

Creative SpIN

Final Conference

Birmingham, 21-22 April 2015



Connecting cities
Building successes

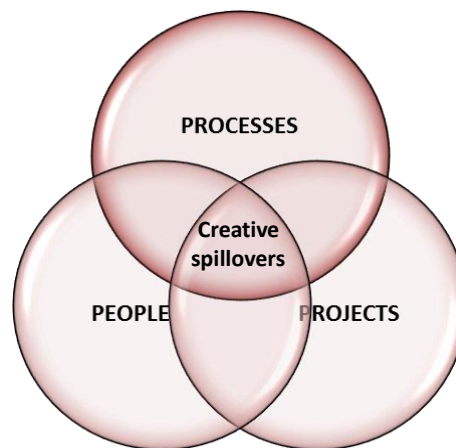




All the 9 Partner cities attended the Creative SpIN Final Conference, namely, Birmingham, Lead and hosting Partner, Essen, Bologna, Tallinn, Rotterdam, Košice, Obidos, Kortrijk and Mons.

The Creative SpIN Project

Creative SpIN aimed at identifying the best tools and methods to stimulate creative spillovers. It did that led by the so called “3 Ps”: Partners have tested new PROCESSES, experimented new learning methods to grow creative PEOPLE, as well as identified a number of key PROJECTS to inspire ways to develop creative spill-over in cities.



The 3Ps have been “explored” through activities carried out at both the local and transnational level, with focus on a number of sectors of common interest for Partners, namely:

- Urban Development/Energy
- Manufacturing
- ICT/R&D
- Tourism
- Health
- Education

Context:

The Creative SpIN (2012-2015) project came to a close with the Birmingham conference on 21-22 April 2015. The project was supported the European Programme URBACT as part of its commitment to foster both the circulation and the sharing of experience between European cities.

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.

The project aimed at identifying and testing tools and methods to link culture and creative industries (CCIs) with other sectors of the economy in order to foster "creative spill-overs" and support innovation.

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 been developed to test such tools and stimulate creative spill-over actions, as a follow-up to the project.

The Birmingham Conference:

As the Lead Partner of 9 European cities in the Creative SpIN project, Birmingham hosted the final conference of the project.

The conference was an opportunity to identify the main outcomes of the Creative SpIN project and share good practices. The format of the conference included formal presentations, panel discussions as well as interactive workshops (Blender workshops).

CREATIVE SPILL-OVERS AT WORK & EU FUNDING OPPORTUNITIES

Tuesday April 21st

The first day of the final conference took place in the Birmingham Council House, where the leader of the City Council, Sir Albert Bore, welcomed the participants. The day was then dedicated to presentation of good practices from cities. It was also an opportunity to hear from the European Commission and URBACT programme managers to know more about next policy priorities.

Creative Innovation, Europe and the Birmingham Agenda – Sir Albert Bore

Birmingham takes on creative spill-overs

Sir Albert Bore first introduced the relevance of Birmingham as a city focused on creativity and invention. A case in point was the Lunar Society of Birmingham, a group of likeminded intellectual who demonstrated excellence in science, entrepreneurship and arts. At the end of the 19th century, this society included industrialists and artists such as James Watt or the evolutionist's grandfathers Erasmus Darwin and Josiah Wedgewood.

Innovation is still as vitally important for the city, to boost its competitiveness and well-being. As such, the Creative SpIN project was in line with the city's efforts to bolster innovation. It helped raising the profile of culture, and showed the importance of cultural and creative skills and competences and their role in triggering innovation. Creative spill-overs are in particular instrumental in sustaining small creative businesses, which are increasingly dependent on a mixture of commercial activity and subsidies.

As emphasised by Sir Albert Bore, public authorities have a role to play in mobilising stakeholders and facilitating cross disciplinary co-working.

In their 'Manifesto for a Creative Economy', a 10-point plan to bolster the creative industries, one of the UK's fastest growing sectors, Nesta the UK National Endowment for Science Technology and the Arts) proposes that a "creative innovation system framework" is established and that a radical rethink of policies takes place "*far beyond the*

traditional boundaries of the arts, encompassing everything from schools to competition policy".

Birmingham City Council is building on its existing strengths and assets to enable creative collaboration. The "Future Programme" is an example. It focuses on shifting the public authority's role from service delivery to place-shaping. It aims at achieving positive outcomes for citizens by putting them in the centre of the decisions – and in keeping with fairness, economic prosperity and democracy. It also aims at delivering the required changes in resources (workforce and infrastructure) and creating an agile and adaptive public administration - better equipped to tackle future change and drive innovation.

To assist these objectives, the Birmingham Open Media and Impact Hub – which the participants later had a chance to discover (see next pages) - were set up. Birmingham also benefitted from being home to the new BBC Digital Academy, which will help develop digital skills amongst young people to support the creative economy. Likewise, Birmingham City University led INTERREG project "Cross innovation" which fed into the City's efforts, by looking at the brokerage, finance and space needed to support the growth of CCIs in the City and internationally.

This range of initiatives and Creative SpIN allowed for cross-sectorial collaborations to be conducted, involving a variety of actors, such as the University of Birmingham and Birmingham City University, community health and hospital trusts, city council departments (local services, planning and regeneration, public health) and the voluntary sector.

Birmingham meets the EU agenda

Sir Albert Bore stressed on the city's orientation towards Europe since early days. Birmingham was the first UK city to open an office in Brussels. Birmingham has also been one of the founders of Euro Cities and today chairs its Creative Industries working group, which took part to Creative SpIN's Final Conference.

It is therefore no coincidence that Birmingham carefully monitored the development of the EU Urban agenda, designed to engage, include and empower Europe's cities and regions.

One exemplary implementation was URBACT, which Birmingham took part in. In this respect, Sir Albert Bore confirmed that the city intends to actively engage also in the new URBACT III programme, with respect to the principles underpinning previous commitments to European projects:

- consider partners and stakeholders as critical allies to take the agenda forward;
- advocate for appropriate funding and scope of powers for cities in order to achieve better territorial leadership, governance and actions across functional economic areas;
- work along with other cities or institutions across the continent on Europe's key challenges.

Sir Albert Bore closed his speech by reminding the audience of the necessity to invest in CCIs, both at European and local level, in order to deliver innovation.

Why Design and Creativity Matter – Wayne Hemingway

Wayne Hemingway, a renowned British fashion designer and founder of the British fashion brand Red or Dead, subsequently took the floor to share his experience as a designer, stressing how design could link with societal issues.

Wayne Hemingway started selling second-hand clothes in Camden Lock in the early 1980s, before opening a shop in high-end quarter of Kensington, a first step towards the thriving business that would later become the Red or Dead brand. The initiative was a success, with Wayne Hemingway being awarded the British Fashion Council's Street style Designer of the Year Award in 1996, 1997 and 1998.

After selling the Red or Dead fashion label in the 1990s, Wayne Hemingway and his wife set out to focus on affordable and social design by creating Hemingway Design¹ in 1999. The rationale was that design was for the common good, and design thinking could help solving challenges that society

faces. The philosophy was therefore to 'improve things that matter in life.'

The most striking realisation was the Staiths South Bank, an 800 property mass market housing project in the North of England, in which HemingwayDesign was involved in the master planning, the landscaping and the marketing. Further to this successful and award project, HemingwayDesign led numerous master planning projects around the United Kingdom. The works were mostly developed with local authorities to regenerate their housing stock in urban environments or coastal communities. Local authorities' engagement was supported by the strong belief that the "creative" have a duty to take action for social well-being. In this respect, designers should engage in sustainable and socially responsible design, as well as design education.

Further to urban regeneration, HemingwayDesign has also worked towards greater social inclusion by innovating in housing design. Two instances are the open-plan layout, encouraging family interaction in living spaces, as well as grassy communal areas. Intergenerational dialogue has also been an objective, with the Vintage Festival² it has developed: a cross-generation and itinerant event using technology and clothing to celebrate British creativity.

Wayne Hemingway then set out to explain his reflection, and the relationship between social housing and design.

Witnessing that housing is no longer about buying a property as an investment, but increasingly a quest for liveability and placemaking, the designer feels a need to provide space and furniture which the communities could take ownership of. This reflection was led after the 2011 riots in London, when people felt alienated from their environment, and smashed up the physical facilities. Design therefore becomes a means to instil a sense of community and pride in every resident. The path to achieve this objective is renovation of old buildings, which could be cheaper than new constructions.

The keynote speech ended on an invitation to support and dynamise the creative sector for the benefit of all, considering the creative spill-overs and cross-sector innovations it can generate.

¹ <http://houseofhemingway.co.uk/hemingway-design/>

² <http://www.vintagefestival.co.uk/>

A creative industries policy in the EU – Agnieszka Wojdyr

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Present in Birmingham to represent the European Commission (DG Internal Market, Industry, Entrepreneurship and SMEs - GROW), Agnieszka Wojdyr (policy officer) presented the EC's actions to support creative industries as an increasingly important source of employment and growth. As stated by the 2014 EC Communication on "European Industrial Renaissance", creative industries have been resilient during the economic crisis, contributing to the EU competitiveness.

Creative industries are therefore the object of a number of EU policies, including intellectual property, international trade, and innovation policy.

Agnieszka Wojdyr set out to present four ongoing EU-driven initiatives aimed at fostering the economic and innovation potential of creative industries:

- the Worth Pilot Project³: this €1m-project launched in 2013 as part of the Competitiveness and Innovation Framework Programme (CIP) focuses on design and its role in value chains, promoting cross-sectorial collaborations with SMEs. The project stems from the need to address businesses' increasing interest in creative inputs. It is planned to be confirmed in 2016 as part of the COSME programme (the 2014-2020 follow up programme to CIP).
- the Action Plan for design-driven innovation⁴: formulated in 2013, the document proposes 14 action lines to support innovation and competitiveness through design.
- Horizon 2020: the EU research and innovation programme for the 2014-2020 period also makes way for creative industries, with a dedicated call on "ICT for creative industries".
- Creative Europe's Guarantee Facility: from 2016 onwards, the Guarantee Facility right now covering only the audiovisual sector, will concern all creative sectors (e.g. audio-visual visual & performing arts, crafts, video games, architecture, heritage, books & press, design & fashion). This risk-sharing scheme will offer a guarantee to cultural and creative companies to help them access bank loans. It will have a budget of €121m. It is estimated that up to €7m of total bank loans will be raised.

³ <http://www.worth-project.eu/>

⁴

http://ec.europa.eu/enterprise/policies/innovation/files/design/design-swd-2013-380_en.pdf

As asserted by Agnieszka Wojdyr, the priority for the European Commission for the upcoming years as regards the creative industries is to break silos between DGs (GROW, EAC, CNECT...). In doing so, it will ensure the successful integration of creative industries in the Digital Single Market, expand access to finance opportunities as well as support the use of cultural and creation as a motor for growth, competitiveness and innovation. Further to the European Commission, other European institutions have embraced the effort to put creative industries on the agenda: an intergroup on creative industries has been set up at the European Parliament, while the European Economic and Social Committee released in January 2015 on its own initiative an opinion⁵ on creative industries and competitiveness. In November 2014, the Committee of the Regions hosted a conference on "Creativity and Innovation as Motors for Economic Growth: the role of culture and territories" organised by the Italian Presidency of the EU.

From URBACT II to URBACT III – Adele Bucella

URBACT III programme for the 2014-2020 period was presented by Adele Bucella from the URBACT Secretariat.

With the first call for proposals launched in March 2015, the URBACT III programme will build on the achievements of URBACT II, which funded Creative SpIN.

With 52 networks created along the three calls, URBACT II has involved over 5.000 local stakeholders in the co-production of Local Action Plans. All efforts pointed to circulate good practices about how cities address urban challenges and contribute to European Urban Agenda.

The URBACT III programme will support three different kinds of networks:

- Action Planning Networks: aiming at supporting cities with the *design* of integrated sustainable urban strategies and action plans. This type of network is the focus of the first call for proposals.
- Implementation Networks: aiming at supporting cities with the *implementation* of integrated urban strategies.
- Transfer Networks: aiming at supporting cities with the transfer of good practices between giving cities and receiving ones.

⁵ <http://www.eesc.europa.eu/?i=portal.en.ccmi-opinions.34828>

Open to cities, municipalities, towns, infra-municipal tiers of government as well as metropolitan areas and organised agglomerations, projects will be opened to a limited number of partners (8 to 12), and the provenance of partners will be required to be balanced (between more developed, less developed and transition regions). Each elected network will dispose of a budget ranging from €600,000 to €750,000 coming from the European Regional and Development Fund. Partner cities will have to contribute with 15% co-funding for less developed region, and 20% for more developed and transition regions.

The new aspects of URBACT III, as compared with URBACT II, are the greater focus on capacity-building and on the implementation phase of integrated urban strategies and actions, as well as stronger dialogue with national and managing authorities involved in urban development. Adele Bucella recalled the procedure and timeframe for proposal submissions, leading to the implementation of network activities and delivering within 24 months. The deadline to submit Action Planning Networks proposals is June 16th, 2015, and the 20 selected networks will be announced in September 2015. The remaining two calls are scheduled for early 2016.

SHARING PRACTICE AND LEARNING FROM CREATIVE SPIN

The rest of the afternoon was dedicated to sharing practices and learning. Actions, reflections and Local Action Plans (LAPs) to boost creative spill-overs for innovation were presented by Creative SpIN's partners.

Pop up, Plans and Probes for Rotterdam – Janjoost Jullens

First to open this round of intervention, Janjoost Jullens, a Rotterdam-based researcher and consultant, set out to demonstrate that three forms of innovation dynamics exist, and are at work in creative crossovers: plans, probes and pop ups.

First, planning refers to policy-makers' initiatives and planned R&D support programmes. The challenge is to instill creativity in a given rigid and formal framework. To address this challenge, four steps are to be taken: having a project manager to operate in both administration and creative field; create buzz, interest and spark attention out of creative work, in order to attract partners; and pool creativity in a collaborative space.

Probing refers to the activity of creative labs and individuals ahead of their time, experimenting new technologies and tools unknown to common people. The challenge with this community is to scale up their inventions and make it available to all. To achieve such scaling, collaborative spaces must, again, be provided to "creative" and their "content". By subsequently introducing the so called "linking pins", at the interface between probes and ideas on

the one hand, and market and constraints on the other, ideas can transfer to reality. "Linking pins" are those people enabling the encounter between innovative ideas and practical applications/new audiences.

Finally, popping up refers to breakthrough new trends, such as big data or 3D printing. The process of scaling up and success is equal to probing, with the difference that very few initiatives may ultimately "pop up".

These dynamics, as underlined by Janjoost Jullens, have underpinned the various creative spill-overs projects which took place in Rotterdam. Rotterdam Festivals were for instance planned by policy-makers. The research institute V2 working across arts, media and technology is the result of a "probing" innovation process. Serious gaming, urban agriculture and 3D printing are examples of popping up initiatives.

Essen and the Ruhr Creative Quarter – Anika Ellwart and Bernd Fesel

The second case study to be presented was Essen, the 570,000 inhabitants city located in the industrial Ruhr area, Europe's third biggest agglomeration after Paris and London with 5,2 million people. As recalled by the speakers, the city boasts a number of exceptional sites and venues, such as the Zollverein Colliery, a UNESCO World Heritage Site, the Ruhr Museum and the Red Dot Design

Museum. This heritage earned the city the designation of European Capital of Culture 2010.

As part of the Creative SpIN project, Essen continued to develop its Creative Quarter, a space with high density of cultural facilities in an area which used to be deprived. As stressed by the speaker, the strategy is to densify the creative potential (networks, venues, projects) on a temporary or permanent basis and support entrepreneurship and bottom-up initiatives with intensive PR.

The objectives of the Creative Quarter are to revitalise the area as a hotspot for CCIs, as well as to generate spill-over effects with adjacent economic sectors to position Essen as a competitive centre for creative activities.

As a result, the appeal of the area increased, with a higher demand from cultural and creative initiatives, a continuous development and progress of the urban revitalisation process, and increasing cooperation with local artists, institutions, stakeholders and residents.

As a long-term aim, the Creative Quarter aims at becoming a Creative Hub and host a FabLab. Many initiatives are underway to improve the current framework such as a study prepared by the Federal Association for housing and Urban Development in Berlin.

Budafabriek in Kortrijk – Frans Van Den Bossche

The city of Kortrijk, ideally located between Brussels, Paris and London, was in the center of the 20th century textile industry. The Kunstwerkstede De Coene was, for instance, the largest production center of interwar Art Deco furniture in Belgium, with an international reputation after World War II. Despite the transition to service-based economy after the 1970s, many textile infrastructures remained, and design is still an element of the branding of the city.

As claimed by Frans Van Den Bossche, the Budafabriek project was a case in point of urban regeneration. The former factory is located in Buda Island, a former industrial area. It has been the object of an urban plan putting culture at its core with the creation of the Arts Centre Buda, hosting five cultural institutions. Among them is the Budafabriek, a creative space where businessmen interact with artists and designers to make creativity part of innovation process. This spill-over initiative is

best illustrated by the FabLab “Buda::lab”, a cross-discipline space where companies and artists – mostly designers - team up to develop innovative material-based products.

Echoing Janjoost Jullens presentation, Frans Van Den Bossche highlighted that a linking-pin professional has been at the interface between creative professionals and innovative companies, stimulating partnerships between both groups at Budafabriek.

Mind the door in Bologna – Nadia Antonello and Paolo Ghezzi

The city of Bologna, represented by the artists Nadia Antonello and Paolo Ghezzi, offered a practical example of creative spill-overs in the city.

Both artists, working under the name of “Antonello Ghezzi” received the “Creative SpIN Award” from IncrediBol, a programme run by the municipality of Bologna to support creative professionals in the city and the entire Emilia-Romagna region for their project AntonelloGhezzi+ aimed at fostering cooperation between art, research and business.

Their most prominent work is “Mind the Door”, a sliding door that opens only to passers-by who smile at it. The door was developed in cooperation with the University of Bologna (department of engineering) where a student developed the software to “make it happen”.

Behavioural studies have proved that a physical gesture can positively impact on one’s attitude and subsequent mood. The artists transferred this research finding into reality by combining imagination, artistic skills and technological innovation.

The metaphor Nadia Antonello and Paolo Ghezzi wished to convey was that of opening up opportunities through smiling and thinking positively. Although the installation has until now been set up in exhibition spaces, it could also apply to work or business premises, having potential positive impact on working environments or customer experience.

The Creative SpIN Smart Guide by KEA – Philippe Kern

Philippe Kern (Director at KEA), as Lead Expert of the Creative SpIN project, presented the results of

the Creative SpIN project in the form of a “Smart Guide to Creative Spillovers”⁶.

Building on the experience of the 9 cities, as well as complementary research carried out by KEA on the theme of creative spill-overs, the Smart Guide is a user-friendly tool proposing concrete actions to cities wishing to maximise the innovation potential of culture and creative industries.

Creative spill-overs can be defined as the “benefits arising from the activities of CCIs, including artists and creative professionals, which determine positive effects on other sectors of the economy or society”.

Fostering creative spill-overs therefore consists in fostering interactions between CCIs and scientific, technical or commercial forms of innovation and processes.

CCIs feature a number of characteristics which prove to be highly conducive to innovation. Those include:

- (Culture-based) Creativity as the main input in the production process;
- Key importance of human capital, entrusting creative talent;
- Flexible, mobile and multidisciplinary networks;
- Project-based working routines;
- Local public authorities should therefore engage in actions to support spill-overs, as part of their more global innovation policy.

They can nevertheless be confronted to numerous bottlenecks, as follows:

Local public authorities should therefore engage in actions to support spill-overs, as part of their more global innovation policy. They can nevertheless be confronted to numerous bottlenecks, as follows:

- Scepticism in the local cultural and business sectors (different mindsets and “milieus”);
- “Siloed” visions and working methods (at business as well as university or administration levels);
- Lack of evaluation tools showing impacts of creative spill-overs;
- A limited understanding of artistic and creative skills and their value beyond cultural productions and entertainment.

To help cities address these issues, 8 steps are proposed:

Step 1 – Capture and understand your local cultural and creative resources through a mapping and “strategic diagnosis” of the local environment

Step 2 – Raise awareness on the potential of creative spill-over and its benefit to the culture and creative sector

Step 3 – Raise awareness on the creative skills and competences of the CCIs to other sectors

Step 4 - Identify local “creative mediators” able to bridge the gaps between culture and creative sectors and other sectors of the economy

Step 5 – Encourage accidental encounters

Step 6 – Establish a light structure responsible to oversee the implementation of creative spill-overs, under the transversal authority of both the economic and cultural departments

Step 7 – Designate a creative director at city level

Step 8 – Set up monitoring and evaluation mechanisms to understand the impact of policy measures on supporting creative spill-overs.

Cities, as the locus of creativity and economic activities, are fertile ground for creative spillovers, provided there is a political acknowledgment of the importance of creative skills embedded in CCIs.

⁶ <http://urbact.eu/%E2%80%98smart-guide-creative-spillovers%E2%80%99-0>

The first day was concluded with a visit to BOM (Birmingham Open Media), a collaborative creative space which partners with artist and economic actors to deliver innovation. The space comprises of a café, a gallery, a co-working space for practitioners exploring new technologies, as well as open studios and a photography studio. BOM is working with students, academics and graduates from the Birmingham City University. In this sense, it is a case in point as regards creative spill-overs, as it is committed to art and science, providing both a cultural and an economic value.



Tahir Ali, Councillor at Birmingham City in the Development, Transport and Economy Department, made the closing speech by underlining Birmingham's economic role in the region, also due to the creative industry, accountable for 20,000 newly created jobs in the previous three years – an increase of 20%. Beyond economic growth, what Councillor Ali emphasised was the need to make all communities and quarters of Birmingham benefit from the boom of the creative initiatives especially where youth unemployment and poverty are gaining ground. He stressed the importance of the EU urban agenda to achieve inclusion, such including initiatives such as URBACT, which provides a valuable networking opportunity for Birmingham.

DISCUSSIONS AND WORKSHOPS: ADDRESSING CITIES' CHALLENGES WITH CREATIVE SPILLOVERS

Wednesday April 22nd

Denise Barrett, Creative SpIN Programme Manager, opened the second day of the conference, dedicated to societal challenges, at the newly established Impact Hub. This venue has been chosen to show participants an example of public-driven initiative to form a creative ecosystem at a city scale. The Impact Hub is a piece of a 7000-member wide network in 60 cities across the globe, but the first in the UK outside of London. It acts as an innovation lab, a business incubator as well as a community centre which make resources available to members and encourages inspiration and collaboration opportunities between creative people. The Impact Hub is within the historic Walker Building, in the heart of Digbeth, the Creative Quarter. The Hub was developed through crowd funding, supported by the Prime Ministers Challenge Fund and Birmingham City Council.

Responding to societal challenges and delivering public service transformation – Panel discussion

The 6-people panel, moderated by URBACT programme expert Peter Ramsden, suggested key drivers and opportunities for creative collaboration and innovation at the local scale, based on their experience. The focus was on social cohesion and the extent to which the public sector could partner with organisations to better deliver services. Speakers in the panels presented the initiatives they lead as a concrete example of creative collaboration.

Karen Newman (Birmingham Open Media) directs BOM (Birmingham Open Media), a collaborative workspace for art, technology and science. BOM opened in November 2014 after a modest £70,000 building refurbishment financed by a mixture of private and public funding, transforming a previously derelict building into a dynamic new creative space, less than one minute's walk from Birmingham's New Street Station.

As a community driven organisation, BOM offers flexible co-working, production and shared studio spaces for artists, technologists and scientists and supports skills sharing through its active community

of Fellows and R&D residencies. BOM's gallery and events space hosts free exhibitions and events that result from creative collaborations and practice-based research with art, technology and science.

Jessica Harris (Cultural Commissioning Programme at Arts Council England): the Cultural Commissioning Programme is a three year Arts Council England funded programme which runs to June 2016. The objective is to help the arts and cultural sector develop skills and capacity to engage in cultural commissioning.

Jessica insisted on the capacity of culture to encourage learning through creative means, in cooperation with commissioners in both the public and creative sectors. In her opinion, communities such as mental health, elderly people and other local communities should be a priority. She underscored that there are 11,000 creative industries operating with England which can be targeted to bring in more international attention and work alongside the public sector.

Lara Ratnaraja (Freelance at Birmingham University) has worked with the Creative SpIN Local Support Group in Ladywood, a disadvantaged quarter of Birmingham. As Councillor Tahir Ali already mentioned the previous day, she insisted on the need to make the most of creative spill-overs to revitalised deprived inner city areas such as Ladywood.

Jas Bains (Ashrammoseley Housing Association): his association collaborates with the NHS (National Health Service) and the City Council to provide housing to people from the communities. Currently, this association handles 3250 units in the Birmingham. Ashrammoseley's wish is to create a digital support system whereby tenants' records would be portable and transferrable online through a website. This poses the issue of creative IT skills which tenants do not all have.

Sarah Homer (Birmingham City Council consultant): responsible for developing future projects and works in the Public Sector, she is facing the challenge of involving the social diversity of Birmingham in the Public Sector's plans. More should be done to make

of this diversity an opportunity to foster creativity and new jobs in the city.

Further to this exchange of views, Chantel Olfers, project coordinator in Rotterdam, replied that professionals are today being replaced by creative

individuals to provide the same services at a lower cost. A reflection should therefore be made as to whether it is fair to make use CCI's skills to replace professionals in the field in which creative people intervene (health, education, technology, etc.).

Blender Workshop - New cross sector creative collaborations to create solutions to real challenges

For the last session of the conference, participants were invited to propose new ideas for their cities. The format of the Blender workshop was inspired by BarCamp "unconference", that is a participant-driven meeting. The topics were established by the participants themselves, allowing for a flexible format whereby discussions are open and anyone can take the floor. The aim of this workshop was to put forward ideas and project that were then discussed in groups to gather inputs on their possible development and implementation.

The following ideas were proposed:

1. "Vincent in Mons", a project that would have as an objective to recreate the city of Mons for a contemporary Van Gogh (what would Van Gogh find if he could come back today to Mons?)
2. A community garden to engage citizens into the activities of the Essen's Creative Quarter
3. "Subversive" city marketing for the city, relying on bottom-up identity.
4. Anirrated tour of the buildings of the city – accessible through an app and iPads to be rented at museums. Local residents would tell the story.
5. Living labs for healthcare in Kortrijk to engage citizens in the development of healthcare services
6. A platform for volunteers in Tallinn to better meet demand and supply of volunteers

Participants then divided into three groups to discuss and contribute to the first three ideas and then in three groups again to discuss the remaining ideas. The contribution from the other participants was interesting for the proposers to get new inputs and refine their thoughts.

Annex I - Programme

Tuesday 21st April

Venue: The Council House, 1 Victoria Square, Birmingham, B1 1BB

12:00 HMS Daring - Lunch Reception

Bologna Animation

13.00 Committee Room 3 and 4

Birmingham Welcome: Sir Albert Bore, Leader of Birmingham City Council

13.30 Headline Speaker: Wayne Hemingway – UK Designer Co - Founder of ‘Red or Dead’ and multi award winning design partnership.

‘Why Design and Creativity Matter’ and Q&A

14.30 EU Policy Messages: Agnieszka Wojdyr

European Commission DG Internal Market, Industry, Entrepreneurship and SMEs

14.45 URBACT III – Adele Bucella

Q&A

15.00 Break

Final Report Video

Creative SpIN Partner Network- Sharing practice and learning.

15:15 Rotterdam ‘Pop Up, Plans and Probes’ Jan Joost (15 mins) ppt

15:30 Essen and the Ruhr Creative Quarters– Anika Ellwart and Bernd Fesel (15mins) ppt

15:45 Kortrijk – Budafabriek - Frans Van Den Bossche ppt (15 mins) ppt

16:00 Bologna - ANTONELLOGHEZZI, Nadia Antonello and Paolo Ghezzi, (15 mins) animation

16:15 Mons – Joelle Kampompole – Deputy

16:30 Launch of the Creative SpIN Smart Guide – Philippe Kern KEA, Lead Expert. (30 mins) ppt

17:00 Interactive Q&A with Creative SpIN Partners inc: Rotterdam, Mons; Kosice, Tallinn and Óbidos – Philippe Kern.

17.15 Close

19.30 Supper – Welcome by Councillor Tahir Ali, Cabinet Member Development, Transport and the Economy

Birmingham Open Media, Dudley Street, B5 4EG – Karen Newman and BOM Fellow Amy Martin

Wednesday 22nd April**Venue:** The Impact Hub, Walker Building, Oxford St, Digbeth, Birmingham, B5 5NY.**10.00 Kosice Film**

Welcome and Introduction to the Day: Denise Barrett, Creative SpIN Programme Manager

10.15 Panel Discussion - 'Responding to societal challenges and delivering public service transformation'

What are the key drivers and opportunities for creative collaboration and innovation?

Panel: Karen Newman – BOM; Jessica Harris - Cultural Commissioning Programme;

Jas Bains - Ashrammoseley; Sarah Homer – BCC; Lara Ratnaraja – Birmingham University

Moderator - Peter Ramsden, URBACT

Q&A

11.30 Break**11.45 Blender Workshops - New cross sector creative collaborations to create solutions to real challenges. Facilitated by Birmingham City University**

The idea is to focus on key ideas and opportunities arising from Creative SpIN.

Run as a Bar Camp 'unconference' – participants can pitch an idea and elect to work in small groups, to consider the next step for spillover policy and actions.

This provides potential to develop new project ideas.

12.45 Networking Lunch**2.15 Blender Workshop 2****3.15 Break**

3.30 Round Up – Valentina Montalto - KEA

3.50 Closing Remarks – Denise Barrett

4.00 Close

Annex II – Creative SpIN Participants

Speakers

Jas Bains, Chief Executive at Ashrammoseley

Jessica Harris, Cultural Commissioning Programme Project Manager, NCVO

Wayne Hemingway, UK Designer Co - Founder of 'Red or Dead'

Karen Newman, Director and Founder at Birmingham Open Media (BOM)

Agnieszka Wojdyr European Commission DG Internal Market, Industry, Entrepreneurship and SMEs

Philippe Kern Lead Expert, Creative SpIN Project

Valentina Montalto Lead Expert's assistant

Imadeep Kaur, Director and Founder at Impact Hub

Birmingham City Council

Sir Albert Bore, Leader of Birmingham City Council

Denise Barrett, Creative SpIN Programme Manager

Ali Tahir, Cabinet Member Development, Transport and the Economy

Amy Martin, Birmingham Open Media (BOM) fellow

Jas Bains, Executive Director at Ashram Moseley Housing association

Janjoost Jullens, ULSG participant / researcher, designer

Val Birchall, Culture and Visitor Economy

Sarah Homer, Service Delivery

Lloyd Broad, Head of European Affairs,

Ujala Hussain, Project Assistant

Humaira Waheed, Project Assistant

Azhar Ugharatdar, Project Assistant

Mohammed Zahir, Head of Business, Development

Sharon Lea, Head of Place Directorate

Creative SpIN partner cities: coordinators

Silvia Poretta, Creative SpIN coordinator at Bologna City Council

Nicola de Palma, Communications officer at Mons City Council

Anika Ellwart, Communication consultant, Essen

Thomas Weiss, Organisation and CCI officer in Essen

Miguel Silvestre, Project Coordinator in Óbidos

David Vieira, Communications officer in Óbidos

Chantal Olfers, Project Coordinator in Rotterdam

Marie Kanarik, LSG Coordinator in Tallinn

Ailan Daniel Mark, Project Coordinator in Tallinn

Marian MATUSÁK, Project Coordinator in Kosice

Frans Van den Bossche, Project Coordinator in Kortrijk

Partner Creative SpIN LSG Members

Nadia Antonello, Artist in Bologna

Paolo Ghezzi, Artist in Bologna and Creative SpIN Junior coordinator

Jan Joost Jullens, Designer in Rotterdam

Bernd Fesel, Consultant at Consultant at European Centre for Creative Economy (ecce)

Celeste Alfonso, Councillor at Obidos City Council

Joëlle Kapompolé, Deputy Mayor at Mons City Council

Richard Rasi, Mayor of Kosice

Birmingham Local Support Group

Jerry Blackett, Chief Executive at Birmingham's Chamber of Commerce
David Coleman, Head of Spinout Companies at University of Birmingham
Steve Harding, Head of Transforming the Region Team at Birmingham City University
Alexa Torlo, Birmingham City University.
Lara Ratnaraja, Freelance consultant at Digital Humanities Hub (Birmingham University)
Lesley Poulton, Head of integrated services at Birmingham City Council
Simon Whitehouse, Consultant in digital technologies
Hugo Russell, Project manager at Innovation Engine
Pat Whyte, Constituency Ward Support officer at Birmingham City Council
Annette Copper, Knowledge transfer manager at Birmingham City University
James Burkmar, Head of Cultural and Creative Economy at Birmingham City Council
Bethan Bishop, Head of Innovation & Industry Engagement, HEFT Innovation

URBACT

Adele Bucella, Finance Manager for URBACT Secretariat
Peter Ramsden, Consultant and URBACT programme expert
Clémentine Gravier, Project and Finance Officer

EU Officials:

Julie Ward, Member of the European Parliament

Universities:

Susannah Goh, Partnerships Development Manager at Birmingham Science City
Alessandro Columbano, Lecturer at Birmingham City University

Arts Organisations:

Sarah Drummond, BBC Digital Academy
Dawn Ashman, Director of Creative Industries at Arts Council England
Nicole McNeilly, Officer Policy and Research at Arts Council England
Indi Kaur, Co-founder of Impact Hub

Other URBACT Networks Cities

Ian Graham, Head of Innovation at York City Council

Euro Cities:

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Maarit Junkkara, Oula City Council

Audrie Van Veen, Advisor at Amsterdam Economic Board

Tereza Chrastova, Coordinator for investments at Brno City Council

Matej Hollan, Deputy Mayor of Social and Cultural Affairs, Brno City Council

Lubica Jeanjean, Project Manager at Innovation Relay Center, Bratislava

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Malgorzata Dabkowska, Project coordinator at City of Warsaw

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Bart Doucet, Cultural Advisor at Ghent City Council

URBACT II

URBACT is a European exchange and learning programme promoting sustainable urban development.

It enables cities to work together to develop solutions to major urban challenges, reaffirming the key role they play in facing increasingly complex societal challenges. It helps them to develop pragmatic solutions that are new and sustainable, and that integrate economic, social and environmental dimensions. It enables cities to share good practices and lessons learned with all professionals involved in urban policy throughout Europe. URBACT is 181 cities, 29 countries, and 5,000 active participants

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