 2006), it was possible to identify coherence and contradictions within the groups as well as in relation to other groups. In addition, this approach enabled analysing coherence and contradictions between the sectors.

The analysis and results are presented under three themes, 1) intersectoral collaborations, 2) shared value creation and 3) implementation the data analysis presents the viewpoints of the interviewees. The data analysis offers insights on motives, values and challenges underlining the multiprofessional network in Finland. Furthermore, the data presents critical intersections, the “nodes” that form the operational space for creating economical, social and cultural value.

The conclusions provide a broad overview on the topic by collecting and reflecting the learnings of the research process. The conclusion chapter provides three different visualisations: 1) Figure of the networking environment 2) Table of shared values and 3) Table of swot analysis.

### **3.4 Critical Reflections on the Research Process**

Using qualitative case study as research approach has been a good approach in gaining indepth knowledge of the dynamics and values underlying the intersectoral collaborations. However, this approach does not offer generalizable knowledge as a single case nor is it comparative in nature (Saunders & al. 2012; Patton, 2015; Silverman 2016).

Using direct informants, makes the data valid for studying individual motivation and values of professionals working in the field (Silverman 2016). The interviews were executed online, which helped in generating coherent and reliable data, limiting the presumptions and in giving equal attention to each group of respondents.

Reflecting upon personal values and motivation, I, the author of this thesis, have critically observed my twofold role as researcher and practitioner in the field. The fact that I have

personal knowledge and history in the field may affect the presumptions and interpretations made in this study. On the other hand, my professional education and experience of working in both cultural and social and health care sectors, can also add value to the research.

When managing the whole research process, I have tried to maintain a neutral position and examine the phenomena from as many perspectives as possible to gain as broad understanding as possible. Conducting the interviews online has decreased my personal influence in the research process and as such, increased the liability of the results. Taking the role of an unbiased facilitator of the dialogue between the respondents has become a suitable strategy and helped me in conducting the research process. However, I cannot rule out the fact that having the experience in the field may generate presumptions and misdirect the process and final results.

In discussions, I reflect upon the entrepreneurial and managerial implications and future development. As aftermarks, it is fair to acknowledge that since the data collection the operational environment in Finland has developed further. The data used in this research might be dated to some extent as the conditions of the ecosystem have developed further during 2018-2021.

## **4 ANALYSIS AND RESULTS**

The data analysis offers new insight to the external and internal conditions of the ecosystem evolving in the crossroads of cultural, social and health care sectors in Finland. By presenting the respondents' interest, experiences and challenges concerning cultural wellbeing the analysis part aims at explaining 1) what are the different perspectives and motives behind intersectoral collaborations and 2) how cultural value is created and understood in different sectors.

The data is categorised under three main topics: 1) intersectoral collaborations, 2) shared value creation and 3) implementation. The different perspectives of artists, mediators and suppliers represent the multiprofessional network engaged in promoting the cultural wellbeing agenda. The analysis presents coherence and contradictions between the individuals and different sectors.

### **4.1 Intersectoral collaborations**

This part of the analysis highlights different motivational indicators, coherence and contradictions for intersectoral collaborations, from the perspective of three focus groups: artists, mediators and suppliers. The data offers new knowledge on what kind of experiences, new opportunities and challenges the professionals have had in the field, how intersectorality is experienced and how it is understood by the different stakeholders. In conclusion, it is possible to identify critical intersections, 'the nodes', where intersectoral collaborations could potentially foster in the future.

#### **4.1.1 Artists**

The interviews of artists confirm that cultural wellbeing is a wellknown concept in the cultural sector. There is a growing variety of artistic approaches in the field. Artists are experienced and engaged in integrating artistic practices in hospitals, senior citizens housing services and within different disability groups. However, it seems that it is not

easy for the artists to find new customers and funding opportunities. While actively seeking for new possibilities for self employment in social and health care sectors artists are challenged in finding connections and common ground with potential customers.

Exploring art in new environments, gaining professional experience and reaching feedback from customers were the key motivational indicators to artists. The data shows that artists are mainly focused on promoting the end users' individual wellbeing, and most experienced in using arts for improving communications, engagement and creativity with different disability groups, ethnic minorities and senior citizens.

Common challenges of artists concern employment in the social and health care sectors. Finding new customers and possibilities of self employment was considered challenging by all artists. According to artists, the customers (supplier level) often have difficulties in understanding artistic practises and logic. Differences seem to occur on both sides, in the level of attitudes, working culture, mindset and communications. As one of the artists stated:

*It is difficult for me to understand art as a solution. (artist)*

The data shows that artists have difficulties in understanding the profitmaking activities and supplier level customer's logic. Overall, the artists seem reluctant in bridging art and business. Critical comments towards business activities were stated clearly by two artists. One of them said:

*Artistic language and practices should not be forced into business jargon and market driven operations. (artist)*

and another one argued that

*It is impossible to sell art like it was a daily health product. (artist)*

Although reluctant in taking the business perspective, the artists had wishes and concerns towards employment in social and health care sectors. The interviewees reported that the societal status of the artists can be low.

*Many artists are balancing between subsidies and small commissions and are forced to say no to job offers for the fear of losing societal benefits. (artist)*

One artist expressed also fear of initiating new collaborations and having the role of an undertaker in the negotiations.

*The funding seems to go to creating new structures, leaving the artist poor and outside as always. (artist)*

Solutions to these challenges are sought from collaborations with other professionals to bridge the gap between intersectoral practices. One of the artists felt that creating testimonials of the value of the arts could improve the situation and pointed out that

*It is important to create solid references and spread the word about good customer experiences. (artist)*

For future development, artists considered it important to continue developing the cultural wellbeing agenda. Collaborations with researchers, producers and mediators was considered a good way to increase possibilities for employment and for spreading the word about the impact of arts.

#### **4.1.2 Mediators**

From the mediator's point of view, intersectoral collaborations offer many opportunities but also challenge professionals in both cultural and social and health care sectors. According to the mediators the development of the ecosystem is still at a very early stage. As one of the interviewees said:

*Although there are a lot of wonderful wellbeing services in the (cultural) field, the services have only reached a very small portion of potential customers in the social and health care sectors. (mediator)*

The key motivation of mediators was to bridge the sectors and promote cultural wellbeing. The mediators were specially interested in supporting employment of artists and in developing sales and marketing of the new services.

*We already know the benefits, now it's time to get the services in wider use.  
(mediator)*

Based on the mediators' experience, opportunities for employment of artists seem to be more advanced in the social sector than in health care, and the social sector is considered more experienced and engaged in collaborating with the cultural sector. To balance the current status, the mediators showed interest in building sustainable collaborations especially with the health care professionals.

According to the mediators, the general attitude of health care professionals is one of the key issues preventing a wider use of the services among different end user groups. Furthermore, they considered the ability of health care sector professionals to integrate creative methods in their own services still limited.

*Attitudes in the health care sector and more widely in the society should change.  
This would increase customer's awareness of different options (in health care).  
(mediator)*

Another key challenge concerns the cultural field organisations, and their ability to collaborate on a strategic level. The mediators pointed out that most of the cultural sector is still very fragmented, and the organisations are typically small in scale, as opposed to potential buyers, featuring most commonly large scale organisations (in the health care sector).

*The cultural field is still very fragmented and undeveloped to meet the largescale suppliers needs. (mediator)*

The overall working conditions in the field still appear undeveloped and the key challenges, preventing intersectoral collaborations, seem to occur in many levels, on individual attitudes, logics and practices. Moreover, the mediators recognized negative

attitudes within the cultural sector towards profit making and considered this to be a critical obstacle preventing people from developing the conditions and solving the problems.

*The cultural field fails to work together and has more focus on competition over collaboration. (mediator)*

For future development, the mediators suggested that cultural professionals should have a clear strategy for uniting different artistic approaches and disciplines and in creating a more sustainable professional network to meet the customer's needs. The mediators called for using creativity within service development for increasing diversity and flexibility and creating combinations of different approaches. The mediators argued that the future of the whole agenda depends on cultural entrepreneurs' ability in creating business models that enable sustainable growth, both in volume and scale.

#### *4.1.3 Suppliers*

The interviews of the suppliers highlight the motivational indicators, challenges and opportunities of large scale social and health care organisations, from both private and public sectors. The importance of collaborating with cultural professionals was recognised by all respondents, especially in relation to organisational changes. The top executives explained how the ongoing transformation affects different organisational actors and activities. The ambiguous and complex environment generates many challenges but also creates new possibilities to collaborate and grow.

*There are major challenges rising in the market, concerning competition and legislation on freedom of choice. (supplier)*

According to the suppliers, it is important to take the organization's perspective into account and find linkages to the organisation's core values and strategy. The executives talked about new business opportunities and the future of social and health care in general. The ongoing transformations appear to open up open space to explore and expand

operations. One example is moving the focus from health care to the wellbeing sector and takeover of new market areas.

*Sote [social and health care sector] brings huge possibilities for organisations operating through nationwide networks, ready to expand to new market areas. (supplier)*

The main focus of the top executives was in supporting the working communities during the ongoing changes. The top executives expressed growing interest towards creative method's ability to speed up the change processes, and support employee engagement. Especially in public sector organisations, creating a modern organisational culture, shifting from controlling to supportive, was considered a competitive advantage in terms of engaging the best professionals and competences.

*In the public health care sector, we are competing with top professionals and seeking for the ways to engage the best people. (supplier)*

The top executives' concerns were in change management and in assessing new customer-oriented strategies, approaches and practices. They were interested in increasing patient activity and creating more holistic approaches.

*Overall, the wellbeing sector is growing, and customers are challenging us to engage also in developing customer experiences and more holistic approaches. (supplier)*

For the future, the top executives point out several development areas, where resources should be targeted at. From the perspective of suppliers, one critical point is the fact that cultural professionals lack professional qualifications compared to existing collaborations. One of the respondents explained that large health service providers are used to collaborating with qualified (Valvira) professionals, such as doctors, psychologists and physiotherapists. This is a way to guarantee a sufficient level of service quality, but also part of the system logic, that engages also public funding (Kela) and insurance companies in the process.

*Our current network includes only professionals qualified as service providers by Kela and the services are heavily subvented... and as such, in a way the system is also determining what kind of as service providers we can collaborate with. (supplier)*

In another interview, one of the top executives considered collaboration as a distributing channel or a mediator to cultural wellbeing services possible, but also pointed out that new collaborations should include clear articulation and agreement on responsibilities and common goals, such as customer value and service quality.

*Our challenge as a nation wide, (private) operator is to guarantee the same quality in different locations in Finland. Scalability, equality and quality are things we must consider. Forexample digitalised medical services are rapidly developed to meet this kind of needs. (supplier)*

Overall, the executives expressed their interest in building coherent linkages between art professionals and artbased activities specifically in relation to supporting participation, performance and productivity during transformations. New customeroriented approaches were considered possible intersections, but concerns occurred of the level of qualification of artistic approaches from the perspective of jurisdiction and current regulations.

## **4.2 Shared Value Creation**

This part of the analysis highlights different value propositions and shows how cultural, societal and economical value is understood from the perspectives of artists, mediators and suppliers. The data offers insights on the different value propositions underlying the cultural wellbeing agenda and the potential “nodes” for shared value creation in the future.

#### 4.2.1 Artists

In the light of the data, the cultural sector seems to have great differences in how artists themselves value their work. The general emphasis was on cultural value and in *art for art's sake* thinking. According to artists, cultural value is in the essence of cultural wellbeing, whereas transferring art into social or economical assets appears more difficult to artists. The artists wondered if it's even possible to make promises of gaining certain results and customer value.

*If you want to work with art and artists, you need to accept that it doesn't automatically generate wellbeing. Still, the undetermined journey might just produce that. The problem is that the customers only respond to measured, smoothed and ready chewed interventions. (artist)*

The data shows that artists shared the interest in creating value for end users and individual customers but lacked the interest in transferring artistic value into organisational use. Societal value of art, as part of the ongoing transformation was not directly discussed in the interviews, although the artists reflected upon the societal status of art and artists within conversations about employing artists in the social and health care sector.

Economical value on the other hand raised a lot of discussions. To artists, economical issues dealt with pricing and self employment. Discussions of pricing revealed differences in how artists positioned themselves in the market and what kind of interpretations and business strategies they made to reach more potential customers. Pricing was considered a sign of general appreciation towards arts and artists.

*The customers don't budget money for cultural services... they don't have the money or they don't value the services enough. (artist)*

One of the artists stated that there are great challenges in increasing the economical value of the arts because current services are sold at a very low price and even for free. He confirmed that cultural services are sold at a very low price and even for free.

*Biggest challenges are in (low) pricing and several free services. (artist)*

In contradiction, another respondent considered low price a competitive advantage.

*I'm sure there would be more sales if the price was cheaper. (artist)*

The third artists agreed that defining the economical value and discussions of pricing have been a challenge to artists and argued that with the right pricing also the cultural value would grow.

*If we don't sell our services for free, we can increase artistic potential. (artist)*

Overall, artists had positive experiences of finding customers who are interested in using art for wellbeing but challenges in finding sufficient resources to start the cooperations. artists' perception of the value of arts was strongly attached to pricing. The absence of suitable financing instruments made artists wonder if the customer really appreciated the arts enough.

#### 4.2.2 Mediators

The mediators recognised the challenges artists have and called for professionalising artistic activities and making them financially profitable. From the mediator's perspective the biggest challenges are in the variety in quality of the services and undeveloped conditions of the overall ecosystem.

*We should recognise the value chains and enhance the conditions of the ecosystem. (mediator)*

The mediators were interested in increasing the cultural sector's impact on the ongoing (Sote) reformation, and in promoting the cultural professional's abilities in supporting organisational change, learning, and wellbeing. The mediators see great potential in the cultural sector's ability to support different organizational activities like HR, marketing, networks, service development, anything actually.

However, the different indicators for shared value creation should be articulated more specifically, especially regarding economical value.

*As long as there is no linkage to economical impact, it will be hard to build sustainable collaborations between cultural service producers and large health care organisations. (mediator)*

In addition, the financial structures should be developed to provide sustainable programming and longterm partnerships.

*I believe that most people working in Sote sector (social and health care) understand the value of art for people's wellbeing, but it doesn't yet transfer to budgeting. (mediator)*

Overall, the mediators considered the development of cultural entrepreneurs a critical indicator of increasing the value of arts. This could be achieved through a more unified and professionalised network. According to mediators, cultural field should support the micro businesses in growing the market and the impact of the whole agenda.

#### **4.2.3 Suppliers**

The suppliers consider the value of cultural wellbeing services potentially interesting and but from their perspective the big challenge is to create facts about impact and quality of cultural wellbeing services.

*I see a big gap in measuring the impact of this kind of new services, especially on the financial impact of the interventions. (supplier)*

The suppliers saw connection between the ongoing transformation and the value of arts for and wondered if arts could be used for improving employee engagement, dilute the negative impacts of the instability and drive strategic development.

*It would be interesting if creative professionals could help us improve employee engagement and satisfaction and ease the pain of living in uncertainty. (supplier)*

Pointing out the value of artistic practices to business performance and productivity become one of the shared interests in the supplier group's interviews.

*It is important to know how the impact is measured if there is better wellbeing at work, less absence, if the financial results are improving. (supplier)*

From the perspective of suppliers, value is created by setting up high quality standards. As one of the executives stated

*“We should be building stronger connections between cultural assets and evaluative business tools. (supplier)*

The executives stressed that as nation wide operators they must guarantee the same quality in different locations in Finland and wondered if this could be possible to reach with artists, operating on a local scale. Overall, the traditional evaluation is concentrated in medical value, scalability and homogeneous quality. These were considered most essential in large scale health care organisations.

### **4.3 Implementation**

Implementation of cultural wellbeing services is a collaborative effort for artists, mediators and supplier level actors. A greater challenge is to unite the cultural sector actors, and enhance the working conditions of new networks and creative entrepreneurs.

### 4.3.1 Artists

For artists, it is important to develop supportive services and professional partnerships to close the gap between the potential buyers and artists. Mediative services and production are needed to establish sustainable business models, marketing channels to help artist navigate within the ecosystem.

*There is a random mix of financial methods, project funding, grants, sales income, making sense of these instruments is too overwhelming. (artist)*

From artists' point of view, the working conditions in the field are still undeveloped and many artists consider business making and entrepreneurship too risky. Artists lack confidence and mutual trust within and between the sectors.

*Many artists risk their social security when forced to self employment and entrepreneurship. (artist)*

Overall, the artists' spirit and visions still appear positive, as the development is proceeding on many levels. New spaces and environments for artistic activities are evolving and collaboration with different professionals is considered interesting by all the respondents.

### 4.3.2 Mediators

Mediators recognise the importance of their role in the ecosystem and address many development areas from production to marketing.

*Service production in the cultural sector is yet fragmented, disorganised and undeveloped specially in sales, marketing and distributing the services. (mediator)*

In new platforms, the challenges of scalability and quality could be addressed together and developed further within specific environments and customer segments.

*There is a need for developing a more coherent and organised platform of service producers in order to meet customer needs. (mediator)*

The mediators stress that communications and shared visions should be created, as many professionals are working in their own professional “bubbles” and lacking multidiscipline visions and collaborations. Forexample in the creative sector, artistic freedom is one of the core values that cannot be compromised when engaging in new operations.

*The unpredictable nature of art forms the creative essence of creative activities and should be protected also in new environments. (mediator)*

Creating supportive services closes the great gap between artistic approaches and potential customers. Mediators agree that if cultural value is recognised by both sectors, it is possible to serve both cultural and social and health care professionals in building sustainable partnerships.

#### **4.3.3 Suppliers**

Looking from the supplier’s perspective, assessment of new competences and evaluative tools becomes essential for further implementation. The top executives recognised the need to create connections in organisations to support multi professional development work. The best level for connecting would be on managerial level.

*Top executives don’t need to facilitate the actual collaborations. It is better to create the connection with unit managers. (supplier)*

The respondents considered impact measurement and systematic follow up most important part of implementation to ensure positive results and quality.

*Impact measurement is a very important part of implementing new services. (supplier)*

The suppliers expressed interest also in engaging in co-creation, in developing shared tools for impact measurement and value creation. Specially in health care, the question about scalability and homogeneous quality raised discussion. However, one of the respondents considered collecting data to support impact measurement difficult due to constant reformations and rapid internal changes in organisations.

*This type of new collaborations might face restrictions that must be considered...It is important to acknowledge that systematic follow up is difficult nowadays due to constant reformations and rapid internal changes in the organisations. (supplier)*

Another respondent considered data collection difficult due to patient confidentiality.

*Health service providers ability to open data exchange is restricted by the law and patient confidentiality and data privacy should be considered when collecting data for impact measurement. (supplier)*

Overall, these important considerations reveal challenges preventing intersectoral collaborations on the level of organisations and governance. The respondents' insights reflect the preconditions for engaging in new service production in collaboration with the creative sector.

## 5 CONCLUSIONS

This thesis concludes by answering the two principal research questions of the thesis: 1) What are the motivational indicators behind intersectoral collaborations and 2) how cultural value is created and understood in different sectors. In addition, this chapter reflects upon the potential value of arts as well as critical challenges preventing intersectoral collaborations and implementation of arts and cultural activities in social and health care.

The following chapter is divided into three sections: Intersectoral collaborations, shared value creation and implementation. Each section presents an overview on the topic including a summary of the key findings.

### 5.1 Intersectoral collaborations

Intersectoral collaborations are activities that occur in critical intersections of the cultural wellbeing network, connecting three different sector professionals with the aim to solve a problem for a certain focus group. Both theory and data provide new knowledge on what are the differences in logics and practices and what is the current state of the ecosystem.

Both the literature and data show how intersectorality between culture, social and health care proceeds on the levels of policy, research and practice (Kaattari & Suksi 2019, Fancourt & Finn 2019). A growing evidence base (WHO Report 2019; OMC Report 2019) shows how creative competence and content can initiate economic growth and innovation, and in this way, seen as the core of growth and development throughout the economy (Anttonen & al 2016, p. 12). In practice, the data shows that in the field of cultural wellbeing, the development of actual service development is at a very early state. The economical conditions of the ecosystem appear fragmented and disorganised to all the focus groups, but for different reasons. The artists are struggling with self employment and lacking proper financial structures while the mediators call for a more unified cultural field for constructing solid distribution channels. The suppliers reflect upon the value of

arts in supporting the ongoing changes and seek for ways to integrate creative professionals in existing networks for promoting holistic and creative approaches.

Change became the most important theme connecting the sectors and forms a critical intersection for future collaborations. The ongoing external and internal changes seem to cause the biggest challenges as well as opportunities in both sectors, and thus, also create the biggest motivational factor and common ground for collaborations. Both theory and the data point to the value of art in transforming organizational strategies and operations (Ippolito & Adler 2018; Sorsa et al. 2017; Berthoin & Strauss 2015; Strati 2010) and in strategic development towards customer focused approaches (Kim & Mauborgne 2015). The social and health care reform affects the ecosystem as the whole of the system is in flux, shifting power from public to private governance, from hierarchies to employee and patient activity, empowered by the freedom of choice legislation and new policy implications.

In the social and health care sector, professionals considered engaging in artbased activities a possible competitive advantage to organisations, as a way for strategic differentiation, supporting employee engagement and cutting down expenses. Development of customer centered approaches was also considered most interesting to the suppliers. In the cultural sector, a growing group of artists is joining the health agenda and exploring art in new environments and several multi-disciplinary projects show evidence and positive results and examples of motivational partnerships (WHO 2018; Laitinen 2018; Anttonen & al. 2016), but the data shows that artists are having difficulties in navigating through financial structures, understanding different logics, profit making activities and communicating the value of arts to potential customers. One of the artists explicitly stated if you want to work with art and artists, you need to accept that it does not automatically generate wellbeing, as a standing point for all collaborations.

Table 1 describes the new ecosystem and networking environment of intersectoral collaborations in reference to Holden's triangle analysis (2007). The picture expands the idea of Holden's cultural system by adding a third triangle in the picture including the cultural wellbeing actors: artists, mediators and suppliers and the end users of the services. The picture highlights the new role of social and health care organisations in the cultural system and how the different actors are positioned in relation to each other and the value

of arts (institutional, intrinsic and instrumental). It also helps in understanding the intersections between different value propositions of the networking partners.

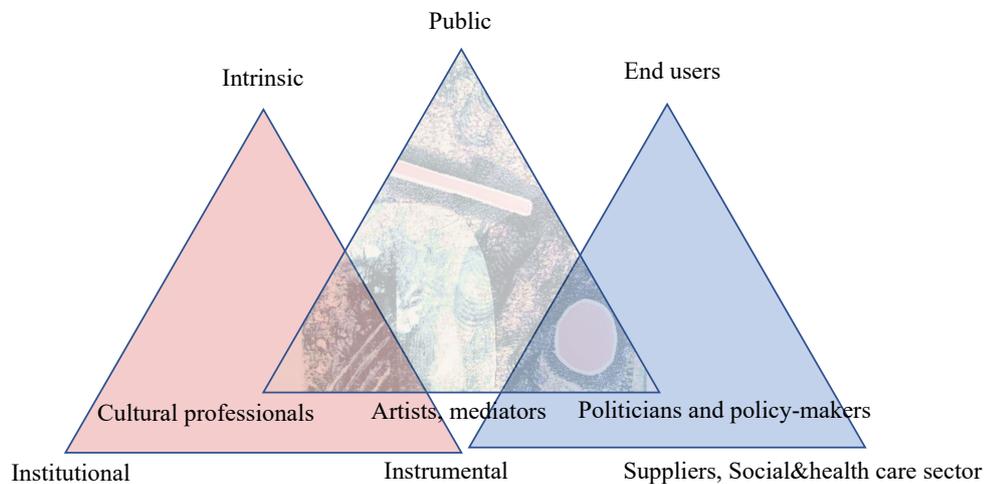


Figure 6: The triangle of the cultural wellbeing system (adapted by Merkkiniemi from Holden 2006)

Both theory and data call for new competences of cultural managers to act as mediators within multi professional networks and different fields of action (Ippolito & Adler 2018; Berthoin & Strauss 2015; Karkkunen & al 2017; Anttonen & al. 2016). According to the data, mediators consider connecting artists with large scale organisations a challenging task for many reasons. The mediators emphasize that the cultural field must succeed better in working together to grow in both volume and scale in order to find better coherence with large scale suppliers. The data confirms also that the services have only reached a small portion of potential customers. To meet the customer's needs, the cultural sector needs to be more creative in increasing accessibility of the arts and developing entrepreneurial competence and business models. Empowerment could be created through better collaboration among the different art disciplines and by turning internal competition to sustainable collaborations.

Overall, new collaborations should include better understanding of the dynamics underlying both sectors and of the new roles professionals can obtain within the networks. One critical aspect is the role of social and health care sector organisations as potential new financiers of arts and culture. The data shows strong interest of the social and health

care executives towards the transformative value of the arts. Unfortunately, the data also suggests that the role of artists as change makers is not fully realised in the cultural sector.

## **5.2 Shared Value Creation**

Understanding cultural, societal and economical impact of the arts form the base for shared value creation (Holden 2006; Klamer 2017). The most interesting findings of the data show how artists themselves understand the value of arts. This is an important aspect, as realization of values, one's own and others' is the starting point for shared value creation (Klamer 2017). In general, the data confirms that for cultural sector professionals it is vital to protect the unpredictable nature of the arts, the intrinsic value as Holden calls it (Holden, 2006). The artists reflected upon the difficulties of communicating the value of arts to potential customers on many levels. Artists said that it is difficult to understand arts as a solution and impossible to sell art as a daily health product. In these comments the art for art's sake -thinking was stated very clearly which is surprising, considering that the respondents are already engaged in the cultural wellbeing agenda and working in the field.

Economical value was addressed by artists in discussions of pricing. The artists considered lowering prices a competitive advantage, and on the other higher pricing was interpreted as a signal of appreciation, increasing artistic potential. The mediators reflected on the economical impact of arts from a broader perspective of creating new value chains, implementing new creative approaches and business models, entrepreneurship and service production. The suppliers considered economical impact in relation to financial outcomes, better wellbeing at work, cutting down expenses, productivity and speeding up change processes, but also from the perspectives of local and national impact. Furthermore, in social and health care sectors, economical impact was connected to quality, medical practices and customer experiences.

Overall, it appears that the value of art is recognised in the social and health care sectors but it does not yet transfer to budgeting. Both the theory and data underline the importance of co-creating and assessing new financial instruments, evaluative tools and practices for

shared value creation. In order to engage with the health care sector, it is vital to find connections to medical value, customer experiences and clearly state the economical impact of arts, whether it is savings in public health expenses by either decreasing expenses or increasing participation, productivity or resilience in the organisations.

In the operational level societal value is created in new networks (Laitinen 2020; Anttonen & al. 2016) and networking with a diverse group of actors, often leads to more profound societal impact. A valuebased approach (Klamer 2017; Ravasi & Rindova 2008) and shared value creation refer to a profit making that creates also societal benefits. The following table presents a collection of the different value propositions, showing different dimensions of cultural, societal and economical value of the arts.

CULTURAL VALUE	SOCIETAL VALUE	ECONOMICAL VALUE
<p><b>LOCAL</b></p> <ul style="list-style-type: none"> <li>Unique creative content</li> <li>Livelihood, sustainability</li> <li>Engagement in arts and culture</li> <li>Accessibility of the arts</li> <li>Intercultural communication</li> <li>Creative placemaking, art activism</li> </ul> <p><b>INTERNATIONAL</b></p> <ul style="list-style-type: none"> <li>Scalability in cultural products and services</li> <li>Sharing best practices and innovations through intercultural dialogue</li> <li>Exchange of knowhow and resources</li> <li>Forerunning examples, experiences of implementation of EU Cultural strategy and Health agenda 2030</li> <li>Promoting cultural diversity</li> </ul>	<p><b>INDIVIDUAL</b></p> <ul style="list-style-type: none"> <li>Patient activity, wellbeing</li> <li>Employee engagement, wellbeing</li> <li>Development of skills, competences</li> <li>Collaborating, networking</li> <li>Support during changes</li> </ul> <p><b>COMMUNITY</b></p> <ul style="list-style-type: none"> <li>Wellbeing of all populations</li> <li>Capacity building within communities</li> <li>Engagement in community building</li> <li>Organisational transformation, resilience</li> <li>Promoting equality, creativity</li> <li>Increasing social capital and sustainability</li> <li>Creating multi professional networks</li> <li>Enhancing collaboration and development</li> </ul>	<p><b>SHORT-TERM</b></p> <ul style="list-style-type: none"> <li>Employment of artists</li> <li>Decreasing indisposition and expences</li> <li>Increasing productivity in all sectors</li> <li>Sustainable market development and cross sectoral value creation (growing market share)</li> <li>Increasing profitability of arts &amp; health care services</li> <li>Creating innovations in the field of art and culture, health care, private &amp; public services</li> </ul> <p><b>LONG-TERM</b></p> <ul style="list-style-type: none"> <li>Sustainable partnerships</li> <li>Resilient and creative organisations</li> <li>Sustainable service design, service development</li> <li>Intersectoral value creation within networks</li> <li>Savings in public service expenses</li> <li>New creative businesses, entrepreneurs</li> </ul>

Figure 7: Table of Shared Value Creation within cultural wellbeing operations (Merkkiniemi 2021)

This table is constructed in conclusion with theory and data, including ideas for future development. It is vital to understand the value of arts in all its dimensions (Holden 2006; Hagoort 2003; Klamer 2017; Anttonen & al. 2016). As the following mapping shows, the dimensions of shared value creation can cover the perspectives from local to international, individual to communities, and short term to long term. Understanding these different dimensions and aspects should be further addressed and communicated within the operations and networks.

### 5.3 Implementation

Concluding the research process, the focus shifts to the mediators' role and efforts in connecting the networking members. Identifying the critical nodes (Ford & Ford 2008), developing strong pathways between the arts, health and social care, require joint efforts across sectors to identify new opportunities for arts activities and address barriers preventing intersectoral collaborations. According to the research and data, the unresolved problems with funding, structures and different stakeholder propositions challenge managers as bridgemakers (Daskalaki, Hjorth, & Mair 2015; Karkkunen et al. 2017) and future co creating should be focused on monitoring and measuring the impact of arts (Karkkunen & al. 2017) in connection to the ongoing changes.

The new collaborations should not only focus on short term interventions but in building strategic partnerships and programs to fully address the complexity and multidimensional nature of the ongoing global challenges. WHO implementation package (2018, 2019) highlights the importance of facilitating intersectoral collaborations through transformative and whole-of-systems approaches at both individual level and in “nodes” within a system (government, society, city) to promote engagement in all levels, from the international through the national and the regional to the local. Based on the data and theory, one critical intersection “node” is the way arts can affect people (Holden 2006) and increase activity and engagement of patients, customers and employees and in this way have an impact through unique pathways on social progress and health equity (WHO 2019; Anttonen & al. 2016).

The data and theory also highlight critical challenges and obstacles preventing implementation, intersectoral collaborations and shared value creation. One critical finding concerns the overall conditions of the ecosystem, that is in transformation and yet undeveloped from the perspective of all sectors. More specific development is focused on financial structures, value chains and competence of the key actors in creating value within intersectoral collaborations.

Ford & Ford (2008) argue that the handoffs or deliverables produced in and through networks are in fact the critical factor rather than the actors and activities. The data also shows that the networks are still missing profitable products and services that could

connect the networking actors. Cultural sector is featuring many interesting artistic methods, approaches and services, but appears fragmented and disorganised to potential customers.

Looking at the ongoing development from entrepreneurial perspective, cultural wellbeing forms a new platform for innovative and creative activities (Karkkunen & al. 2017; Zemīte 2010; Hagoort 2003). Competence in both sides of the table, production and procurement, should be developed together, as a joint effort. As the mediators stated, there are many issues within the potential new value chains to manage. Positively, mutual interest towards co-creation and problem solving was expressed in the interviews. Managerial practices could develop in co-creation including assessment of evaluative tools, impact measurement and open access to customer data, within current policy (Kela, Valvira) restrictions.

In conclusion, the following picture provides a swot analysis of the internal and external conditions of the cultural wellbeing operations, combining the strengths, weaknesses, opportunities and threats presented in theory and data.

<p><b>STRENGTHS</b></p> <ul style="list-style-type: none"> <li>○ Novelty, unique creative content</li> <li>○ Strong customer orientation</li> <li>○ Limited competition for profitable business models</li> <li>○ High quality professional networks</li> <li>○ Unique creative experience</li> <li>○ High societal impact</li> <li>○ Creativity, individual and organisational</li> <li>○ Mix of genres, artistic approaches, medias</li> <li>○ Political support, growing agenda</li> <li>○ Power shift, artists as change agents</li> </ul>	<p><b>WEAKNESSES</b></p> <ul style="list-style-type: none"> <li>○ Limited financial resources (production, development)</li> <li>○ Limited scalability, volume</li> <li>○ Long production chains</li> <li>○ Dependent of public support</li> <li>○ Competence in network management</li> <li>○ Fragmentation of cultural sector</li> <li>○ Articulation of added value to different stakeholders</li> <li>○ Unstable status of environment</li> <li>○ Resources for development and cocreation</li> <li>○ Challenges in brand development, marketing</li> </ul>
<p><b>OPPORTUNITIES</b></p> <ul style="list-style-type: none"> <li>○ Market development, local and nation operations</li> <li>○ Shared value creation, sustainable partnerships</li> <li>○ Sustainable, creative and inclusive programming</li> <li>○ Social and creative entrepreneurship</li> <li>○ Mixed (public and private) funding opportunities</li> <li>○ Broad development prospects (local, cultural, organisational)</li> <li>○ Digital outreach, tech development</li> <li>○ Capacity building, strong value chains</li> </ul>	<p><b>THREATS</b></p> <ul style="list-style-type: none"> <li>○ Environmental changes, instability</li> <li>○ Competition over collaboration</li> <li>○ Restrictions preventing collaborations</li> <li>○ Disconnection of values, working culture</li> <li>○ Difficulties in building strategic, long term partnerships</li> <li>○ Demographic changes, regional challenges</li> <li>○ Delayed decision making and unpredictability</li> <li>○ Challenges in developing solutions for financing</li> </ul>

Figure 8: Swot analysis of cultural wellbeing services (Merkkiniemi 2021)

For future implementation, this study shows direction to strategic development for growth and expanding the collaborations to all levels of the sectors and networking operations. Both data and theory stress that arts and culture should have a stronger impact on

organisational transformation, employee engagement and productivity, to reach the level of potential partnerships (Ippolito & Adler 2018; Sorsa et al. 2017; Berthoin & Strauss 2015; Schiuma 2018; Strati 2010) and broader societal impact ((WHO 2019; Anttonen & al. 2016). To accomplish this, the executives suggest that intersectorality should be ensured first in strategic level and then facilitated in the managerial level. Having the vision in mind of all health care districts working together with social and cultural sectors, there is a need for creating a more coherent and organised platform of cultural actors and service producers in order to meet customer needs in scale, volume and quality.

## 6 DISCUSSION

It is clear that further collaboration, communication and co-creation, in research and in practise, is needed to better understand what value arts and culture can add to health and wellbeing of different populations in the future. The new policy implication and existing database offers full support for intersectoral actions in both national and local level. In practice, the conditions of the ecosystem are undeveloped for reaching the full potential of the agenda. Collaboration and co-creation is needed both at the strategic and managerial level to ensure engagement of different sectors. Policy makers, cultural managers, artists and supplier level management all play the roles of change agents in the ecosystem, equally able to drive the change in local communities and environments.

Cultural wellbeing refers to using cultural means for improving health and wellbeing. The ecosystem refers to the network of cultural, social and health care sector professionals, policy makers, artists, institutions and organisations engaged in collaborative activities in the field of cultural wellbeing. This thesis' main interest is in the professional networks' motives, values and ultimately competence in implementing artistic value. Given that the ecosystem includes a mixed variety of perspectives presented by different stakeholders operating on many levels of the ecosystem, from end users of cultural services to policy influencers, it has been important to observe and frame the topic carefully.

Using direct informants, makes the data of this study valid for studying individual motivation and values of professionals working in the field. In the end, it is important to acknowledge that the data samples focus on the professional perspective, leaving the perspective of the public and end users of the services outside this research. This limitation had proven to be a good choice for this study, given the complex nature of the topic and the fact that this perspective has had less emphasis in research. However, as a single case study this approach does not offer generalizable or comparative knowledge.

## 6.1 Further Research

The results point towards further studies on intersectoral value creation as an entrepreneurial and managerial practices, with the precise focus on business research, innovative projects, programs and networks or for developing the theoretical concepts further. Another interesting direction points to the market development and potential market share of the cultural wellbeing operations. Taking a better use of the existing database and aligning future research and practice could be a way to improve the conditions of the ecosystem and the cultural wellbeing agenda.

Overall, the development of the ecosystem, including new business models, strategies, products, competences, managerial practices, evaluative tools and approaches create interesting subjects for future development in both practice and research related in the field of the cultural wellbeing.

Personally, I believe that Arts Management practice and research can become a powerful asset in future development and operations. The future depends on the managers' ability to lead co-creation and assessment of new abilities, approaches, tools for realizing the value of arts. Aligning strategic development within different disciplines, engaging in strategic (co-)planning, programming for accelerating change, engagement of new audiences, customers, employees becomes vital.

Facilitating intersectoral dialogue has been a way to conduct this research and establish understanding of the multiprofessional network and ecosystem. Finding coherence and mutual understanding depends intelligent system approaches that support networking operations. Growing operations by organisational fusions, technological solutions and digitalization have proved to be successful strategies for increasing accessibility, sustainability, quality and equality in the social and health care sector and could be explored more carefully also in the cultural sector.

As final remarks, I would like to raise awareness of the post corona era development and new networks evolving in Finland. The cultural field has accomplished in creating new networks and assessment of digital tools and creating a more unified voice to promote the role for cultural policy in the national level. Wellbeing as a trend keeps growing and the wellbeing of working aged population becomes even more critical after the pandemia has

led to remote work and social distancing. The collaboration between art disciplines has taken new steps towards a more unified operations as new umbrella organisations have been established to promote culture at policy level.

I would also like to thank all the people that have participated and supported this thesis. Special thanks for the artwork used in the illustrations of this thesis (Figures 6-8). They have been made by young patients in psychiatric care during an Artist residency program in the Central Finland hospital, facilitated by Dawn Prescott from Manchester Lime Arts.

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## APPENDIXES

Interview questions addressed in this thesis based on the original online questionnaire.

How familiar are you with cultural wellbeing services in your area?

- Describe the current situation.
- What would improve the current situation?

What are key challenges of cultural wellbeing service production?

- Describe the current situation.
- What would improve the current situation?

What are key benefits of cultural wellbeing service production?

- Describe the current situation.
- What would improve the current situation?

How interesting do you consider using arts and culture in developing social and health care organisations?

- Describe the current situation.
- What would improve the current situation?

What kind of value arts and culture can add in social and health care regions?

- Describe the current situation.
- What would improve the current situation?

What kind of interest customers have towards cultural services? Referring to management, employee and end user level.

- Describe the current situation.
- What would improve the current situation?