CREATIVE SpIN

REGENERATION
EXPERIENCE
CREATIVITY
ATTRACTIVENESS
MANUFACTURING
INNOVATION
BRAND

ART
DESIGN
FASHION
CULTURE
CREATIVE INDUSTRIES

CREATIVE SpIN

FINAL REPORT

TABLE OF CONTENTS

1. INTRODUCTION

The Creative SpIN project (2012-2015) was supported by URBACT, a European Programme aiming at fostering the exchange of experience among European cities and the capitalisation-dissemination of knowledge on all issues related to sustainable urban development.

The objective of the project was **to define and test tools and methods to connect culture and creative Industries (CCIs) with other sectors of the economy** in order to stimulate "creative spill-overs" and contribute to innovation. Its ultimate purpose was to trigger creativity in businesses and organisations by encouraging artists, creative professionals as well as cultural and creative industries to engage with other sectors to share their competences, creativity, skills and services.

Creative SpIN's fundamental assumption is that culture-based creativity is a key source of innovation in the context of the new economy, very much led by symbolic, immaterial and emotional values. Culture-based creativity is linked to the ability of people, notably artists, to think imaginatively or metaphorically, to challenge the conventional, and to call on the symbolic and affective to communicate and innovate.

The project gathered nine partners: Birmingham City Council, Lead Partner; Bologna City Council; Essen City Council; Kortrijk City Council; Košice 2013 European Capital of Culture; Mons City Council; Óbidos City Council; Rotterdam City Council; and Tallinn Creative Hub. Creative SpIN's cities were accompanied and assisted by a Lead Expert (Philippe Kern, founder and Managing Director of KEA) throughout the entire project.

Through the exchange of knowledge and practices, Creative SpIN's partners have been able to better grasp the creative spill-over concept and the role of cities in setting up the right ecosystem identify potential complementarities between culture and targeted economic sectors (ICT, tourism, education, manufacturing, urban development, and health), as well as identify tools and processes to support

cross-sectoral collaborations. Local Action Plans have also been developed to test such tools and stimulate creative spill-over actions, as a follow-up to the project.

This Final Report aims at presenting the main outcomes of Creative SpIN. It starts with the presentation of the socioeconomic context that explains the need of such a project and then moves to a detailed presentation of the project, its main achievements and leaning points. Practical examples and case studies, taken both from Creative SpIN's partners and other sources, are presented throughout the report, to concretely illustrate the innovation potential of creative spill-overs. Main conclusions and policy recommendations are presented in the last chapter.

2. CONTEXT & CONCEPTS

2.1. THE NEW ECONOMY REQUIRES INNOVATION

Today's post-industrial economy is led by innovation, be it technological or non-technological.
Whilst in the XXth century innovation was mainly called upon to improve productivity, today innovation is of paramount importance, both to improve productivity (e.g. process innovation) and to help companies differentiate from competitors (e.g. new branding strategy or innovative products/experiences) in order to succeed in an increasingly globalised, fast-paced and competitive economic arena.

The new economy is characterised by:
• Speed in the production and consumption;
• Customisation/individualisation of the product offer requiring differentiation (often though better design, aesthetic, branding);
• Prevalence of intangible values (aesthetic, brands, design, meanings…) that are increasingly given as much importance as the functionality of the product: the cultural or creative value of a product becomes as important as its economic value;
• Experiential values that are considered increasingly important, both at the demand and supply side[1];
• New social trends where people attach as much or more importance to sharing, than to owning.

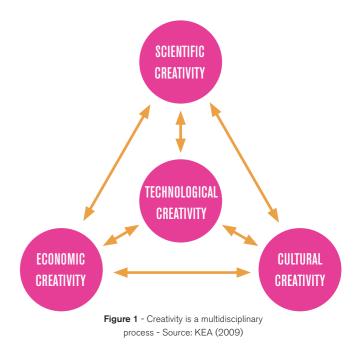Culture-based creativity is an essential feature of this new economy.
This is linked to the ability of people, notably artists and creative professionals, to think imaginatively or metaphorically, to challenge the conventional, and to call on the symbolic and affective to communicate.

Culture-based creativity has the capacity to break conventions, the usual way of thinking, to allow the development of a new vision, idea or product.
The nature of culture-based creativity is closely linked to the nature of artistic contribution as expressed in art or cultural productions.

The spontaneous, intuitive, singular and human nature of cultural creation enriches society[2].

Culture-based creativity can intervene in companies through the sale of a variety of creative services (from the provision of creative goods such as a website or a video to consulting services) or the integration of creative staff in organisations at production, distribution as well as management levels.
A company indeed needs more than an efficient manufacturing process, cost-control and a good technological base to remain competitive.
It also requires a strong brand, motivated staff and a management that respects creativity and understands its process. It also needs the development of products and services that meet citizens' expectations, or that create these expectations.

• Being at the crossroads between arts, business and technology, CCIs are in a strategic position to trigger spill-overs in other industries and stimulate cross innovation through the combination of multidisciplinary forms of creativity.

Figure 1 - Creativity is a multidisciplinary process - Source: KEA (2009)

1. As explained, amongst others, by economists Pine and Gilmore (Pine, J. and Gilmore, J. (1999) The Experience Economy, Harvard Business School Press, Boston, 1999).
2. On culture-based creativity, see KEA European Affairs. (2009). The Impact of Culture on Creativity - Study prepared for the European Commission - DG EAC, Brussels: http://www.keanet.eu/docs/impactculturecreativityfull.pdf

2.2. HOW CREATIVE SKILLS CONTRIBUTE TO INNOVATION

CCIs' innovation potential is closely linked to the ability of artists and creative professionals to question routines and challenge the systematic, relying on the unpredictable or unwanted surprises born from the meeting of diverse skills and competencies.

What are the **creative skills** capable of supporting innovation?

Artists and Creative Professionals have:

• A critical and disruptive vision of a situation, space and time;

• The capacity to question "progress";

• A capacity to give non-functional meanings;

• The ability to generate emotion;

• A capacity to transform society as drivers and leaders of changes (political, social, economic or technological);

• A "sharing attitude": artists are first movers in the sharing economy;

• The capacity to create a fan base community (networking);

• An aptitude to work with people from different backgrounds and cultures;

• Ability to work in teams (at least in some sectors) and in a flexible and collaborative way;

• An aptitude to think laterally and express abstraction and symbolism: creative people are often brokers across disciplines, where skills and attitudes are conducive to creativity.

Cultural Institutions and Operators are able to:

• Attract and gather people and enable socialisation;

• Reinvent/rehabilitate (unused) places;

• Entertain and "stage" experiences, whether individual or collective;

• Transmit culture and knowledge;

• Promote common history and cultural values;

• Challenge and Educate.

Culture and Creative Industries have the ability to:

• Entrust artists and creative professionals;

• Manage risk and understand failure;

• Create trends as critical brokers between creativity and the market;

• Generate experience and emotions whether individual or collective;

• Promote user-led and sustai

nable values and working practices.

2.3. THE "CREATIVE SPILL-OVER" CONCEPT

Creative spill-overs are about putting the innovation potential of CCIs at the service of other industries or services.

Creative spill-overs might be defined as benefits arising from the activities of CCIs, including artists and creative professionals, which determine positive effects on other sectors of the economy or society.
Those positive externalities result from processes through which culture-based creativity spreads out from the CCIs, across economic sectors and industries, thus contributing to innovation in the wider economy.
Creative spill-overs can result from unplanned interactions between economic agents but they can also be approached in a more strategic way with a view to tapping into the potential of culture-based creativity for socio-economic development.

The benefits of interacting with CCIs' skills are well-known:

• **Product and service** by combining new ideas, designs or expressive components such as symbols or aesthetics enabling companies to engage with customers' sensibilities and create a unique relationship (e.g. cultural contents such as music or videos contribute to provide entertainment but also emotional experiences in relation to various (ICT) products and services).

• **Human resources** by enabling creativity to flourish in companies' and public organisations' HR management strategies, to shape better products and services (e.g. through design management, artistic interventions[3] in companies or the public administration, or valorisation of creative functions).

• **Organisational processes** by contributing to creative production or delivery methods that directly involve and/or better take into account consumers' needs in a "user-led" fashion (e.g. through the introduction of design-thinking techniques[4]), that rely on collaborative and decentralised work and entrust creative professionals (e.g. CEOs coming from the creative field onto the executive board of technological companies), or that are based on the combination of multi-disciplinary competences (e.g. artists mingling with scientists open new R&D avenues[5]).

• **Branding** by adding a creative or artistic dimension as part of a brand's distinctive identity (e.g. large fashion brands are linking up with artists, designers, crafts and art to give higher end (luxury) status to handbags, perfumes and catwalks; museums' collections, art exhibitions or performances are sponsored by private companies as part of branding or Corporate Social Responsibility (CSR) strategies).
Arts and culture can also contribute to brand territories and develop new urban areas, including distinct 'creative quarters' in cities.

• **Communication** for instance to illustrate companies' results and communication in a clearer or more appealing way either to investors or end-users.

3. See the project Creative Clash on artistic interventions at: http://www.creativeclash.eu/tag/tillt-europe/
4. The literature on the topic is rich. See, among others, Brown T. (2009), "Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation", the work done by the leading design agency Ideo at http://designthinking.ideo.com/ or the documentary on design thinking at: http://designthinkingmovie.com/
5. See for instance the Waag Society (http://waag.org/nl) or the V2_Institute for the Unstable Media (http://v2.nl/) in Holland - organisations specialised in triggering interactions between artists, scientists and new technologies.

2.4. CITIES: THE BEST PLACE TO FUEL A CREATIVE ECONOMY

We live in an era of great socioeconomic transformation. Many European cities are confronted with industrial delocalisation, the shift towards a knowledge-based economy and rising levels of unemployment. Globalisation, the economic and financial crisis and post-industrial constraints, are drawing cities into intense competition to attract and retain talent and develop new and innovative economic activities. Cities are setting up departments to recruit foreign investors, they pamper local companies with a variety of incentives, set up hubs, clusters and industrial parks to encourage entrepreneurship and better connect the research and business worlds, and they invest in broadband connections and transport infrastructures to remain connected.

Indeed, in the knowledge economy, **innovation is not associated with isolated industry, incubators, business parks or research labs.** It is rather promoted through a network of connectivity, collaboration, knowledge exchange, learning and spill-over benefits nurtured by the development of **new connections across sectors and disciplines,** and the adoption of new innovation processes (cross-sectoral innovation, open innovation, user-led innovation, design-thinking, etc.).

Cities (including both big metropolis and smaller towns) can count on an extraordinary pool of resources (cultural, technological, educational, etc.) which can be mobilised with a view to promoting economic growth and competitive advantage in this networked economy. Rather than companies taking centre stage, urban environments with lively neighborhoods are thus increasingly at the heart of innovation strategies.

Cities have the most appropriate size to act as R&D centres, by connecting intellectual, technological and cultural resources and enabling knowledge flows and unexpected encounters. As argued in numerous studies[6], a limited geographical area allows information to flow more easily thanks to lower transport costs, larger pools of skilled workers as well as facility of social interactions and networking opportunities. However, the capacity of companies to "absorb" new inputs, depends not only on individual firms, but also on external factors such as the characteristics of the local productive structure, the presence of a creative environment and the institutional framework. Local authorities are therefore in a crucial position to deploy the right resources, tools and measures and enable local ecosystems to foster creative spill-overs for innovation.

Cultural resources have a key role to play in triggering economic and social innovation. Yet, they are often overlooked. The soul of a city, its unique cultural identity, and its capacity to be festive and make noise, are crucial factors of distinctiveness in the competition to attract industries and talents. In turn, the skills offered by artists, cultural organisations, and creative professionals help businesses to differentiate themselves whether in product innovation, branding, or communication. Creative people and artists are key, because they develop the ideas, metaphors and messages which help to drive social networking and attractive collective experiences.

6. Amongst others: Jacobs, J. (1969). The Economy of Cities; Audretsch, D. B. and Feldman M.P. (1996). "R&D spill-over s and the geography of innovation and production", American Economic Review, 86(4), pp. 253-273; Florida, R. (2002). The rise of the creative class: and how it's transforming work, leisure, community and everyday life, Basic books; Landry, C. (2008). The creative city: A toolkit for urban innovators. Earthscan.

3. THE CREATIVE SpIN PROJECT

3.1. OBJECTIVES & RATIONALE

Creative SpIN was a URBACT Thematic Network (2012-2015) which aimed at defining and testing tools and methods to connect culture and creative Industries (CCIs) with other sectors of the economy, in order to stimulate "creative spill-overs" and contribute to innovation.

Cities are increasingly aware of the potential of CCIs for creativity, innovation and growth.
Still, various challenges remain to be addressed to connect CCIs with other sectors, including the lack of common vocabulary between different sectors (both at industrial and policy level), preconceptions of the CCIs' nature and functioning mechanisms, and the reticence of CCIs themselves to engage with other businesses and commercial interests.

Cities are the best placed to trigger "Creative SpINs": they know very well their local cultural assets and creative companies, which are very often micro-enterprise.
They are in a unique position to set the ecology fostering interactions as their size facilitates exchange and learning.
They can act as a test-bed to experiment new forms of sustainable economic development enhancing creative spill-overs.

Creative SpIN's rationale lies in the need to identify the best tools and methods that can help cities make the most of their cultural and policy resources, break the (still existing) silos and foster an ecosystem leading to creative spill-overs.

3.2. THE PARTNERS

The Creative SpIN project gathers nine partner cities in Europe, namely:

- Birmingham City Council (UK) – Lead Partner
- Bologna City Council (Italy)
- Essen City Council (Germany)
- Kortrijk City Council (Belgium)
- Košice 2013 European Capital of Culture (Slovakia)
- Mons City Council (Belgium)
- Óbidos City Council (Portugal)
- Rotterdam City Council (Netherlands)
- Tallinn Creative Hub (Estonia)

The preliminary analysis of the partner cities[7] revealed that each is confronted with various common **challenges**, namely:
- Ongoing de-industrialisation or de-localisation processes (notably in Košice, Rotterdam, Birmingham);
- Weak attractiveness of talents and investors as well as tourists (all partners);
- Urban regeneration (Rotterdam, Essen, Birmingham);
- Development of entrepreneurship, including new forms of entrepreneurship and business models (all partners);
- Fight against unemployment (all cities);
- Social cohesion to be improved (notably in Birmingham and Rotterdam);
- Building on a strong cultural policy to make local CCIs more sustainable (Mons, Bologna, Essen).

However, all cities believe that CCIs and, notably, creative spill-overs can help face such challenges. The project's partners have a number of **strengths** which can importantly contribute to setting up the right environment to stimulate creative spill-overs and address the socioeconomic challenges identified above.

7. For more details see the "Creative SpIN - Baseline Study" available at http://urbact.eu/files/creative-spin-baseline-study

At a political level, partners have:
- Foremost, a strong political will at the highest level to support CCIs;
- A strong belief that cultural investment is a major source of local economic development;
- Willingness to experiment and take the risk of artistic disruption in processes;
- An awareness that the crisis is an opportunity to assess new ways of doing and thinking and those interactions between various skills and competences is the way forward; and
- A strong competitive spirit to avoid marginalisation by competing cities.

In terms of resources, each city features a rich pool of institutions and tools, which can be an important source of inspiration to build the society of the future, namely:

- Very strong cultural traditions and specificities, representative of the patchwork of culture and diversity that characterise the old continent, which in several cases have been recognised for their worldwide value (Zollverein Coal Mine World Heritage Site - Essen; Neolithic flint mines World Heritage Site and Doudou[8] UNESCO Intangible Cultural Heritage – Mons; Tallinn's Old Town World Heritage Site; etc.)
- Some cities share a strong industrial past, a dramatic history linked to the impact of the World Wars and a rich historical heritage often very well preserved (particularly Essen, Rotterdam, Bologna, Košice and Tallinn);
- Strong cultural institutions and operators (for example, the City of Birmingham Symphony Orchestra, Rotterdam Philharmonic Orchestra and the Scapino Ballet, Le Manège and Mundaneum in Mons, the Cineteca in Bologna, Aalto Theater and Lichtburg cinema in Essen, etc.);
- Creative incubators and/or working spaces (Atelierhaus, Unperfect House, and Generation-Kult House in Essen, Fazeley Studio, BOM and the Impact Hub in Birmingham, Schieblock and Creative Factory in Rotterdam, Buda Fabric in Kortrijk, and creative centres at Kasárne/Culture Park in Košice and Tallinn Creative Hub);

- Creative districts/clusters (Kreativquartier North Essen, Kasárne/Culture Park in Košice, Digbeth and the Jewellery Quarter in Birmingham, Buda Island in Kortrijk, Manifattura delle Arti in Bologna, Tallinn's port area);
- Education institutes and research centres: from Bologna – which hosts the oldest university in Europe – to the Erasmus University Rotterdam with its large university hospital to Birmingham's 5 Universities, to the Technical University of Košice, to the Tallinn University Baltic Film and Media School to the ESAD - School of Art and Design, not far from Óbidos, to training research centres in Mons such as TechnociTé, Microsoft Innovation Centre and NUMEDIART on digital arts.

Moreover, several cities have still a strong ICT sector (particularly Birmingham, Mons, Košice and Tallinn), which offers the opportunity to test spill-overs in area of high interest for most cities in Europe.

Finally, a significant number of Creative SpIN's cities have been or are being involved in the ECoC initiative (namely: Bologna 2000, Rotterdam 2001, Essen for the Ruhr 2010, Tallinn 2011, Košice 2013 and Mons 2015). Such engagement not only shows a clear interest to brand the city through culture, but also allows the city to learn about the sustainability of cultural investment, the management of a big international event and related projects, and about networking different local stakeholders, from both the cultural and economic fields. Creative SpIN had the opportunity build on the expertise gained by the partner cities from the ECoC's experience and so involve actors from both the cultural and economic fields in the development of the project and preparation of the Local Action Plans (LAPs) to stimulate creative spill-overs.

3.3. METHODOLOGY & APPROACH

Partners have carried out actions along a three-stage process:

- **Local activities** were organised in each city to test new spill-over processes and tools;
- **Transnational events** were then organised to exchange experience and learning points, with the contribution of experts and good practices from outside the project's consortium;
- **Local Action Plans** (LAPs) developed on the basis on the results of local and transnational activities. These were prepared in cooperation with the Local Support Group (LSG) of key local stakeholders responsible for steering the local activities from the beginning of the project (e.g. from cultural operators to business representatives from different sectors).

In order to focus efforts and reach concrete results, a sectoral approach was proposed. Each city therefore had to focus its project's activities and the LAP on a specific sector of interest, in line with the local policy priorities and identified growth potential.

Table 1 - Target sectors in Creative SpIN's cities

Target Sectors	Cities
Manufacturing	Kortrijk, Bologna
Healthcare	Birmingham, Rotterdam
Tourism	Mons, Košice, Tallinn, Óbidos
ICT	Mons, Košice, Óbidos
Urban Development – including green energy, climate change and port regeneration	Essen, Rotterdam, Tallinn
Education and Training	Birmingham, Bologna

The activities carried out at local and transnational level followed three main principles:

- Experimentation - the project wanted to avoid being prescriptive in the development of spill-over tools, processes and methods. Possible methods and formats to be used in local and transnational actions were identified by the partners (World Café, Hack Days, etc.) at the beginning of the project. However, partners were invited to identify, test and experiment new formats and use creativity to go beyond the existing.
- Cross-learning - the main project's idea was to learn about how processes involving creative professionals and CCIs can generate innovation. Partners were invited to find inspiration in other sectors' processes aimed for instance at taking investment decision or in embarking on R&D.
- Sustainability - the project wanted to find tools and methods which can be used far beyond the project. A Smart Guide has been produced to support any city in Europe develop spill-overs based on the learning of this project.

8. The "Doudou" or "Ducasse de Mons" is a popular festival that happens every year during the Trinity Sunday (57 days after Easter).

3.4. MAIN ACHIEVEMENTS[9]

3.4.1. EXCHANGE OF EXPERIENCE ON LOCAL AND INTERNATIONAL PRACTICES

Seven Transnational Events (TE) were organised as part of the Creative SpIN project, each one focusing on a specific theme:

- 1st TE in Essen on SPILL-OVER PROCESSES for ENERGY EFFICIENCY/URBAN DEVELOPMENT

- 2nd TE in Košice on SPILL-OVER PEOPLE

- 3rd TE in Tallinn on SPILL-OVER PROJECTS

- 4th TE in Bologna on SPILL-OVER PEOPLE

- 5th TE in Rotterdam on SPILL-OVER FOR INNOVATION (cross-sectoral approach)

- 6th in Kortrijk on SPILL-OVER FOR INNOVATION - focus on the manufacturing sector

- 7th in Mons on SPILL-OVER FOR INNOVATION - CREATIVE VALLEY Theme

Each event offered the opportunity to find out about local good practices and ecosystems, as well as to find out more about international good practices from experts invited to participate. Creative SpIN was therefore an occasion for local stakeholders to look for, identify and promote their local creative spill-over assets, but also to exchange with international operators.

Box 1 - Creative Spill-over Good practices

Highlights from partner cities: Designregio, Kortrijk, Belgium
Design has been integrated in the Kortrijk's local industry since the early 20th century. Kunstwerkstede De Coene was the biggest production center of interwar Art Deco furniture in Belgium, with an international reputation. In 1968, the first Design Biennale Interieur was organised in Kortrijk. Next to Milan, it is a top event which offers an overview of the most recent developments and successful projects in product development and design.

Designregio Kortrijk is a partnership between the City of Kortrijk, Interieur Design Biennale, Howest (TU), Chamber of Commerce and the Inter-communal Development Agency Leiedal. It has the mission to introduce design-thinking in any sector as a methodology to create high value prototypes, services and products. Designregio Kortrijk has developed the **5X5 project** that has now reached its fourth edition. Every year, 5 companies in the region Kortrijk get the opportunity to work for more than one year with both a junior and a senior designer.

The **process** consists in:
- An open call for companies who have never worked with design
- Evaluation and selection of applications from a jury of experts
- Recruitment of the right designers that fit the problems and needs of the selected companies

Designregio Kortrijk supports the entire process from initial idea to a product that is ready to be commercialised. Participating companies pay part of the product development costs so that public funding generates a leverage effect on private investments in design-led production.
The prototypes and concepts of ongoing collaborations are shown at the Biennale Interieur.

40 companies took part to the first edition and 15 in the fourth edition (the last one): the fee to enter the programme is higher now than in the past.
The focus is indeed on quality rather than on quantity: the project wants to make sure that only highly interested companies apply and that they have the right vision and competences to successfully complete the product development process.

Highlights from other cities in Europe: Ars Electronica, Linz, Austria

Since 1979, **Ars Electronica** acts as a creative platform seeking out and promoting spill-overs between art, technology and society.

Kicked-off as a festival, Ars Electronica soon evolved to become a truly innovative ecosystem. It now counts four divisions which inspire one another:

- Festival Ars Electronica - an international showcase and creative hub gathering each year in Linz about 75,000 visitors as well as 519 artists and scientists from 45 Countries;
- Prix Ars Electronica - an annual competition addressed to people using the computer as a universal medium for implementing and designing their creative projects at the interface of art, technology and society;
- Ars Electronica Centre - a museum entirely dedicated to experimentation and exploration relating to the use of new technologies, art and human life, it hosts a permanent collection as well as temporary exhibitions. The museum has been recently extended to 6500m² in total;
- Ars Electronica Futurelab - an R&D laboratory which focuses on future innovation stemming from new interactions between art, technology and society. It hosts a Fab Lab, a Brainlab, a Robolab and a Biolab.

Various activities have enriched the Ars Electronica's ecosystem in the last few years, such as Ars Electronica Export – a programme of exhibitions, workshops and joint projects involving foreign countries, the Digital Archive, and Ars Electronica Solutions – a company that completes Ars Electronica's work by bringing innovative ideas, projects, art works or research to the market.
Ars Electronica Solutions creates customised interactive products and services in three areas: shop experience, event & show design, and brandlands & exhibitions.
The ZeitRaum Media Art Installation at Vienna Airport is an example.
It consists of a series of stations that accompany departing passengers on their way to their gates, creating real-time interpretations of arriving and departing flights.

Ars Electronica Linz GmbH is an enterprise of the City of Linz. It counts on a 10 million annual budget, 40% of which comes from public sources.

3.4.2. PLAYFUL METHODS AND TECHNIQUES ACQUIRED

During transnational events, partners also had the chance to test creative animation methods and techniques (see Table 1), often with the help of a professional facilitator.

These processes helped cities address the Transnational Events' topic in a playful, imaginative and much more effective way.

The partners learned that:

- Group dynamics change and go more in depth when the interactions become more personal as participants communicate metaphorically, for instance through Lego representation;

- Playfulness induces happier collaboration (e.g. the Peer Review becomes a game).

- Professional intermediaries are key to generating a positive group dynamic.

Table 1 - Playful Creative Processes tested during the Creative SpIN project

Methods & Techniques	Approach & main steps
CREAX brainstorming	Consists of three steps facilitated by an innovation expert: a) Identify the DNA and functions of your products/service/etc.; b) look for analogies by thinking of products/services/etc. with similar characteristics but performing better in another environment; c) think of how you can transfer solutions from similar products/services to the products/services you want to improve.
Innowiz method	Intended to make processes to develop innovative ideas more effective, the Innowiz method consists of four steps: a) Problem definition; b) Idea generation; c) Idea selection and d) Idea communication. A number of techniques can be used at each step of the process to better structure thoughts and facilitate group work, such as: Problem Analysis, Mindmaps, Prefer Matrix or Forced Ranking.
Lego Serious Play	Method based on thinking provoked by making (instead of the usual brainstorming method based entirely on neuronal interactions). This aims to provoke interactions and group dynamics under guidance of an agent. It helps representation of concepts through Lego (metaphors). After the representation process, a collective harvesting of outcomes takes place to enable expression of thoughts through language and to provoke sharing.
Lunar Dinner	Dinner format inspired by The Lunar Society of Birmingham, a dinner club of prominent intellectuals and industrialists such as Erasmus Darwin, James Watt and Matthew Boulton, who met regularly between 1750 and 1830. It consists in an "animated" meal, during which a given topic is discussed with the contribution of experts and practitioners from different disciplines and backgrounds.
Speed dating	A matchmaking process or dating system that encourages encounters. Usually, advance registration is required for big speed dating events. Participants are rotated to meet each other over a series of short "dates" usually lasting from five to ten minutes.
Walt Disney creative thinking method	Applies three different strategies of ideas generation and implementation (the dreamer, realist, and the critic strategy) with a view to come up with an original, yet feasible, idea. The Dreamer spins innumerable fantasies, wishes and outrageous ideas without limit or judgment. Nothing is censored. Nothing is too absurd or silly. The Realist transforms the dreamer's ideas into something realistic and feasible. The Critic reviews all the ideas and tries testing them by playing the 'devil's advocate'.
Six Thinking Hats	Created by Edward de Bono in his book "6 Thinking Hats", this method is used to look at decisions from a number of different perspectives. Each participant is provided with a colored symbolic "thinking hat" and is invited to play the role corresponding to that color: white − objective, red − emotional, black − negative/on the defense, yellow − positive, green − creative, blue − controlling.

3.4.3. A USER-FRIENDLY AND PRACTICAL TOOL FOR CITIES: THE CREATIVE SPILL-OVER SMART GUIDE

As a result of the Creative SpIN's project as well as of the experience of the Lead Expert's (Philippe Kern, founder Managing Director of KEA) in managing creative spill-over projects[10], a Smart Guide for cities has been prepared.
This Guide is about empowering cities as brokers of interdisciplinary activities involving art, culture and creative industries. Its objective is to provide cities with simple guidelines to support and maximise the innovation potential of culture and creative industries (CCIs).

The Guide:

- Clarifies the concept of creative spill-overs;
- Highlights the role of cities in generating innovation;
- Considers assets and tools for local creative spill-over strategies and
- Provides step-by-step guidance to develop creative spill-overs.

3.4.4. LOCAL ACTION PLANS TO TRANSLATE VISIONS INTO ACTION

As required for all URBACT-funded projects, partner cities dedicated effort to the development of Local Action Plans. In the context of this project, a LAP is a programme of actions aimed at stimulating creative spill-overs. These are expected to be implemented after the end of the project, building on its results and outcomes.

Box 2 - LAPs

Creative SpIN's LAPs - an overview

Birmingham: the city is currently focusing on the need, for public agencies (particularly in the **health** sector), to innovate and adapt to societal changes and new demands and aspiration for public services, whilst dealing with diminishing public resources. The priority of the LAP is to develop an integrated creative health and wellbeing centre in the city that engages with citizens and supports **social innovation** with a view to increase cohesion, reduce isolation and improve wellbeing.

Bologna: the city wants to break silos between disciplines, especially at university and in companies, to stimulate **innovation**. Bologna's LAP therefore proposes various actions (renewal of physical spaces, Artistic Interventions - AI - in companies, new degree programmes, access to finance tools, etc.) aimed both at supporting CCIs' growth and stimulate spill-overs. Spill-over actions target both the educational and business sector (in particular **manufacturing**).

Essen: the city wishes to create **a model of a Creative Quarter in a deprived district,** where spaces for all creative talents are available, education for and from all creative talents and creative entrepreneurs supported, and contacts between small entrepreneurs and international networks (in different sectors) established to access the markets. The LAP mainly proposes the setting up of new spaces for artists and the organisation of events to raise awareness about the potential of art and culture in urban regeneration process and city's attractiveness.

Kortrijk: the city of Kortrijk wants to stimulate new and better connection between creativity and the **manufacturing** industry in the region, still competitive but in a constant need of **innovation** inputs due to the increased competition and financial crisis. To do this, LAP proposes to reinforce the existing assets, such as by enlarging the scope of multi-sector events (e.g. Buda Libre) as well as the mandate of Budafabriek (a multifunctional space) to better stimulate cross-sectoral encounters.

Košice: the city aims at making the most of its cultural and creative resources to attract and retain talents and stimulate creativity in any sector and field. The priority of the LAP is to bring **innovation in tourism** in cooperation with the creative and **ICT** skills in the city to make the city more attractive as a tourism destination. It proposes several actions focused on the improvement of management skills (for the cultural sector) and of creative skills (for businesses in any sector), artistic interventions in in companies, and cross-disciplinary projects directly supported by the city (e.g. the development of an urban game to better promote local cultural resources to citizens and tourists).

Mons: the city wants to make the most of its cultural and ICT resources (including Mons 2015 as a major engine of development) to improve the city's **creative economy** as well as its attractiveness as a **tourism** destination. Mons' LAP supports the development of various multidisciplinary events and projects involving various cultural and ICT stakeholders in the city.

Rotterdam: Rotterdam wants to cooperate with CCIs to **optimise their contribution to city development in economic, social, spatial and cultural objectives.** The LAP proposes four actions: 1) Installing the Rotterdam Creative Commission (government initiative); 2) Create a programme for Creative Lifestyle entrepreneurs (citizens' initiative); 3) Organise an event around social innovation and digital design (educational initiative); and 4) Develop an innovation hub strategy (government and investors initiative).

Tallinn: during the European Capital of Culture year, a new project (the "Culture Kilometre") was launched to allow tourists and citizens to have better access to the sights in the Kalamaja area. As of August 2014, the Culture Kilometer does not exist anymore. Tallinn's LAP wants to find new solutions to promote again **urban regeneration** in Kalamaja. The LAP proposes the use of different creative placemaking techniques (involving both creative professionals and citizens) to have a better understanding of the environmental changes that are happening and how are they affecting the community, before moving into the actual regeneration of the quarter.

From the analysis of the LAPs, the following trends emerged:

- Cities were able to propose and combine a number of various policy tools and actions to develop creative spill-overs (no unique "recipe" but adaptation to the local context);
- Several LAPs focus both on the support to CCIs and spill-over actions, suggesting that cities (still) want to strengthen local CCIs before moving towards a fully-fledged spill-over policy;
- Although in one city the sectoral approach was abandoned (Rotterdam, in order to maximise spill-over opportunities in any possible sector), in all other cases the sectoral approach was maintained by cities, as a way to bring creativity in sectors particularly in search/need of innovative inputs;
- There is a certain tendency to develop "participatory measures" that look for the active involvement of citizens in spill-over processes. Rotterdam, for instance, has proposed to have citizens work together with creative professionals to find solutions to local needs. Tallinn would like to test the "creative placemaking" method to redefine an urban district, involving both local creative professionals and inhabitants.

3.4.5. IDENTIFIED POLICY TOOLS & METHODS TO STIMULATE CREATIVE SPILL-OVERS

Cities are increasingly aware of the innovative potential of culture and its contribution to a number of different policy objectives, including economic innovation, social, political and technological innovation that help drive sustainable urban development.

However, spill-over strategies remain a very much a new field. While several cities have focused on strengthening the CCI sector in last few years, they are not yet sufficiently equipped to cope with the need to build bridges across sectors and make the most of their cultural resources for innovation purposes.

A first screening of the LAPs reveals that policy tools to support spill-overs can take different forms:

Table 2 - Overview of creative spill-over policy measures proposed in the LAPs

Ad hoc bodies/ structures	Physical or virtual spaces	Education and Training	Artistic interventions	Project-led interdisciplinary collaboration	Events & competitions
Creative Commission Rotterdam	The "Green House of the Gardens" (physical space)	Multidisciplinary training courses for artists (humanities, science and technologies).	"Adopt an alien" and "Conducted Designer"	City marketing campaign engaging creators and local entrepreneurs	Advanced design competition (to connect creative professionals and businesses and promote innovation)
Empowerment of Budafabriek to deal with the stimulation of spill-over s	X-Platform – city-wide communication platform to facilitate meeting and communication across sectors	Degree Course of Science in Industrial Product Design (arts-technology-literature-engineering)	Artistic intervention programmes in businesses (ICT and tourism)	Urban Game for the geolocation of the cultural offer (for tourists and citizens)	Bigger versions of Buda Libre – a one night café with entrepreneurs, artists, politicians, etc.
	Creative Quarter Essen City-Nord	Training to enhance coaching capacity of designers	Creative Place-making (artistic intervention in urban planning)	Design your city (customisation of buildings) & Creative Windows (art & house in one place)	ART WALK, an artistic showcase with a diverse programme (design fair, exhibitions, concerts, per-
		Training, coaching programmes and massive open online course (MOOC) on creative methods for businesses		Augmented reality touristic spots & Serious Game on current exhibitions in the city	
		The development of a "quadruple helix" approach involving universities, governments, businesses and people in the development of new skills to tackle social issues (e.g. through projects,		Creative Lifestyle: Social innovation projects with makers and designers & SmartHub Design Jam: Interactive cross over design	
				Digital health and wellbeing project	

Based on a thorough analysis of these policy measures, two main categories have been identified:

• "Preparatory actions & tools" aimed at nurturing a spill-over culture and raise creative capacities;

• "Building bridges actions & tools" aimed at connecting cultural resources and other socioeconomic fields to encourage cross-sectoral exchange and cooperation.

A summary of the tools identified under the two objectives is provided below:

Table 3 - Typology of creative spill-over policy measures proposed in the LAPs

TYPOLOGY	EXAMPLES OF TOOLS & ACTIONS
Preparatory and capacity building actions & tools	**Raising awareness tools** (such as public events, competitions, etc.) e.g. to raise awareness on cross cutting challenges in the different sectors
	Capacity building actions such as support to training and educational programmes to integrate creative, technical and professional skills and competencies.

"Build bridges" actions & tools	**Incentives to collaborate**
	
	• Dedicated places for people to work on joint projects, collaborate and share equipment (co-working spaces, co-sharing space, clusters, incubators, etc.);
	• Incentives by:
	  - Giving new mandates to existing institutions to foster cooperation
	  - Supporting concrete spill-over projects (through calls for projects, artistic intervention programmes, or projects directly initiated/funded by the city)

	Dedicated management structure • A transversal structure to oversee and incentivise the development of creative spill-overs and related policy measures

The mix of instruments that cities have chosen depends on the set of specific challenges and opportunities identified (for instance, the focus could be more on "building bridges" with priority sectors for the local economy, rather than with any specific economic sector). Each city has therefore ended up with its own policy-mix, depending on an inward-looking process carried out during the preparation of the LAP.

Raising awareness tools

To concretely stimulate cities and regions in the adoption of spill-over strategies, various events taking place both at local and European level are contributing to raise awareness and promote the spill-over potential of CCIs amongst relevant stakeholders and policy makers. Yet, more needs be done.

11. The number of high level events on the topic has importantly increased in the last few years. To name just a few: under the Belgian Presidency of the EU (2010): "Creativity, Culture and Innovation: finding new links"; "European Culture Forum" (2013) organised by the European Commission; under the Italian Presidency of the EU (2014): "Creativity and innovation as motors for economic growth - The role of culture and territories"; under the Latvian Presidency of the EU (2015): "Cultural and creative crossovers and smart specialisation: implications for the 2014-20 EU programming" but also, on a business level, the "Creativity World Forum" in Kortrijk (2014), the B2B match marking event Cultur@IIia in Mons (2015), etc.

The need to raise awareness, particularly amongst local actors, has been underlined by several partners of the Creative SpIN project. Awareness raising initiatives should target various stakeholders – both public and private – with a view to improve consensus on CCIs as a "plus" for cities' attractiveness and growth, and mobilise the necessary resources to invest in cultural and creative assets and ecosystems.

Public events (such as conferences, seminars, fairs, exhibitions, competitions, etc.), training but also communication campaigns, mapping or impact assessment studies can enable diverse stakeholders to learn about the value of culture as a source of innovation and help establish a share understanding of the opportunities ahead. At best, they help to create a stakeholder community that actively pursues creative spill-over objectives and influences the local government to put the topic on its policy agenda.

Evidence-based impacts are an extremely powerful tool to raise awareness. At the end of the Creative SpIN project, the city of Essen explained that now that the impact of culture-led urban regeneration projects is palpable, more and more people claim the "ownership" of cultural investments. This is likely to mean that, in the near future, more stakeholders will be willing to invest in culture and creativity, thus sharing both the benefits and costs of such investment.

Box 3 - ART WALK, Essen

> **Art for urban regeneration: raising real-estate owners' awareness in Essen**
>
> In its LAP, the city of Essen has proposed to keep organising events such as the **ART WALK** to keep mobilising the local art scene, revitalising the city's Kreativ.Quarter and attracting citizens, visitors, companies and investors. ART WALK, which takes place yearly since 2012, is a showcase for the whole network with a diverse programme (design fair, exhibitions, concerts, performances) and serves as a successful presentation of the artistic and cultural activities and of the positive development of the quarter to the public.
>
> Whilst it aims at strengthening the innovative potential of CCIs as well as to link the creative sector with other sectors to foster spill-overs (e.g. urban development, industry, SMEs and academia), its ambition is to raise awareness of real-estate owners about the impact of arts on the value and attractiveness of local properties with a view to change their mindsets and dismantle stereotypes.

Capacity building actions

It is broadly recognised that the development of a creative society cannot but consider a strong action in the educational field. Spill-over implies fostering change amongst the sectors themselves while adding new skills and competencies into other industries and vice versa.

In the European Commission's words "Creative skills need to be learnt from an early age, in order to lay the foundations for a constant replenishment of creative talents and stimulate demand for more diverse and sophisticated creative contents and products. In a lifelong learning perspective, creative skills and competences can help to respond to changes in requirements of the labour market"[12].

Such a view seems to be importantly shared by Creative SpIN's partners. Several cities (Bologna – see Box below, but also Košice[13] and Kortrijk[14]) have proposed actions to shape creative "interlopers" able to work sectors and disciplines or to introduce creative thinking in traditional economic sectors.

12. European Commission Communication "Promoting cultural and creative sectors for growth and jobs in the EU", September 2012.
13. In its LAP, Košice has proposed a number of different training courses to introduce creativity in "traditional" sectors.
14. Kortrijk has proposed action to train designers about how to interact with manufacturing SMEs.

The education and vocational training sector is a key partner for cities wishing to develop a blend of skills around creativity and entrepreneurship, critical thinking, flexibility, risk taking and engagement, which is needed for today's competitiveness in the knowledge society.

Training programmes may stem from the combined efforts of different schools (Aalto University – which was born from the merge of three different schools in science, economics and arts/design – is an exemplary case in the field) or from the development of new schools (e.g. ID Campus in Wallonia to train creative entrepreneurs) or of courses/degrees within existing schools (e.g. the programme Digital Arts & Entertainment (DAE) started in 2006 at Howest College).

Box 4 - Degree Course of Science in Industrial Product Design, Bologna

A Degree Course in Bologna shapes future product designers by integrating arts, technology, literature and engineering

As part of its Local Action Plan, the city of Bologna will keep promoting the development of a "Degree Course of Science in Industrial Product Design", a three-year degree course in innovation-driven design integrating arts, technology, literature and engineering. The course is offered by the University of Bologna (Architecture Department - School of Engineering and Architecture) in partnership with Coesia Group, a group of innovation-based companies operating in the field of advanced automated machinery and materials, industrial process solutions and precision gears. Students are retained on the basis of a number of strict criteria (in 2013, 80 students were selected out of 430 applications received).

After a first start-up phase (2013-2016), the idea is to develop also an advanced degree in design-oriented product innovation.

B) TOOLS & ACTIONS TO "BUILD BRIDGES" ACROSS SECTORS

Incentives to collaborate

Despite the increasing number of collaborations arising between creative professionals and other economic sectors (think of the successful integration of design in companies such as Apple, Renault or Philips, or artists/designers like Dan Rosengaarde[15] who work more and more with manufacturing or ICT companies, or the results of agencies such as Designregio[16] or Flandersinshape[17] in Kortrijk who create cross-sectoral cooperation every day thanks to their match-making role), in most cases companies lack the creative skills required to ideate original products/services or to bring their products/services successfully to market by involving user-perspectives.

More collaboration with cultural professionals and creative service providers (such as designers, marketing specialists, social media entrepreneurs, etc.) is needed to break silos and overcome barriers to culture-led innovation.

Incentives can take different forms:

• Dedicated places for people to work on joint projects, collaborate and share equipment (co-working spaces, co-sharing space, clusters, incubators, etc.);
• Incentives by:
  - Giving new mandates to existing institutions to foster cooperation
  - Supporting concrete spill-over projects (through calls for projects, artistic intervention programmes, or projects directly initiated/funded by the city)

Box 5 – Dedicated places: Budafabriek, Kortrijk, Belgium

A creative spill-over place at the heart of Kortrijk: Budafabriek

Today, innovation rarely happens in closed laboratories. Instead, it is interdisciplinary collaboration that holds the promise of successful creation. Against this background, different kinds of physical facilities now provide spaces to exchange information, knowledge and ideas across disciplines. Hubs, incubators, labs and co-working spaces, to name just a few, are increasingly set up to support open innovation processes through the diverse potentialities of experiments transcending an individual sector.

Budafabriek in Kortrijk is a quite unique model of former industrial space open to any kind of spill-over initiative (no fixed calendar of activities but its partners – the city, the local school Howest, Designregio, etc. - have the opportunity to make ad hoc proposals).

Budafabriek was created in 2012 by the municipality of Kortrijk (75.200 inhabitants) as part of the urban regeneration plan of Buda Island, a former industrial area very close to the city centre. Arts and culture were included as major "ingredients" of this urban plan. One of the major projects was indeed the creation of the Artcentre BUDA which gathered the five most important local cultural organisations.

Budafabriek was created with the specific objective of making arts and creativity part of economic innovation processes. Budafabriek is hosted in an **old textile factory, converted into a creative place to interlink designers, artists, students and businessmen in order to enhance cross-pollination for innovative concepts, products and applications.** The idea is to provide the community with a **flexible space** that can host different kinds of activities (exhibitions, project development, meetings, conferences, etc.) that can facilitate the interactions between people from different backgrounds.

Companies in search of creative skills or disruptive ideas for their business can find inspiration at Budafabriek: some companies have for instance teamed up with artists met at Budafabriek to develop new products – e.g. sound-based curtains – or explore new uses of existing technologies stimulated by challenging requests from artists).

15. https://www.studioroosegaarde.net/info/
16. http://www.designregio-kortrijk.be/
17. http://www.flandersinshape.be/en

15. https://www.studioroosegaarde.net/info/

Box 6 – Financial incentives: Creative Lifestyle: Social innovation, Rotterdam, Netherlands

Financial incentives for multidisciplinary projects and social innovation

Creative Lifestyle: Social innovation is an initiative backed by the city of Rotterdam with a financial contribution of 12.000 for 2015 and 2016 aimed at connecting creative makers and designers to create new products or projects.

The city realised that a growing number of designers feels the need to work with local manufactures and that proximity contributes to good quality of products and labour conditions. Also "localness" may also add special value to products. Based on these observations, the city of Rotterdam will support a student of the University for Humanities who, as part of her Master thesis, will work for 2 years in the Oude Western neighbourhood. She will map the social and economic stakeholders in the area and stimulate design and manufacturing projects between professional and amateur makers and designers, as well as between experts and students. She will make use of different processes and methods such as: kitchen table sessions with stakeholders, building an experience portfolio (website), deriving models for business start-ups, and creative social interventions. The resulting projects will be presented either in a pop up store, a Lab or a festival, depending on the partnerships and funds that can be attracted. The objective is to stimulate and present the hidden qualities of residential "creatives" and manufacturers and create new job opportunities.

Dedicated management structure

Creative spill-over does not (necessarily) happen by itself. A coherent and thoughtful cooperation of many partners in setting up processes, projects and activities is indeed required to stimulate these spill-overs between the creative industries and the rest of the economy.

Rotterdam (see Box below) and, to a different extent, Kortrijk[18] and Mons[19] have proposed to entrust an ad hoc structure/person with the public administration to encourage cooperation between different stakeholders, sectors and disciplines.

These structures bring to mind innovation intermediaries. Innovation intermediaries have played an important role in innovation transfer for several centuries now[20] by providing the bridging, brokering, knowledge transfer necessary to bring together the range of different organisations and knowledge needed to create successful innovation. Today, these intermediaries – also called "bridgers", "change agents" or "brokers" – seem to play an even more important role due to the development of an "open innovation" system involving complex networks of firms and users, organisations such as companies, service incubators, conference organisers, trade organisations, government innovation agencies etc.[21]

Similarly to innovation intermediaries, structures dedicated to spill-over development can thus assist cities in making the cultural and creative professionals, industries and operators more visible and enable links to the rest of the economy, for a more effective usage of their creativity and innovative potential.

Box 7 – Creative Commission, Rotterdam, Netherlands

A Creative Commission in Rotterdam to spread the innovative potential of CCIs

In the course of 2015, the city of Rotterdam will set up the Rotterdam Creative Commission (RCC), a new body having the mission to focus on the added value of CCIs in the Rotterdam economy rather than the sector's internal growth in terms of revenues or turnover.

Based on the positive experience of the so called Rotterdam Media Commission (which played a key role in spreading expertise and promoting innovations and services from the media sector), last year, the Deputy Mayor of economic affairs in the former city council, decided to broaden the role of the Media Commission to other creative industries besides media, including architecture, design, serious gaming and eCulture in a new Rotterdam Creative Commission.

The RCC will promote the innovation power of the creative industries in Rotterdam on national and international levels and will actively partner creative industries to the local, regional and national economy in sectors such as port, cleantech, medical and food. More concretely, the RCC will have the objective to 1) make creative innovative industries, entrepreneurs, talents and organisations in Rotterdam more visible, 2) **act as a matchmaker and broker** between creative supply and demand in any sort of business and industry as well as research or education facility, 3) encourage internationalisation, and 4) stimulate entrepreneurship.

The RCC will be a small, flexible and independent organisation of 5-8 people, sitting outside the local government and with a maximum life span of 5 years. It will count on a budget of 250.000 in 2015 and of 300.000 per year in 2016-2018. Additional co-finance from ERDF and national government (Dutch programme "Kansen voor West") will be sought. The final budget for 2015 on will be approved in November 2015.

---

18. The city of Kortrijk has proposed to put a new structure in place for the Budafabriek, that specifically deals with the stimulation of spill-overs, cross-pollination etc.
19. The city of Mons has set up the Creative Valley, a new initiative aimed at supporting networking and cooperation within the CCIs and between the CCIs and other sectors, particularly ICT. The programme will be coordinated by one person working for the economic department of the city.
20. "Innovation intermediaries have always played a key role in innovation, for example the agricultural middlemen in 16th, 17th and 18th century Britain who not only bought and sold wool, but facilitated the transfer of knowledge of new techniques" (Howells, J. (2006). "Intermediation and the role of intermediaries in innovation". Research Policy 35 (5): 715–728. doi:10.1016/j.respol.2006.03.005).
21. Katzy, B.; E. Turgut; T. Holzmann; K. Sailer (2013). "Innovation intermediaries: a process view on innovation coordination". Technology Analysis & Strategic management 25 (3): 295–309.

3. KEY LEARNING POINTS

A number of key learnings (further explained in the following pages) can be acknowledged:

A) Cities have a wealth of cultural resources
B) Culture can help local authorities reach various policy objectives
C) Creative spill-over is possible for both small and large cities
D) But several bottlenecks and challenges remain to be addressed
E) A creative spill-over ecosystem is needed
F) Local authorities have a key role to play
G) Policy tools to promote "creative spill-over" are numerous and can take different forms
H) The ability to connect People is key to foster creative spill-over Processes and Projects: the role of "creative mediators"
I) Creative spill-over does not require large public investment: it is rather about reallocating of existing resources to break barriers to cross-over
J) It is important to value experimentation and track it down to share experiences

A) CITIES HAVE A WEALTH OF CULTURAL RESOURCES

As confirmed by the preliminary analysis of the partner cities and subsequent site visits, Creative SpIN's cities can count on a wealth of cultural resources that can be mobilised for creative spill-over objectives.

These can be classified as follows:

• **Territorial Culture** - including identity, languages, natural landscapes, geography, food, social behaviors, folkloristic traditions, local literature, intercultural society, etc.
• **Historical and Cultural Heritage** sites;
• **Cultural Icons** (in the field of art, literature, poetry, music, etc.);
• **Cultural Institutions & Operators** – from museums to performing art organisations;
• **Culture and creative industries** - from individual companies to creative clusters;
• **Artistic Interventions** in public and private organisations or urban settings (in the form of exhibitions, festivals, parties, performances, art works, etc.);
• **Educational** - including all kinds of education, training and research institutes which contribute to human capital development by raising artistic, cultural and creative skills and competencies, as well as helping to shape multidisciplinary minds able to work across sectors and disciplines.

If adequately exploited, cultural resources are an essential source of "authentic" differentiation, in different ways: on the one hand, **Cultural Icons, Heritage and Territorial Culture** provide cities with a distinctive identity and image that help strengthen their "unique" attractiveness potential. Think of Mons and the popular festival "Doudou" which has become a cultural icon for the city and a very strong symbol of identity in which all the inhabitants recognise themselves. Since 2005, the Doudou has been classified as UNESCO World Heritage. That competition to get these kinds of title is more and more increasing is a clear sign of how culture becomes a key distinctiveness and attractiveness feature for cities.
On the other, **Artistic Interventions, Cultural Institutions and Operators, and Culture and Creative Industries** owe a number of different creative skills that are likely to generate unconventional and original ideas and contribute to innovation in any economic sector.

Design to generate innovation – the experience of Flanders Inshape

Flanders Inshape is a research centre for design in innovation, established by and for the Flemish industry. It is half funded by the Flemish government, whist the remaining 50% comes from industry revenues. The centre answers the need to translate academic research into practical tools and methods that can concretely help SMEs to make the most of design for innovation.

The focus is on product and service design to face societal challenges (e.g. ageing) with the help of the final user. Services offer go from research (to understand processes in Hidden Champions making use of design; how to apply lean methods for product development.) to education (seminars, workshops) and coaching services to train SMEs on how to use design in social innovation processes.

The cross-over projects they led are shaped around three core principles: open design; user and stakeholder-centred; and prototyping.

Two main projects have been developed recently: Mobilotoop (focusing on the potential connections between people, vehicles, places and services to promote mobility with the help of designers) and OpenCareLab (a 100.000 project carried out together with the local hospital, designers and dancers to design scenarios, concepts and prototypes of possible products, services and physical environments for tomorrow's healthcare).

Educational institutions are more and more adapting to the needs of the new economy. Schools and universities such as Aalto in Finland[22], TechnociTé[23] in Mons or Howest[24] in Kortrijk are working towards shaping the creative minds of work force of tomorrow by combing art, science and economy (Aalto), art and digital training (TechnociTé) and design/video games/digital arts/social innovation (Howest, e.g. the programme Digital Arts & Entertainment (DAE) started in 2006 has become the most successful (> 600 students) with a strong international reputation. It trains "technical artists").

22. http://www.aalto.fi/fi/
23. http://www.technocite.be/
24. http://www.howest.be/

B) CULTURE CAN HELP LOCAL AUTHORITIES REACH VARIOUS POLICY OBJECTIVES

Creative cities are those who are able to integrate culture and the creative industries in their development plan. As a result, cultural policy is no longer only about funding art institutions alone or preserving cultural heritage to attract tourists.

Such innovation and large-encompassing vision of cultural policy is well reflected in Creative SpIN's LAPs. The Local Action Plans clearly show the range of objectives that are being pursued through culture and creative spill-overs, as illustrated in the table below:

Table 4 – Main policy objectives of Creative SpIN's LAPs

POLICY OBJECTIVES	CITIES' LAPS
Economic innovation & entrepreneurship:	Rotterdam
• With focus on tourism and ICT • With focus on manufacturing	Košice , Mons Kortrijk, Bologna
• Social innovation	Rotterdam
- With focus on health and wellbeing	Birmingham
• Urban regeneration/planning	Essen, Tallinn

C) CREATIVE SPILL-OVER IS FOR BOTH SMALL AND LARGE CITIES

To be a creative city is not a fixed trait. Creativity can be nurtured in all cities, from large to small ones. At the foundation of a creative city, lies the belief that cultural and social capital can be better used to express the creative potential of a city.

Cities like Mons (see in particular Box 9), Kortrijk, Bologna, Tallinn or Košice show that creative spill-over ecosystems can grow in smaller urban areas, due to the presence of truly shared local culture, identity, "language" and traditions and closer relations.

Indeed, although medium and small-sized cities may not have the same visibility and developed infrastructures as big metropolises, they have specific advantages. The creative and knowledge-based sector indeed requires informal alliances and networking involving public and private stakeholders, something that is easier to handle in simpler governance systems that are found in smaller cities. Compared to big cities, smaller ones often also feature less pollution, proximity to nature, affordable spaces for business and living, less environmental degradation and close-knit community[25]. Medium-sized cities are also easier to network and provide better quality of life. Features such as community engagement, a culture of collaboration and participation, and social proximity can be considered as important strengths of smaller areas.

D) BUT SEVERAL BOTTLENECKS AND CHALLENGES REMAIN TO BE ADDRESSED

Cities are places with abundant creative resources ready to be mined to generate creative spill-overs. Still, several challenges remain to be addressed to connect culture with the rest of the economy and society:

- Need to build capacity in CCIs: the sector is fragmented and lacks a clear interlocutor vis-à-vis policy makers and the business world;
- Limited understanding of artistic and creative skills and their value beyond cultural productions and entertainment;
- Scepticism in the cultural sector as well as the business sector due to the existence of different mindsets and vocabularies;
- "Siloed" visions and working methods (in education, administration, policy, business, etc.);
- Lack of evaluation tools showing impacts.

E) A creative spill-over ecosystem is needed

Whilst cities have plenty of resources featuring a creative spill-over potential (from cultural professionals, companies and skills to business in search of innovative ideas to physical infrastructures where to encourage cross-sectoral interactions), their innovation strategies often need to better apprehend and promote the value of non-technological innovation. This represents a missed opportunity, when cities strive to improve the quality of life and opportunities for all.

A creative spill-over ecosystem, as a system of interconnecting and interacting parts, would enable cultural resources to cooperate with local private and public stakeholders acting in any field with a view to unlock the innovative potential of culture.

Developing a creative spill-over ecosystem is thus a promising, yet ambitious task. It requires:

- the identification of cultural and creative resources and their spill-over potential;
- the adoption of a new vision of innovation that goes beyond technological innovation, thus requiring an important cultural change and mind shift;
- the integration of creative spill-overs in local innovation strategies;
- the development of ad hoc policy tools to raise awareness and connect operators who are not used to sharing a dialogue and working together.

For references on the topic, see, among others: INTELI (2011). Creative-based Strategies in Small and Medium-sized Cities: Guidelines for Local Authorities. Lisbon: INTELI; 25. Pradel i Miguel, M., A. Paalzow and H. Martin-Brelot (2013). Policies for Small and Large Cities. In Place-making and Policies for Competitive Cities, ed. S. Musterd and Z. Kovas, 173-190. West Sussex: John Wiley & Sons Ltd; Regional Cities East (2010). Bigger thinking for smaller cities.

Box 9 – Mons' creative ecosystem, Belgium

Mons: an evolving ecosystem integrating culture to build the city's future

Mons represents a very interesting example of small sized city (100.000 inhabitants) which is attempting to make the most of its cultural resources to shape its future. In the past ten years, the title Mons 2015 had a prominent leverage effect on the city's development which resulted in:

• **New visions**
  - a broader understanding of culture, not only as an tenet to preserve the city's past and strongly forged identity (traditional feasts such as the Doudou, UNESCO sites, …) but also as an asset to make the city more dynamic, attractive and, ultimately, liveable.
  - A revision of the local cultural policy and growing collaborations between the cultural and economic departments, respectively in charge of heritage and the creative economy (the two departments are working together to implement Creative Valley, a new programme aimed at developing the creative economy in the city);
  - A reconsideration of the role of the high number of museums in the city (the BAM, the Mundaneum and five new museums open on the occasion of Mons 2015) with a view to let them assume a more active role in partnership with the ICT sector;
  - Increased awareness of the advantages of being a small city, to foster interactions and dialogue between people that share the same values, culture and language.

• **Identification and mobilisation of the local cultural and creative resources**
  - Rapid increased of local cooperation between actors who were not used to work together, including museums, companies, start-ups, research labs, universities and intermediaries such as La Maison de l'Entreprise (for instance La Maison de l'Entreprise is a partner in the Creative Valley initiative to support creative entrepreneurs);
  - A raising number of digital start-ups (i-Movix, Fishing Cactus, etc.)
  - Research institutes working across arts and new technologies, such as NUMEDIART;
  - Specialised intermediaries such as Maison du Design and Maison de l'Entreprise;
  - A pretty unique adult educational centre (TechnociTé) offering training to improve digital skills;
  - Increasing number of bottom-up initiatives (Café Europa, La Fabrique des Singes, Creative Jam, Pixel Festival, Creative Valley…).

• **Ad hoc policy tools and actions:**
  - Willingness of the local authorities to legitimise and support initiatives from citizens (La Fabrique des Singes, Creative Jam, Pixel Festival, etc.) through funding, political or other kind of support;
  - The launch of the Creative Valley initiative.

The title of European Capital of Culture has become a truly unifying element for local actors (first-time experimental collaborations have started) as well as an engine of development for longer term initiatives (e.g. Creative Valley). Mons is so building a promising ecosystem for the development of a creative economy.

F) LOCAL AUTHORITIES HAVE A KEY ROLE TO PLAY

A global creative economy does not indeed mean that we transcend the limits of time and space. Quite to the contrary, the spatial dimension and the interactions generated on a limited territory are crucial for creativity to emerge.

Local authorities are therefore in a crucial position to establish creative ecosystems as an integral part of innovation strategies. They play a decisive role in sustaining the local cultural environment through direct public investments in culture, without which many cultural institutions and organisations would not be in a position to create. At the same time, mainstreaming CCIs across diverse policy areas (e.g. economic development and innovation policies) creates the preconditions for a more holistic ecosystem.

Cities know the cultural and creative players established in their area. To support creative spill-overs, local authorities need to mobilise these players and assess their readiness to economic growth, social development and innovation.

At the same time, local authorities are in a privileged position to mobilise companies and entrepreneurs in traditional fields of the economy. They can mediate new relationships and initiate new connections between different competences, fields and sectors. They can show how to apply transversal thinking in decision making.

The local social fabric and the infrastructure provide the basis for testing new ideas and developing new interactions leading to the invention of new forms of urban planning, new services and jobs as well as the empowerment of citizens.

In Creative SpIN cities, local authorities are playing a key role in setting up the right atmosphere conducive to creative interactions, in encouraging unlikely encounters and in teaming up local creative, technical, business or administrative resources. Various policy actions are being tested in this sense (or are going to be as part of the LAPs) going from the support to big cultural events as an occasion to foster creativity and innovation (Mons), to the creation of physical or management (infra)structures to foster new interactions (Bologna, Kortrijk, Rotterdam), to the support to urban/social regeneration projects (Essen, Birmingham) to skills development (Bologna, Košice, Kortrijk).

G) POLICY TOOLS TO PROMOTE "CREATIVE SPILL-OVER" ARE NUMEROUS AND CAN TAKE DIFFERENT FORMS

There is no recipe to successfully generate creative spill-overs. However, there are a series of tools, including policy tools, which can contribute to their emergence.

Site visit to the cities, exchange of practices and analysis of the LAPs have shown that such tools can take different forms: support creative mediators, awareness raising events/campaigns, support to collaborative ventures (through public funding), innovation vouchers, etc.

Combination of tools, rather than single and "on the spot" solutions, is likely to lead to the development of creative and sustainable ecosystems that acknowledge and make the most of the innovative potential of culture.

H) THE ABILITY TO CONNECT PEOPLE IS KEY TO FOSTER CREATIVE SPILL-OVER PROCESSES AND PROJECTS: THE ROLE OF "CREATIVE MEDIATORS"

One of the main findings of the project is about the key role played by "versatile" people to connect different skills, visions and practices.

"Creative mediators" are intermediaries, brokers between creative people and professionals from other disciplines, not necessarily related to CCIs. They are people able to work across disciplines with an open mind, people that bring their knowledge of a sector (often culture) into another area.

Creative mediators can be civil servants, social workers, entrepreneurs, associations, large or small companies, universities, artists, designers or politicians. From an employment perspective, they may be project managers, assisting the transformation of urban areas, the emergence of multidisciplinary spaces or the development of new business activities and services, or of innovation capacity. Importantly, Disruptive Connectors can also be found in cities' administration.

Their function is to trigger new Processes and Projects that facilitate fruitful interactions between disciplines, departments or people thus enabling economic and social innovation. Disruptive Connectors play a key role in the process as they instill new ideas in organisations and provoke a disruptive influence on traditional and routine thinking.

Box 10 – Creative Mediator at the Port of Rotterdam

A cultural professional to rethink the Port of Rotterdam

Maartje Berendsen works for the Port of Rotterdam as **Strategic Advisor for Art Projects.** She is in charge of developing an "innovation dock" in an abandoned shipyard. The Port authority hired a creative mediator from the culture sector to disrupt the traditional port management process and contribute to the city's attractiveness.

Maartje Berendsen has a background in cultural event organisation. Her position within the Port of Rotterdam enables her to bring disruptive thinking into the planning of the site's development which was previously devoted to heavy industry activities. With the support of the port authorities, she is able to propose innovative ways to reconquer the space and ultimately recover its lost value.

Since 2009, the former submarine wharf is used for cultural programming and projects (concerts, exhibitions and cultural events) to regenerate the area.

I) CREATIVE SPILL-OVER DOES NOT REQUIRE LARGE PUBLIC INVESTMENT – IT IS RATHER ABOUT REALLOCATING OF EXISTING RESOURCES TO BREAK BARRIERS TO CROSS-OVER

The appointment of creative mediators, the setting up of awareness raising events/campaigns or calls for projects are not particularly costly. Physical spaces for interactions and funding for innovative projects are often available, too.

A creative spill-over strategy requires the adoption of new visions and priorities and the adaptation of current policy tools, rather than big public investments.

J) IT IS IMPORTANT TO VALUE EXPERIMENTATION AND TRACK IT DOWN TO SHARE EXPERIENCES

Cities are increasingly aware of the "transformative power" of culture. Yet, creative spill-over remains a very much new policy field. Cities are experimenting tools and actions to foster new forms of cooperation and projects hopefully leading to the development of creative spill-overs.

As creative spill-over is about challenging the existing to get something new and innovative, beyond traditional schemes, traditions and beliefs, valuing and promoting experimentation is a key condition enabling the development of creative spill-overs.

Experimentations can either target a specific sector, or address multiple sectors at the same time. The sectoral approach has been adopted and maintained by the majority of cities in Creative SpIN (Birmingham: health and wellbeing; Bologna and Kortrijk: manufacturing; Bologna and Birmingham: education; Mons and Košice: tourism and ICT; Essen and Tallinn: urban planning). Only Rotterdam opted for a transversal approach. The objective is to give people the freedom to experiment in any sector where a call for creativity and innovation could emerge.

As creative spill-over is a very much new and exploratory policy field, and as suggested by many project Partners, it is important to monitor creative spill-over actions and tools and keep track of results in order to share experience and learn from the implementation of LAPs.

5. CONCLUSIONS AND POLICY RECOMMENDATIONS

Europe's multiculturalism is a chance to stimulate creativity. Europe's diverse cultures, its history and geography are a significant source of creativity. It is Europe's diversity and its patchwork heritage that has shaped its destiny and will determine its future. Pluralism, openness and cosmopolitanism, typical of the European model, are an extraordinary resource of creativity.

The challenge for Europe is to make the best of its cultural diversity to deal with the great economic transformation of our time in the context of globalisation.
To a large extent, Europe's future is dependent on its ability to transcend local identities to harness creativity but also to ensure the presence of diverse local identities in an international context. By asserting and developing its creative ambitions, Europe can become a very significant force for the generation of innovative ideas and services which have both significant economic value and the capacity to improve the quality of life of its citizens.

A spill-over policy would be about making the most of Europe's cultural and creative diversity to help EU remain competitive but also build an economy that is sustainable and social friendly. To this end, policy makers at all levels should make sure that available instruments take all forms of innovation and support into account to reinforce cross-sectoral fertilisation.

The European Union has extensively recognised the innovative potential of CCIs (Communication on "Innovation Union" (2010), "Promoting cultural and creative sectors to for growth and jobs in the EU" (2012), "Industrial Renaissance" (2014), etc.) and invited in particular local authorities to invest in this industry as it "can help to boost local economies, stimulate new activities, create new and sustainable jobs, have important spill-over effects on other industries and enhance the attractiveness of regions and cities" (Regional Policy contributing to smart growth in Europe 2020).

Cities are indeed the best setting to experiment new processes and tools for creative spill-overs. Cities (particularly, European cities) can call on a wealth of cultural and creative resources ready to be mobilised for innovation purposes. They feature an adequate size to favour encounters and knowledge exchange, facilitated by the existence of shared "codes", languages and cultures in territorial communities. They have a number of tools (funds, public procurement, physical infrastructures, etc.) that can be used for creative spill-over objectives.

Creative SpIN took creative spill-over policies a step further as it enabled cities to pass from a spill-over "vision" to concrete "actions". However, creative spill-over policy remains in an "embryonic" phase and more awareness and evidence is needed to fully unlock CCIs' innovative potential. A follow-up to the Creative SpIN project would thus be very much helpful to monitor creative spill-over actions, track impacts and share learning across Europe. Programmes such as URBACT but also INTERREG, Creative Europe, Horizon 2020, COSME, Structural Funds or Erasmus + should be mobilised both by cities and the European institutions in this sense.

The Creative SpIN project suggests the possible direction of future projects and policy actions to stimulate creative spill-overs. Based on the project's experience, a number of policy recommendations are proposed below. These are mainly directed at cities but can certainly be a source of inspiration also for policy makers acting at regional, national and European level.

1) Raise awareness about the innovative potential of culture by:

1.1. Identifying (local) cultural resources (from territorial culture to cultural operators to creative industries, ..) and acknowledging their creative spill-over potential;

1.2. Making use of tools such as mappings, impact assessments, events, conferences workshops, good practices or communication campaigns to raise awareness about the innovative potential of culture.

2) Integrate creative spill-overs in local innovation strategies by:

2.1. Embracing and promoting a broad vision of innovation (both technological and non-technological);

2.2. Integrating cultural resources in local innovation policies and strategies to make cultural investment more sustainable, build interconnections and raise creative skills that can benefit the local economy and society, at large;

2.3. Associating culture departments in the work of all other relevant departments (economic development, innovation, tourism, urban planning, health/public services, etc.);

2.4. Making the most of big cultural events as an opportunity to reshape local development/innovation strategies and foster new relations between local actors and talents who are not used to work together (culture, ICT, tourism, etc…);

2.5. Incorporating creative bottom-up initiatives in top-down strategies with a view to include innovative perspectives and insights in local policies, empower citizens and make them feel part of a "common project" and co-produced solutions;

3) Enable and assess creative spill-overs by:

3.1. Supporting creative training and processes (e.g. design-thinking) to raise creative capacities;

3.2. Finding people in the city, with a motivation and ability to act as "creative mediators" between different sectors, codes, vocabularies and culture;

3.3. Using all available tools (from public funding to tendering processes to physical infrastructures) to provide incentives to interdisciplinary collaborations (e.g. through calls for projects or associating culture and creative industries);

3.4. Establishing dedicated management structure to stimulate cross-sectoral encounters;

3.5. Setting up or joining European projects to share and learn from good practices in Europe, under different programmes URBACT, INTERREG, Creative Europe, Horizon 2020, COSME, Structural Funds, Erasmus +);

3.6. Developing appropriate tools and methodologies to monitor progress and assess creative spill-over's tools and impacts on innovation.

6. REFERENCES

Brown T. (2009). Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation.

de Bono, E. (1985). Six Thinking Hats: An Essential Approach to Business Management. Little, Brown, & Company.

European Commission (2010). Communication: Europe 2020 Flagship Initiative Innovation Union COM(2010) 546. Brussels.

European Commission (2014). Communication: For an Industrial Renaissance. COM(2014) 14/2, Brussels.

European Commission (2012). Communication on Promoting cultural and creative sectors for growth and jobs in the EU, Brussels.

European Commission (2010). Communication on a Regional Policy contributing to smart growth in Europe. Brussels.

Florida, R. (2002). The rise of the creative class: and how it's transforming work, leisure, community and everyday life. Basic books.

Howells, J. (2006). Intermediation and the role of intermediaries in innovation. Research Policy 35 (5): 715–728.

INTELI (2011). Creative-based Strategies in Small and Medium-sized Cities: Guidelines for Local Authorities. Lisbon: INTELI.

Jacobs, J. (1969). The Economy of Cities; Audretsch, D. B. and Feldman M.P. (1996). "R&D spill-over s and the geography of innovation and production". American Economic Review 86(4): 253-273.

Katzy, B.; E. Turgut; T. Holzmann; K. Sailer (2013). Innovation intermediaries: a process view on innovation coordination. Technology Analysis & Strategic management 25 (3): 295–309.

KEA European Affairs (2011). Artistic interventions to stimulate innovation, sustainability and inclusiveness. Brussels.

KEA European Affairs (2012). Creative SpIN - Baseline Study. Brussels.

KEA European Affairs (2009). The Impact of Culture on Creativity – Study prepared for the European Commission – DG EAC. Brussels.

Landry, C. (2008). The creative city: A toolkit for urban innovators. Earthscan.

Pine, J. and Gilmore, J. (1999) The Experience Economy. Harvard Business School Press. Boston.

Pradel i Miguel, M., A. Paalzow and H. Martin-Brelot (2013). Policies for Small and Large Cities. In Place-making and Policies for Competitive Cities, ed. S. Musterd and Z. Kovas, 173-190. West Sussex: John Wiley & Sons Ltd.

Regional Cities East (2010). Bigger thinking for smaller cities.

Gemeente Rotterdam
Griffie

KOŠICE 2013
EUROPEAN CAPITAL OF CULTURE

Comune di Bologna

M♥N5

OBİDOS
MUNICÍPIO

Stad KORTRIJK

STADT
ESSEN

TALLINN

Lead Partner:

Birmingham City Council

European Union
European Regional Development Fund

Connecting cities
Building successes

URB
ACT

KEA
EUROPEAN AFFAIRS

www.keanet.eu
www.urbact.eu/creative-spin

CREATIVE
SpIN