



FINAL REPORT AND LOCAL ACTION PLAN

BOLOGNA



European Union
European Regional Development Fund

Connecting cities
Building successes



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INTRODUCTION

The importance of creativity in innovation processes and in the regeneration of economic and social systems, as well as in the harmonious development of a city, has become a widely accepted concept. Creativity is a crucial intangible asset: it nourishes the knowledge economy providing new inputs, renewing its aesthetic and design approaches and triggering technological innovation.

However, in order to develop, creative processes need fertile environments, technical skills, opportunities and new and old connections, openness and collaboration. This fruitful setting can be created by the co-operation between knowledge and skills coming from different sectors, which generates competitive advantages for the development of new business opportunities. Cross-sector linkages are crucial for the definition of new models for the future. Moreover, this co-operation encourages the creation of a lively and tolerant atmosphere in cities, which are more and more willing to become 'creative cities'.

Spillover effects might be considered the new frontier for creativity propagation. Creativity has an economic impact, direct or indirect, that is difficult to measure with usual methods. For this reason, focusing on the spillover effects of creativity on education, business, social life, can be a way to demonstrate its key role in modern societies and urban ecosystems. In this way, in addition to prove its economic impact, it is possible to find new methods to develop and encourage spillover effects.

1

THE CONTEXT

1.1 LOCAL SITUATION

Bologna is a medium-sized city (375,000 inhabitants) located in Northern Italy. It is the capital of Emilia-Romagna, a region featuring an important industrial tradition (machinery, auto-mobiles, footwear, textile, engineering, chemicals, printing and publishing industries) as well as strong financial, insurance and commercial activities. Emilia-Romagna's economy is characterized by a large number of very dynamic, internationalised and creative SMEs (essentially family companies), usually not involved in offshore activities. In Bologna, manufacturing (27.50%), trade (18%) and construction (8.10%) are the sectors with the highest rates of employment. The city also counts a large number of cooperative organisations (the so called “cooperative economy” is well developed in the entire region).

Bologna is a city without any major emergencies nor problems – it has an excellent cultural offer for a medium-sized city, it is a crucial node of connection between Northern and Southern Italy (Bologna is well connected with Italian and foreign major cities through railways, motorways and the city airport), it provides good quality health care, pre-school educational, social, cultural and sport services and it is actively involved in several international projects.

In sum, Bologna has a lot to offer: a **strong cultural offer** and great expertise in cultural management; **visibility opportunity and international links** thanks to its strategic position, its deep cultural tradition, the presence of very important Fairs, and the presence of the University. Bologna has a very strong creative environment and can offer an important international stage for the Creative SpIN project and its partners. Bologna can also offer a **survey model** to explore creative inputs in companies.

1.2 ECONOMIC AND SOCIAL CHALLENGES

Challenges overview

Bologna is a city of creativity, a place where thousands of students come to study visual arts, music, cinema, drama etc. Bologna attracts so many students thanks to the excellence of its educational institutions and the typical lifestyle of a medium-sized university city, where young people can enjoy a great quality of life and a vibrant cultural, artistic and entertainment scene.

Nevertheless, Bologna never managed to improve this situation: albeit city of training and débuts, Bologna loses a great part of its creative people, who choose to leave Bologna to seek professional upgrade and business opportunities elsewhere. Other cities, such as Milan for fashion and design, welcome in their economic and industrial ecosystems creative people, while in Bologna the creative class remains a touch of colour for the city life and policies, but it is not fully integrated in a clear development strategy.

Bologna decided to participate to the Creative SpIN project to seize upon the opportunity to experiment breaking-silos relationships between the public administration, the university and training institutions, local governments, agencies, and last, but of course not least, private companies working in traditional economic fields, which represent the major challenge.

Despite being still quite wealthy, the traditional economic sectors in Bologna have heavily suffered from the persisting recession in the last years. Creativity can help in re-thinking local economy, developing new processes and products and training new professionals.

Creative sectors are important for the city (especially for art, audiovisual, publishing and creative food industries) because of their ability to offer high quality products. However, these sectors have not reached an industrial dimension and they have not developed any link with the traditional economic sectors. This issue has been identified as a priority in Bologna's Metropolitan Strategic Plan and in the triennial economic development plan of the Emilia-Romagna Region in order to trigger a "Manufacturing Renaissance".

Thanks to Creative SpIN, but also to the regional and local priorities already identified in relevant policy documents, Bologna aims at developing creative skills and competencies in the traditional fields of the economy (especially manufacturing) through actions and initiatives developed with the help of the local University.

Vision

Culture has always been a key point in Bologna's local policy agenda. Today, the city would like to go a step beyond traditional cultural policies and introduce support measures that can enable the economic potential of Culture and Creative Industries (CCIs) to fully develop. Bologna wants to become a major reference point for entrepreneurs in the field of CCIs. Bologna developed actions aimed at fostering creative spillovers and demonstrating how they can help to regenerate the whole economic fabric.

On this regard, Bologna's Metropolitan Strategic Plan ("Piano Strategico Metropolitano"), puts a great focus on cultural and creativity issues. In particular, the idea of a "Manufacturing Renaissance" has been developed. This implies the implementation of initiatives to push the traditional manufacturing sectors towards innovation in order to boost the future economy of the region. According to this view, innovation is not only technology-driven, but it is also linked to new strategies and, thus, creativity. Creative industries and ICT will play a key role in this process.

Bologna's Local Action Plan (LAP) therefore focused on the interaction between the creative sector and the manufacturing sector. The LAP aimed at taking action to foster communication between them and to train individuals who will be a step ahead because of the acquisition of cross-sector skills through processes and projects illustrated below (see annexes).

Therefore, Bologna's Local Action Plan tackles the following main challenges:

- lack of an industrial dimension in the creative sectors;
- few connections between the creative area and the traditional economic sectors;
- creating working opportunities for students in innovation and creativity fields after their studies;
- retaining students after graduation (to face the brain drain to other Italian cities such as Milan, as well as an ageing population).

1.3 LOCAL CREATIVE ASSETS

Bologna features an attractive educational and entertainment offer for university students. Bologna hosts the oldest university of the Western world (the University of Bologna was founded in 1088) and about 80,000 students live in the city. The University of Bologna was the first to establish a degree course in Drama, Art and Music Studies (DAMS). As for music, the G. B. Martini Conservatoire is one of the oldest in Italy and the first state school in this field. Finally, the Academy of Fine Arts is an important centre for teaching and experimentation of design, artistic and visual arts. Bologna also hosts CINECA, the largest Italian computing centre, one of the most important worldwide. With more than 400 employees, it works in the technological transfer sector.

An important asset to strengthen the CCI sector is the project Incrediboll!, acronym for the Bologna's creative innovation.

Since 2010, the project has been supporting the creation and development of CCIs through a public notice. The best projects submitted to the call of proposals are selected and awarded with small grants, spaces loaned under a free use contract, free consulting and promotion services, tailor-made rewards, a front office to assist and redirect, feedback and evaluation.

The Emilia-Romagna Region invested in this project through funding for the development of CCIs in order to foster economic activities and collaborations in the new production clusters working in creativity fields, such as design, music, fashion, software, crafts, etc.

1.4 THE POLICY CONTEXT FOR CCIs

At European level

We live in a phase of transition from the industrial economy to the experience and sharing economy. Technological innovation is no longer sufficient for companies to be competitive. There is a need to experiment new business models and explore other forms of innovation.

Europe, as well as Italy and its cities, needs to find its way in order to remain competitive and overcome the current economic crisis. Effective ways to improve attractiveness, by retaining talents, creating new economic activities and increase employment while ensuring cohesion, have to be explored.

Europe's challenge is to remain competitive and to make use of its creative assets to add value to its products and services. A number of policy documents – in cultural, regional and innovation fields – call on Europe (and particularly on cities and regions) in order to make the most of their cultural resources for socio-economic development, growth and innovation.

Artists, creative professionals and cultural and creative companies have the ability to challenge conventions and stimulate new ideas, which is at the core of creativity and innovative thinking.

The EU 2020 strategy has given a new framework to Europe to boost smart, sustainable and inclusive growth. Europe is invited to find its way to create new and better job opportunities, while respecting present and future generations and improving social cohesion across Europe.

CCIs and their spillover effects on society have the potential to contribute to the EU 2020 strategy, notably by contributing to:

Smart growth - nurtured by CCIs' contribution to innovative jobs, products, services and processes within CCIs and beyond, both in the public and private sector, but also as for local territories' images and attractive potential;

Sustainable growth - facilitated by CCIs' low impact on the environment, but also by their ability to link the past and the future, building on past cultural heritage to create new ideas nurturing the new economy;

Inclusive growth - stemming from CCIs' capacity to regenerate local areas, create a sense of belonging and a shared identity and encourage art and cultural consumptions and processes of co-creation, thus facilitating dialogue between communities and social cohesion.

Some initiatives have been undertaken across Europe to try to better link CCIs with other sectors which do not normally work together. However, efforts should be made to identify the best tools and methods to stimulate spillover effects in the most effective way across Europe.

Creative SpIN aimed at researching, identifying and experimenting tools, actions, processes and activities that can be implemented in order to allow CCIs to contribute more efficiently to the development of new skills and new jobs, as well as increasing cities' attractiveness and social integration.

At national level

Since there the concept of cultural and creative industries is broad and has blurred boundaries, it is difficult to provide a universal definition.

In Italy, the Ministry of the Heritage and Cultural Activities issued a white paper on creativity (MiBAC, "Libro Bianco sulla Creatività", 2009) in which it tried to clarify the meaning of CCIs identifying three categories:

- material culture (e.g. fashion, industrial design, crafts and the food and wine industry);
- the production of content, information and communications (e.g. computer and software, publishing, TV and radio, advertising, films);
- historical and artistic heritage (e.g. music and performing arts, architecture, contemporary art).

At regional and local level

A crucial step towards the acknowledgment of the importance of the CCI sector was taken in 2013 when the Emilia-Romagna Region decided to include cultural and creative industries in its “S3 – Smart Specialisation Strategy” for 2014-2020.

Thanks to the growing awareness about the importance of this sector, the Emilia-Romagna Region has introduced for the first time CCIs in its Smart Specialization Strategies as a priority for the next years, recognizing the importance of non-technological innovation and the potential of a sector that at present consists of more than 77,000 professionals.

At metropolitan and city level

In 2011, Bologna and the other cities and towns in its area agreed upon changing the province into a metropolitan area, via a Metropolitan Strategic Plan (“Piano Strategico Metropolitano”) that could foster smart, sustainable and inclusive development, creating the new institution of the Metropolitan City of Bologna.

Bologna's Metropolitan Strategic Plan includes four working tables (Innovation and development; Environment, urban amenities and mobility; Knowledge, education and culture; Well-being and social cohesion) that have drawn up a list of strategic programmes and signed a covenant for their implementation in order to foster a shared and cohesive local development.

This covenant sets out 15 courses of action and 67 projects.

Each project has an impact on different fields, but some of them are particularly focused on the development of innovation, competence and creative skills. For example, under the line of action called “The renaissance of manufacture: innovation, creativity and talents” a number of projects aim at rebuilding this sector, renewing technical education, funding new talents and enhancing the relationship between manufacture and ICT.

2 CREATIVE SPILLOVER

2.1 THE MAIN CHALLENGES TO TRIGGER CREATIVE SPILLOVERS

Creative spillover concept

Creative spillover is a new concept referring to the ability of Cultural and Creative Industries (CCIs) to indirectly contribute to innovation processes by generating the so called “creative spillovers”.

The culture-based creativity and innovation that CCIs are able to generate is linked to the ability of creative professionals (artists, architects, designers, film makers, advertising executives, musicians, etc.) – who are at the core of people-led sectors such as CCIs – to challenge established conventions and traditional visions. Also, these people are used to work in open, collaborative and flexible environments and they are used to take risks and improvise. These characteristics are very much required in the current economic context.

The ways creative professionals can contribute to innovation vary according to the sector, but often rely on their capacity to:

- (a) generate new ideas;
- (b) identify, retain and manage creative talents;
- (c) invest in creative ideas and take risks.

Cultural and Creative Industries (CCIs): the leading sector of innovation

Businesses and organisations in any sector today need creativity to remain competitive and resorting to CCIs is a means to trigger innovation.

More practically, CCIs can contribute to create:

- innovative products and services (such as the content-driven iPod or iPad);
- open and collaborative work and organisational models;
- marketing and communication strategies to better brand companies, public organisations, or cities and regions;
- innovative public services to foster communication and a trustful relationship with citizens or to increase participation of marginalised groups;
- an environment conducive to innovation that further attracts creative talents, new investors but also visitors (soft location factor);
- new image and attractive places;
- public policy governance and local development through the horizontal integration of culture in other policies related to the economy, environment, urban planning, youth, entrepreneurship, tourism, social integration, etc.;
- the rise of a “creative class” through the setting up of multidisciplinary education programmes or the clustering of companies aimed at making an area attractive for living and work.

“Creative spins” and spillovers: a priority for sustainable development

For this reason, every European city policy should include in its agenda the creation of a breeding ground for CCIs, the construction of bridges between different sectors and the stimulation of “creative spins”, innovation and spillover effects.

Some initiatives have been undertaken across Europe to better link sectors that do not normally work together and that have difficulties at understanding each other. Still, several challenges should be addressed to connect CCIs with other sectors, namely:

- the **lack of a common vocabulary between different sectors** at industrial level and different departments at policy level;
- the **need to mainstream culture and creative industry policies that exist at city level** with other policy initiatives regarding economic and social development (this requires collaboration of different administrative departments not necessarily used to work together);
- the **reticence or difficulty of CCIs to engage with other businesses and commercial interests**, although this is less of an issue for creative industries;
- the **difficulty of getting faculties and high education departments to work together across disciplines** to foster interactions between technology, science, business and art /design.

Efforts still need to be made to identify and test tools and methods to stimulate spillover effects in the most effective way across Europe.

New opportunities should be created for people with different backgrounds, profiles and skills to meet with a view to collaborate and innovate.

Cities are the best places to trigger “creative spins”: they know very well their cultural assets and creative companies established locally, very often micro-enterprises. These are in a unique position to set the right environment to foster interactions, as their size facilitates exchanges and learning. So, they acted as a test-bed to experiment new forms of sustainable economic development through creative spillovers.

2.2 SUMMARY OF THE SPILLOVER EFFECTS

The concept of creative spillover, which include knowledge, product (and service) and network spillovers, is related to the macro-concept of spillover effects. In economics, spillovers effects refer to positive externalities. An externality is “a consequence of an industrial or commercial activity which affects other parties, which are not intentionally involved”.¹

Type of spillover	What	How	Potential benefits for other sector
Knowledge spillover	New ideas, know-how (for instance on processes and collaborative working models) and technologies developed by creative actors providing benefits to other sectors.	Employment of creative professionals in other sectors (labour flows)	<ul style="list-style-type: none"> ● Increased productivity, competitiveness and innovation in other sectors through the development of: <ul style="list-style-type: none"> - new products, services or marketing tools - working environments conducive to creativity and innovation - new organisational models (less hierarchical for instance and more flexible) ● Emerging of new companies (impact on entrepreneurship) ● Improved effectiveness in the public sector/services and governance models (culture integrated horizontally in different public policy fields)
		Tacit knowledge transfer (on product ideas, management of creative talents, culture of innovation, marketing tools, governance models, organisational models etc.) in other sectors via B2B linkages or other informal contacts	
		Creative professionals opening a start-up in another sector	
		Sophisticated demand (from CCIs) triggering new products in other sectors (e.g. new software for animation movies/art works)	
Product (and service) spillover	Creative goods and services providing benefits to other sectors.	Firms in other industries develop of complementary goods (e.g. iPod)	<ul style="list-style-type: none"> ● Increased innovation and productivity or competitiveness in other sectors through the development of complementary or differentiated products or services ● Adoption, retention, increase of sales of new technologies thanks to the attractiveness of content
		Firms in other industries adapt goods and services to develop differentiated products and services (e.g. fashion design applied to other sectors such as airlines, cars, etc.)	
Network spillover	Benefits which firms can obtain by grouping together: <ul style="list-style-type: none"> - Attraction of individuals and creation of a more attractive image (agglomeration spillovers) - Sharing of ideas between firms (cluster spillovers) 	Thriving cultural scene attracts knowledge workers, who can then be employed by other local businesses or bring in foreign investment from companies attracted by the strong local talent pool/ improved image.	<ul style="list-style-type: none"> ● Indirect impact on regional growth through its positive impact on employment, innovation, entrepreneurship, investments and territorial image/attractiveness ● Improved effectiveness in governance models due to the horizontal integration of culture in different policy fields in a way that the contribution of culture to local development can be maximized

Table from KEA European Affairs, “Creative Spin - Creative Spillovers for Innovation, URBACT II Thematic Network - Baseline Study”, October 2012

1. Oxford Dictionaries, www.oxforddictionaries.com

2.3 BOTTLENECKS

Three factors were considered as main obstacles to the development of a local policy on CCIs that could break silos and bring to the future recognition of the importance of spillovers from the sector:

- the **extreme fragmentation of the actors of the metropolitan scene**, developing autonomous projects and initiatives in the fields of culture, creativity, economic development and social innovation;
- the **mutual distrust** between the traditional cultural-artistic sector and the industrial sector;
- the **old-style approach of training programmes**, too sectoral and theoretical.

2.4 OPPORTUNITIES

Some particular assets of Bologna were considered the best opportunities for the development of spillover policies, strategy and actions regarding CCIs, such as: the **presence in the Bologna area of private entrepreneurs and arts patrons** who are particularly keen on developing new cultural-artistic-social projects (they usually act independently, but some of them could be involved in the definition of new actions between CCIs and traditional economy businesses); the necessity for the **cultural-artistic sector to redefine its identity to become self-sustainable** in lack of public funds and, on the other hand, the necessity for the private industrial sector to innovate by testing new processes and products that can be provided by the creative class; the necessity for **institutions to innovate** to become more competitive (e.g. the opening of an industrial design course in Bologna thanks to the collaboration with an industrial partner); the **recognition by the regional government of CCIs as a crucial sector for the future development of the region**.

2.5 OBJECTIVES

The final goal is to support creativity and its central role in city policies. Creativity must be considered as the common thread that permeates each policy and spills-over to nourish all sectors in an integrated strategic view. The Creative SpIN project also aims at raising awareness in the public and private sectors about the potential of creativity and about the importance of the creative sector as innovation driver able to positively affect traditional economic sectors.

3 THE FIRST STEPS...

3.1 LOCAL SUPPORT GROUP

Overview

The members of Bologna's Local Support Group (LSG) mainly work for **local government institutions, private institutions, industries, creative professionals, or training bodies**.

These people were identified to be the most suitable for the LSG because their positions enable them to affect decisions and processes within their institutions in a concrete way and with a board view.

Local Support Group Institutions

During the first period of the project, the LSG was mainly composed of officers working for the Municipality of Bologna and people with key roles working for:

- the **Emilia-Romagna Region**
the **Province of Bologna** (which became the Metropolitan City)
- **ASTER** (Region Development Agency)
- the **University of Bologna**
- the **Academy of Fine Arts of Bologna**

Since the beginning, the LSG aimed at focusing on manufacturing and industrial production and it appeared clear that some representatives of this sector were needed.

People working in the **private Sector** were therefore involved with a view to carry out actions and activities tightly linked to every day work and production processes.

Project Staff

All along the project period, Bologna's project staff, besides being made up of officers of the Municipality of Bologna already included in the Local Support Group, involved employees, associates and interns who gave their personal support for the smooth running of planned activities by providing their skills and competencies.

Work schedule and methodology

LSG members met periodically all along the project. In order to optimise their time and resources, informal meetings, one-to-one or in small groups, were organised.

Nevertheless, a plenary meeting was held before the Transnational Meeting in Bologna.

During the main meetings LSG members defined the test activities, which were coordinated by the project staff.

Local Support Group Members

MUNICIPALITY OF BOLOGNA



GIORGIA BOLDRINI

Managing officer at the Economic Development and City Promotion Department, with special reference to “Bologna Creativa”



SILVIA PORRETTA

Officer at the Economic Development and City Promotion Department, with special reference to Incredibol! - Bologna's Creative Innovation



MAURO FELICORI

Head of the Economic Development and City Promotion Department



LUGI VIRGOLIN

Officer at the Economic Development and City Promotion Department, with special reference to the music network of UNESCO Creative Cities



MANUELA MARSANO

Project manager at the International relations and projects office of the Economic Development and City Promotion Department



MARCO RULLO

Financial Officer at the International relations and projects office of the Economic Development and City Promotion Department

EMILIA-ROMAGNA REGION



MORENA DIAZZI

General Director for Industry, Trade and Tourism and Managing Authority



SILVANO BERTINI

Head of Economic Development, Industrial Research and Technology Innovation Department



FRANCESCA BERGAMINI

Head of the Planning, Evaluation and Regional Interventions Service for the Training and Employment policies of the Directorate General for Culture, Education and Employment



ELENA ROSSI

Officer of the Planning, Evaluation and Regional Interventions Service for the Training and Employment policies of the Directorate General for Culture, Education and Employment

METROPOLITAN CITY OF BOLOGNA (EX PROVINCE)



GIOVANNA TROMBETTI

Head of the Economic Development Department

REGION DEVELOPMENT AGENCY



PAOLO BONARETTI

Director of ASTER and Head of the Scientific Committee of the Metropolitan Strategic Plan of Bologna, with special reference to the Innovation and Development branch



MARTINA LODI

Officer at ASTER

UNIVERSITY OF BOLOGNA



IVANO DIONIGI

Rector of the University of Bologna



ROBERTO NICOLETTI

Vice-rector of the University of Bologna,
with special reference to institutional communication and students engagement



LUCA CIOTTI

Dean of Collegio Superiore Institute,
with special reference to advanced and interdisciplinary education



MARCO GAIANI

Department of Architecture



FABRIZIO IVAN APOLLONIO

Department of Architecture, with special reference to Product Design



GIACOMO MANZOLI

Department of Visual, Performing and Media arts,
with special reference to video and multimedia languages



VERONICA INNOCENTI

Department of Visual, Performing and Media Arts,
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GIOVANNA COSENZA

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LUCIO SPAZIANTE

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ACADEMY OF FINE ARTS OF BOLOGNA



FABIO ALBERTO ROVERSI MONACO

President



ENRICO FORNAROLI

Director



EGIDIO LOMI

Professor with special reference to design



WALTER GUADAGNINI

Professor, expert and art critic,
with special reference in photography language



PIERLUIGI MOLTENI
Professor, with special reference to urban design



ROSSELLA PIERGALLINI
Professor, with special reference to fashion design



FRANCO SAVIGNANO
Professor with special reference to stage design

PRIVATE SECTOR



MASSIMO IOSA GHINI
Architect, designer and founder of the architecture,engineering and design studio Iosa Ghini Associates



MILENA MUSSI
General manager, architecture,engineering and design studio Iosa Ghini Associates



GIANCARLO PIRETTI
Designer and owner of Pro-Cord s.p.a



ILARIA MANGHI
Engineer, MAST Foundation



CLAUDIO DOMENICALI
CEO, Ducati



LUIGI TORLAI
Director of Human Resources, Ducati



GIANLUCA VIGNAROLI
Program Management Director, Ducati

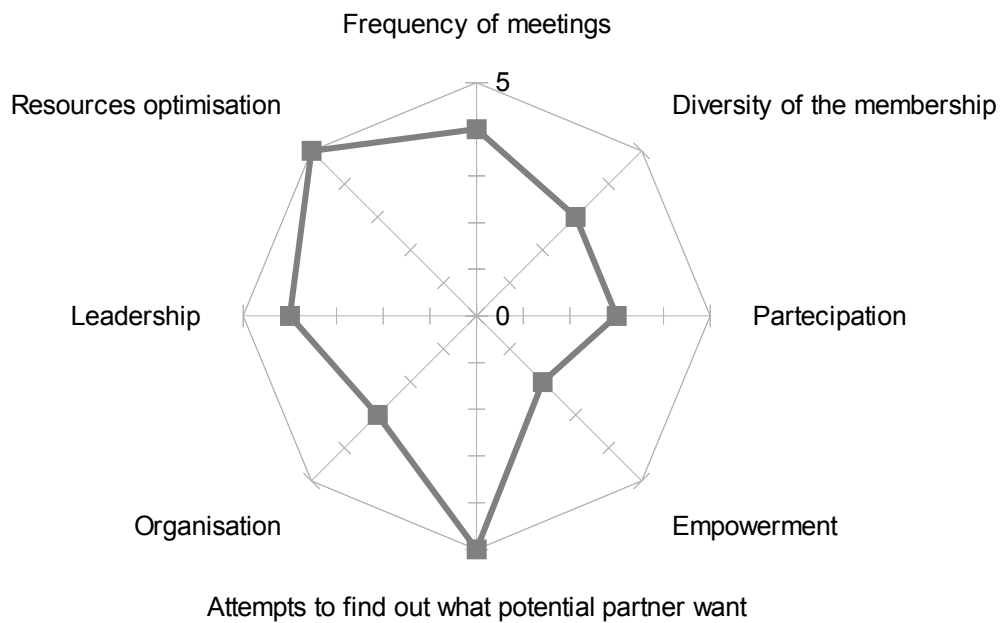


DARIO REA
Technical R&D Director of the Tea Division, IMA Industries



ANNARITA BUONO
Engines Engineering s.r.l.

Self-assessment tool for LSG Performance



Project staff



GRETA ZANETTI

Financial Officer at the International relations and projects office of the Economic Development and City Promotion Department



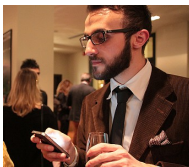
MARA BARBIERI

Officer at the International relations and projects office of the Economic Development and City Promotion Department



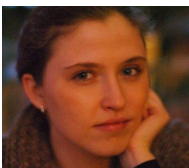
VIRGINIA CAROLFI

Incredibol! external junior expert



MATTEO TURRICCHIA

Incredibol! external junior expert



EKATERINA BASKAKOVA

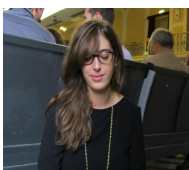
External assistant coordinator

Interns / Tirocini



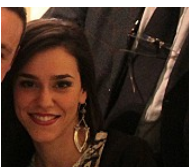
GIULIANA MACCIONE

Organization assistant



CHIARA GANDINI

Organization and communication assistant



ROBERTA APRIGLIANO

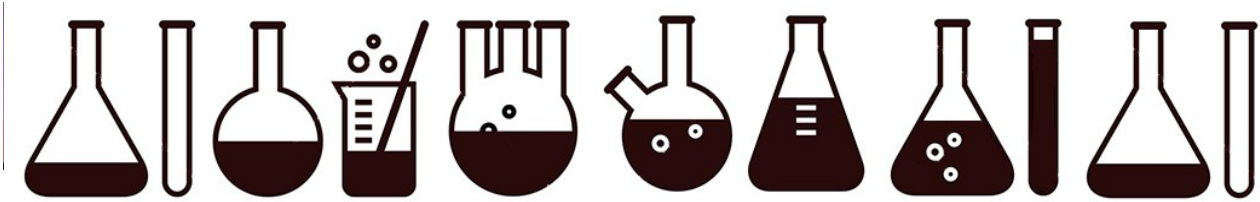
Organization assistant



ELEONORA SARDELLINI

Organization and communication assistant

3.2 STARTING TEST SUBJECTS



Overview

Thanks to the involvement of the project Incredibol! - L'INnovazione CREativa DI BOLogna (Bologna's creative innovation), all the subjects involved in its network as **partners** or as **winners** were directly or indirectly involved in the Creative SpIN project, as primary and secondary stakeholders.

Incredibol!'s network consists of **creative start-ups, local CCIs, public and private consultants, institutions** and **business professionals**.

Since they are all involved in the CCI sector and they regularly collaborate and work with local governments and bodies, they are indeed stakeholders and they were identified as the perfect “laboratory tools and reagents” to test new formats and new processes.

The test activities subjects have been identified with a view to involve all relevant stakeholders and people interested in the potential innovation process. The test subjects work in the following sectors:

- Business (all sectors, including CCIs)
- Culture
- Education
- Policy-making
- Public services/sectors

LABORATORY TOOLS: CONSULTANTS, TRAINING BODIES, PUBLIC AND PRIVATE INSTITUTIONS

The network of professionals and consultants who are Incredibol!'s project partners has been an important test-bed for new formats and activities during the trial period of the Creative SpIN project.

Incredibol!'s partners are professionals working for the development of small and medium enterprises and their activities are often linked to the CCI sector. For these reasons, they are very interesting subjects that were able to give valuable feedback, based on their broad experience built in between different sectors both traditional and non-traditional.

These subjects involved in the network as project partners are as follows:

ACCADEMIA DI BELLE ARTI BOLOGNA

The Academy of Fine Arts of Bologna, also known as 'Accademia Clementina', is a teaching institution of fine arts belonging to tertiary education like universities. The Academy is based in Bologna but one of its departments is in Cesena.

The Academy of Fine Arts of Bologna is regulated by the Ministry of Education, University and research. It offers academic degrees of 1st level (equivalent to a bachelor's degree in arts teaching) and 2nd level (equivalent a master's degree in arts teaching). It is one of the most ancient academies of fine arts and its

foundation dates back to 1710.

In June 2013, the collaboration between the Academy and the Municipality of Bologna, specifically the Incredibol! Project, gave birth to "Co-working@ABABO", a co-working project dedicated to design. It aims at helping young people or organizations take their first steps towards a professional career and giving them the opportunity to develop their own project on an ongoing basis. They are provided with a working space, the New Design Center located inside the Academy, shared among different talents to enhance dialogues and exchanges.

ARCI BOLOGNA

Bologna's subsection of a national autonomous and pluralist association focused on social and cultural promotion.

Arci Bologna is a broad network of different associations and clubhouses sharing values and ideas. The area of Bologna counts almost 120 clubhouses and member associations, which have a long-standing and broad experience in the organization of cultural events. Arci associations are willing to share their expertise, related to legal and administrative aspects as well as strictly cultural matters, with anyone interested in organizing similar activities and events. Arci Bologna supports and offers assistance to those who start non-profit organizations.

ASSOCIAZIONE MADE ARTIS COMMUNICATIO

Association of people and professionals working in the communication sector. It produces event formats and it works with companies from Italy and abroad, setting up projects about communication and organization.

Its goal is to offer cost effective and complete solutions providing the best results in the field of communication in order to increase businesses and projects quality.

ASTER

Consortium company including the Emilia-Romagna regional administration, the universities located in the region, research institutions (CNR and ENEA) and working in collaboration with industrial associations.

ASTER activity is dedicated to the development and coordination of the Emilia-Romagna High Technology Network, which consists of industrial research laboratories and innovation and technology transfer centres organised in 6 Thematic Platforms.

Its purpose is to promote and coordinate actions for the development of a regional production system focused on industrial and strategic research; actions for the transfer of knowledge and technology skills and actions for the development of a network made of companies and research centres.

BAN - BUSINESS ANGELS NETWORK

Regional network of Business Angels, also called "private informal investors", which promotes the culture of private equity investments encouraging meetings between young entrepreneurs having founded a start-up or having a business project and the Business Angels.

CAPITALE CULTURA – BUSINESS ACCELERATOR FOR CULTURAL AND CREATIVE INDUSTRIES

Capitale Cultura ("Culture Capital") is a business accelerator for cultural and creative enterprises structured in two areas: CC Development, which supports cultural institutions and established enterprises in business development and growth; CC Venture Partners, which supports start-ups and newcos at early stages by providing expertise, resources and relationships that can speed up their business development with a focus on business results.

CNA BOLOGNA

CNA is a national association that represents and supports entrepreneurs, craft businesses and SMEs.

CNA Bologna counts 16,500 member businesses working in different sectors, both manufacturers and service providers, as well as several professionals.

CNA has always given special attention to start-ups, providing them with tools and financial support to help them take their first steps in the market.

One of the main activities of CNA Bologna is to support and offer guidance to start a new business: CNA provides informations and consulting services to aspiring entrepreneurs and supports them in the start-up phase.

FARE LAVORO

Fare lavoro (lit. "make work") is an association of entrepreneurs, consultants, professionals and craftsmen or artisans whose aim is to support young people at the beginning of their careers choosing self-employment or starting micro-enterprises or cooperative enterprises, supporting them in their start-up phase.

FONDAZIONE ATER FORMAZIONE

Fondazione Ater Formazione (Ater Training Foundation) implemented activities aimed at training managers, technicians and artists working in the field of entertainment and culture. It organized higher education training programmes (for high-school and university graduates) aimed at helping future professionals to find their first employment, as well as lifelong learning activities aimed at helping established professionals to update their skills or obtain new qualifications.

The foundation ended its training activities in December 2014.

FONDAZIONE CINETECA DI BOLOGNA

The Bologna Film Archive Foundation is a private institution working in the cinema field. It is one of the most important film archives in Europe and its activities also include film preservation and restoration, film and audio-visual products promotion, as well as training, research and publishing in this field.

FONDAZIONE DEL MONTE DI BOLOGNA E RAVENNA

Non-profit foundation that aims at protecting and developing Italian cultural and artistic heritage and that also supports scientific research and the development of local communities.

GRUPPO INGEGNERIA GESTIONALE

Gruppo ingegneria gestionale (Engineering management group) is a company founded by specialist engineers qualified in all areas of engineering with PhDs or MBAs.

HIBO

Hibo was founded in 2010 in Bologna as a traditional web marketing agency but later it became a digital company.

Today it is a cross-media agency that identifies the best opportunities, channels and dynamics to bring brands and products to the media in the most effective way. HIBO works in different sectors and boasts some of the major car companies among its customers.

ISTITUTO ITALIANO IMPRENDITORIALITÀ

The Istituto Italiano Imprenditorialità (Italian institute for entrepreneurship) promotes in Italy a new business model based on high-tech start-ups and inspired by the Silicon Valley, California.

LEGACOOP

Association that provides services, support, advice to cooperatives.

It actively participated in the implementation and development of several European projects aimed at sustaining non-standard workers in the cultural field, supporting businesswomen, building national and European networks in the field of cultural production.

ORDINE DEGLI ARCHITETTI DELLA PROVINCIA DI BOLOGNA

The professional association of architects in the Bologna area is a local section of a national public non-profit institution, monitored by Italian Ministry of Justice and entrusted by the Italian government to discipline and monitor Italian architects activities and professionalism.

It registers and license architects, investigate complaints, disciplines those who violate the law, in terms of professional ethics and standards.

In addition, it has a number of committees and working groups dealing with architecture, urban planning, architecture industry regulations, ethics and sustainability, environment and landscape.

ORDINE DEI DOTTORI COMMERCIALISTI E DEGLI ESPERTI CONTABILI DI BOLOGNA

Bologna's section of the national association of tax consultants and accountants. It is a public non-profit institution, monitored by Italian Ministry of Justice and entrusted by the Italian government to discipline and

monitor Italian tax consultants and accountants activities and professionalism. It registers and license tax consultants and accountants, investigate complaints, disciplines those who violate the law, in terms of professional ethics and standards. In addition, it organizes training activities for its members, according to the national council rules.

PERMICRO SPA

Company specialized in micro-credit working at a national level.

PROGETTI D'IMPRESA – METROPOLITAN CITY OF BOLOGNA

Progetti d'impresa (Enterprise projects) is a front office of the Metropolitan City of Bologna supporting start-ups. It provides advice and consulting services to citizens willing to start a business. Its mission is to support people in the delicate phase of development of an idea, that is to say the one that precedes the actual set up of a company.

PROGETTI PER L'IMPRESA – COMUNE DI BOLOGNA

"Progetti per l'impresa" ("Projects for enterprises") is a project run by the Municipality of Bologna aimed at regenerating some areas of Bologna through the development of specific economic activities. The target areas are those marked by urban decay and disrepair, which risk to be abandoned by any production or business activity.

This project focuses on the implementation of broad measures and services in order to support the creation of new businesses and the growth of already existing businesses: financial support (grants, soft loans), economic and managerial consulting and training, support for participation to trade fairs, services and space rental at preferential prices.

STUDIO CAPIZZI

Consulting firm offering management consultancy services specialised in low-interest financing, financial grants management and business set-up. The company offers tailored assistance and consulting services as for business planning and economic and financial management of business activities.

STUDIO LEGALE PELLEGRINO

Law firm that provides assistance and legal advice in the fields of civil law and intellectual property.

UNIVERSITÀ DI BOLOGNA

The University of Bologna, founded in 1088, is the oldest university in the Western world, located in Bologna, Italy. The University's logo carries the motto *Alma mater studiorum* and the date A.D. 1088.

In 2014, around 86,000 students chose the University of Bologna, making it the most popular university in Italy. Teaching and extra-curricular activities take place in 934,000 sq m of space in the campuses of Bologna, Cesena, Forlì, Ravenna and Rimini.

The University is organized in 33 departments and 11 schools and it offers 209 degree programmes (92 first cycle 3-year programmes, 105 second cycle programmes and 12 single cycle 5-year programmes)

In addition, it counts 11,000 research products on average, 200 patents, more than 330 funded research projects (VII framework programme and other EU programmes), 7 Inter-departmental Centres for Industrial research (CIRI), 6 national technological clusters of the Ministry of Education, University and Research.

URBAN CENTER BOLOGNA

Urban Center Bologna deals with the main policies and projects that are changing Bologna and its metropolitan area. It is the place where citizens, public institutions, associations and representatives of economic and social environments can meet and discuss urban and metropolitan changes.

Urban Center Bologna is managed by a Committee made of the main bodies and institutions involved in the transformation of the city and its hinterland and in the promotion of the "Bologna system".

REAGENTS: CCIs AND LOCAL ASSOCIATIONS

The core elements of Incredibol!'s network are the **winners** of the call for proposals, launched every year. The call for proposals is addressed to professionals and people working in specific areas of interest, identified according to the Italian definition of "cultural and creative industries".

The Department of Economic Development and City Promotion, in agreement with Incredibol!'s partners, in the past four editions, selected the best business projects submitted by associations, start-ups, freelancers and aspiring start-ups.

Incredibol!'s winners, who presented creative projects to be realized, were the main subjects involved in Creative SpIN's test activities. During these activities, the winners grew thanks to the help and support provided by partners who in turn benefited from the collaboration with young talents who are able to bring innovation and creativity into traditional companies or institutions.

In order to fully develop and carry out the test activities, the subjects involved in the trial period were different entities related to the creativity sector coming from Bologna and the Emilia-Romagna region.

Specifically, thanks to the informal and trustworthy relationship built over the years in which Incredibol! offered support and training, the winners of the different editions were often involved as "laboratory reagents" to test new formats and activities.

The winners of Incredibol! calls, i.e. associations, free lancers and start-ups, are as follows:

Lorelei

Sonic interaction design company - loleleiproject.com

Apparati Effimeri

3D architectural mapping - www.apparatieffimeri.com

Smell Produzioni

Creativity, research and productions connected with the sense of smell - www.eng.smellfestival.it

VicoloPagliaCorta

Self-production design and limited series production - www.vicolopagliacorta.it (only in Italian)

Otago Cultural Services & Agency

Publishing agency - www.otago.it

Saisei (ex Esercizidistile)

Laboratory to re-use and old textiles to create bags and accessories - www.saisei.eu

Rosencrantz & Guildenstern

Innovative education bringing cinema and theatre together - www.cinemapotenziale.it (only in Italian)

Volume Libero - Libero Volume

A project around the idea of cultural containers - ladispensacreativa.wordpress.com (only in Italian)

Chiavi d'Ascolto

A traditional music school with a new management and promotional approach - scuola.chiavidascalto.org (only in Italian)

Les Libellules

Children dressing atelier - www.leslibellules.it (in Italian and Japanese)

Bottega Finzioni

School teaching literature, cinema, tv - www.bottegafinzioni.it (only in Italian)

Ren Studio

Editorial services for comics - www.renstudio.it (only in Italian)

Ciclostile Architettura

Architectural firm - www.ciclostilearchitettura.me

Comuni-chiamo

Web platform for citizen response to public administrations - www.comuni-chiamo.com (only in Italian)

Italica Edizioni

Niche publisher - www.italicaedizioni.it (only in Italian)

Anonima impressori (ex Laboratorio di arti grafiche classiche e contemporanee)

Graphics with traditional and contemporary techniques - www.anonimaimpressori.it (only in Italian)

Manoteca

Furniture design and self-production with recycled materials - www.manoteca.com

Sfera cubica

Music agency - www.sferacubica.it (only in Italian)

Mhox Design (ex Edgelab S)

Generative design studio - www.mhoxdesign.com

Tesla Consulting

Software and assistance for Computer Forensics, Incident Response, IT Security and Cyber Intelligence - www.teslaconsulting.it (only in Italian)

Seiperdue

Audiovisual production - www.seiperdue.org (only in Italian)

Youtool – design out of the box

Web platform for design, communication and graphics - www.youtool.it

Wunderkammer

Centre for cultural production and co-working in Ferrara - consorziowunderkammer.org (only in Italian)

Clara Giadina (ex D-hand_design a mano)

Self-production design - www.claragiadina.com

Elecktrochic – Art you wear

Innovative jewellery design with electric material - www.elecktrochic.com

GINGER: Gestione Idee Nuove e Geniali in Emilia Romagna

Web platform for crowd-funding also offering consulting services - www.ideaginger.it (only in Italian)

Minimess.tv, mini tv for smart kids

Educational WebTV for children - www.minimess.tv

Indici Opponibili (ex Millewatt studio)

Audiovisual production - www.indiciopponibili.com (only in Italian)

proget-art

Architecture for funeral monuments

MAKEinBO

Association managing the FabLabBologna – maker-space to design, build, develop and repair any kind of object - www.fablabbologna.blogspot.it (only in Italian)

Raw Magna

Association carrying out the project Postrivoro – gastronomy and high-quality food events - www.postrivoro.it (only in Italian)

Kilowatt

Social innovation factory and co-working space - www.kilowatt.bo.it

Crudo

Association that manages Fruit exhibition – a self-publishing festival - www.fruitexhibition.com

Inuit

Association having a self publishing book-store and organizing events - inuit-igloo.tumblr.com

DCUP

Developers of NEXT – a semantic RSS feed tool - www.dcup srl.it

SETUP ART FAIR

Contemporary art fair - www.setupcontemporaryart.com (only in Italian)

BO Film

Film production and distribution company - www.bofilm.it

Harrier

Innovative furniture design studio - www.harrierdesign.it

G-com

A cross-media content production company - www.g-com.it

Studio Azue

Consulting and design firm whose members are architects, engineers and sociologists - www.studioazue.eu

Night Created Design

Design of iron-made and wood furniture and objects - www.nightcreateddesign.it

Diletta Pignedoli

Creator of “Museo reloaded” – 3D solutions and workshops for museums - www.museumreloaded.it (only in Italian)

64-66

Developers of SGAM, an home-delivery food website - www.sgnam.it

Wonderingstars

Cultural association with a project called “Aroundmorandi: still nature with bread and lemon” inspired to the painter Giorgio Morandi - www.wonderingstars.it

Meme Exchange

Association for experiments of urban re-use for urban development - memexchangeinfo.wix.com (only in Italian)

3D-Lab

Association with a project called Tech@Museum – Creation of 3D digital patterns for museums - www.3d-archeolab.it (only in Italian)

Kinodromo

Association promoting local independent cinema through HUB KINODROMO - www.kinodromo.org (only in Italian)

Orchestra Senza Spine

Under 35 Youth Orchestra and association to promote classical music and new media - www.senzaspine.com (only in Italian)

Le quattro mani

Local association organizing labs and workshops for the enhancement of hamlets and castles - lequattromani.tumblr.com (only in Italian)

Salvaiciclisti Bologna

Network promoting cycling - salvaiciclisti.bologna.it (only in Italian)

Panem et Circenses

Research project on art and food concept - panem-et-circenses.me

Arcade Brand

Streetware - www.arcadebrand.com

DestinyBit

Videogame developer - destinybit.com

Antonello Ghezzi

Duo of contemporary artists - www.antonelloghezzi.com

MentorFM

Custom Web Radio Station - mentor.fm

AUDIOZONE STUDIOS

Development and production of audio file folders - soundcloud.com/audiozonesamples

T°RED

Research applied to design - www.tred.me

ZOO

Multifunctional space for children and adults focused on design and illustrations - www.facebook.com/likeazoo (only in Italian)

Graphic News

Graphic journalism and graphic facilitation - graphic-news.com

FIORE

Old fashioned mobile flower shop - www.silviabonzio.it (only in Italian)

CUBEVENT

Platform for bottom-up music events - www.cubevent.com (only in Italian)

All The Fruits

Multi-disciplinary creative studio focusing on graphics applied to interiors, architecture, furniture, surfaces and fashion - www.allthefruits.com

Bancali

Recycling of used materials

EffettoLeva

Consulting and design services - www.facebook.com/effettoleva (only in Italian)

ReH2Ome

Project about domestic water management, re-use and increase in energy performance

Ri///flux

Research about the relationship between music and sound and design of artistic installations

Wonderactive

Design of media and interactive installations to be applied in communication, promotion and sale sectors

3.3 TEST ACTIVITIES AND TRIAL PERIOD



Overview

During the Creative SpIN project new activities, events and projects were designed and realized in order to test new methods or formats.

Creative SpIN project focused on 3 main aspects:

PROCESSES

PEOPLE/SKILLS

PROJECTS

These activities tested new formats providing data, feedbacks and experiences in order to add concrete elements to the work of the Local Support Group towards the identification of shared and sustainable courses of action.

Main themes and process

Creative SpIN aimed at identifying and testing tools and methods to better connect CCIs with other sectors of the economy in order to stimulate indirect effects (“creative spillovers”) and contribute to innovation. Research has been carried out on this topic, but there is still little evidence proving CCIs’ contribution to innovation and few practical efforts trying to build bridges between creative companies and other sectors.

At the beginning of the Development Phase the work plan of the project was focused on three main sub-themes:

- FINANCE, on the ground that better access to finance would enable the development of the CCI sector and create a more attractive ground for cross-sector interactions.
- HIGHER EDUCATION, based on the need to better connect universities (an important pool of creative talents) with the business world and foster cross-sector collaboration.
- CREATIVE AGENTS, in order to identify beneficial complementarities between people with very different mindsets, which is a challenge, and connect them via specialised mediators (“creative agents”).

Instead of focusing on these three sub-themes, partners (during the Development Phase) preferred to establish a three-stage process with a view to come up with concrete knowledge and projects on creative spillovers and methods to stimulate them. This process focuses on:

PROCESSES

From the partners’ discussion, it clearly emerged that, although some partners had already tried to work across sectors, there was a great need to define which tools and methods really work both in businesses and public organisations.

Partners aimed at identifying and practically testing such methods – such as Dragon Den’s competition in a reverse form, a World Café with people from different fields and others – in order to identify what works best. Partners decided to concretely identify and test processes by organising/implementing activities with innovative formats at local level and transnational level.

The key questions to answer were:

- What are the best tools and methods to stimulate spillovers?

- Is a strong CCI sector a necessary condition to generate spillovers?
- How can spillovers/measures to encourage spillovers be sustainable?

PEOPLE / SKILLS

Cities also identified education/learning contexts as a specific field to be explored. The interest specifically lay in encouraging schools, universities but also vocational institutes to shape polymaths (the future “Leonardo Da Vinci”). Some partners also wanted to train creative people in order for them to be more “business equipped” so that they can better understand and dialogue with businessmen and companies and figure out how to share their competencies and skills with them. Learning contexts were considered to come before any sector as a way to stimulate creativity to be applied in any working or life context. The knowledge economy is very much led by peoples talent and intellectual capital. Partners therefore agreed to treat education as a separate stage of the project entirely focused on the identifying and testing processes in different learning contexts.

The key questions to answer were:

- Which actions and tools can help stimulate creativity in different learning contexts and shape the future “polymaths”?
- Where and how can managers and employees “learn” about how to become more creative?
- How can creative people better dialogue with the business world?
- How to make them more “business equipped”?

PROJECTS

Partners tested the effectiveness of the tools and methods identified and came up with concrete projects which could clearly show the effects of CCIs on other sectors. Also, cities expressed the need to exploit this project in a way that can be relevant for sectors of their interest. Partners identified the following sectors where spillovers were be concretely tested:

- Manufacturing (including food)
- Healthcare
- Tourism
- Information and communication technology (ICT) and research and development (R&D)
- Urban development (including green energy, climate change and ports)
- Education services

The key questions to answer were:

- Do the best tools, methods and processes identified work for the different sectors? Or is there a need for targeted tools?
- Which are the sectors more suitable to benefit from/absorb creative spillovers?

Method

Bearing in mind that the final objective was to find formats, methods and processes potentially scalable at local and transnational level, Bologna has worked on these main themes trying to connect different topics or fields (cross-sector activities).

In order to make these activities concrete, obtain meaningful feedback and integrate the Creative SpIN project into Bologna’s everyday life, an effort has been made to seize the opportunities offered by local events, projects or interesting activities already in place.

Approach

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

Experimentation

Possible methods and formats used in local and transnational actions were identified by the partners (World Cafés, Hack Days, etc.).

However, partners had the freedom to identify, test and experiment new formats (this is all about creativity and of making use of local experiences and knowledge).

Cross-learning

The main project’s idea is to learn about how processes involving creative professionals and CCIs can generate innovation. Inspiration can be found in other sectors’ processes aimed for instance at taking

investment decision or in embarking on R&D. Those processes were tested with the involvement of disruptive thinking and cross-disciplinary interactions. Inspirations came from games and shows (Dragon Den in reverse for instance – not entrepreneurs but creative people pitching their ideas).

Sustainability

The project found tools and methods which can be used far beyond the project. Local and transnational actions addressed the conditions needed in order to ensure the sustainability of spillovers and spillover actions, beyond public support and after the end of the Creative SpIN project (stakeholders' motivation and needs, financial resources, etc.).

Expectations

Creative SpIN ultimate purpose is to break silos across disciplines, to trigger creativity in businesses and organisations by encouraging people as artists, creative professionals (in advertising, design, architecture) cultural institutions and industries to engage with other sectors to share their competencies and skills (to make engineers more creative and artists more business “equipped” for instance, or to value imagination and intuition in investment decisions) and to develop a new language that facilitate understanding across disciplines and sectors not used to work together.

LIST OF TEST ACTIVITIES

- 1) Participation to the Creative Capital Conference
- 2) Participation to EXPOPIXEL
- 3) Local visit to cultural clusters both in Bologna and in the whole Emilia-Romagna region
- 4) #4 hands-on workshops in collaboration with private consultants
- 5) Wworkers Camp
- 6) Participation to MED KED Final Conference
- 7) Announcement of the winners of the third edition of Incredibol! project
- 8) Workshops and seminars for Incredibol! winners
- 9) Co-working@ABABO project
- 10) CreaBO course
- 11) Creativity at work speed date meeting
- 12) Makers in the creative city workshop
- 13) EUROCITIES Culture Forum in Gdansk
- 14) Workshop and Mock Dragons' Den Competition with the participants of “Che Mediterraneo sia! Equità e prospettiva di genere nel mondo del lavoro” (Across The Mediterranean Sea: gender equality in the labour market)
- 15) BarCamp – City Branding Bologna
- 16) Univercity
- 17) General meeting of the Local Support Group
- 18) “The publishing sector and the creative spillover” workshop within the Children's Book Fair
- 19) Clorofilla – Interactive installation
- 20) “Breaking the silos” Collegio Superiore Model
- 21) Ri//flux preview
- 22) Lunar Dinner
- 23) Conference on Creative Spillover for a local development
- 24) Bologna-Portland
- 25) Launch of the “Creative SpIN Award”
- 26) All The Fruits and Postrivoro
- 27) Little by Little - Youtool at Bologna Water Design 2014
- 28) Design thinking session
- 29) Decision process for the selection of the winners of the fourth edition of Incredibol! project

See Annex I for detailed activity reports

3.4 WORKING METHODOLOGY TOWARDS THE LAP

Overview

After the involvement of the first Local Support Group – mainly made up of members from local governments and training institutions – and the first test activities, other subjects, mostly working in the private sector, were actively involved to enrich the Local Support Group and write the Local Action Plan (LAP).

The LSP took the project main documents, the Baseline Study and the first drafts of the local Roadmap, as starting points and then looked for evidence and data to support its work towards the planning of test activities and the LAP writing.

In order to do so, the pathway and the tools recommended by URBACT experts were used:

- Problem identification
- Identifying stakeholders
- Data and evidence
- Results
- Ideas
- Drawing up of actions
- Identification of resources
- Control
- Consultation
- Launch and re-start

Starting points: effects/causes and results/actions

In order to open a discussion, the starting points (causes, effects, actions and results) were taken from the documents produced during the first phase of the project (Submitted Version of the Application Form, pp. 8, 16, etc.; Baseline Study, pp. 14-15, etc.).

Besides, new details, indications, insights, or groups definitions were added during the trial period.

Some points, activities and actions were identified during the work of the Local Support Group and they were added to those drawn up during the first phase.

Online survey

In order to facilitate the analysis of problems, challenges, objectives and possible actions and activities to implement, all the members of the Local Support Group answered to 4 online surveys.

The survey led to the launch of many ideas and presented several possible activities to be carried out in line with the general actions that all LSG members found as fundamental in order to sustain and improve the dialogue between the traditional sectors, but especially in order to foster the development and growth of the creative sector, identified as the weak link in the system because of its fragility.

Individual interviews

In order to meet the needs of every member of the Local Support Group and to avoid burdening the professionals involved, who worked voluntary, the project staff decided to organize informal and individual meetings.

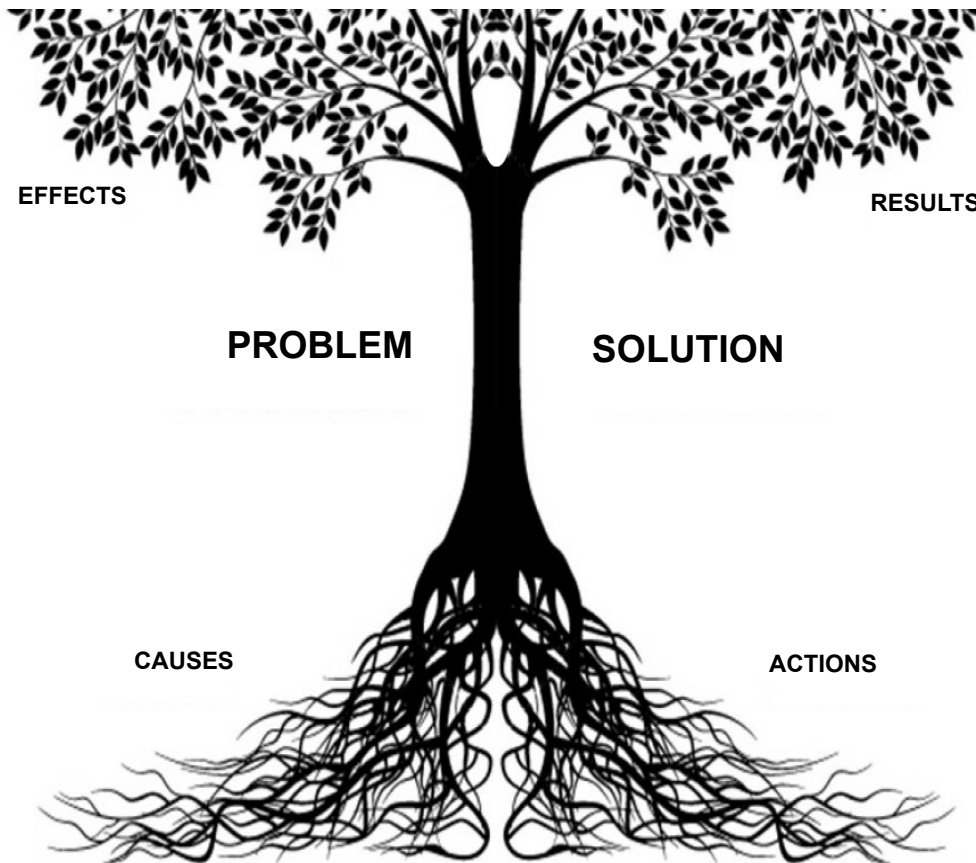
This open approach allowed the LSG members to feel free to interact through different channels and present their own ideas, suggestions, comments and opinions.

The project staff together with some LSG members also individually interviewed people working in companies, above all private companies, in order to facilitate the identification of problems and issues related to the company's everyday life.

This has also facilitated the identification of resources and activities to implement or use during the project.

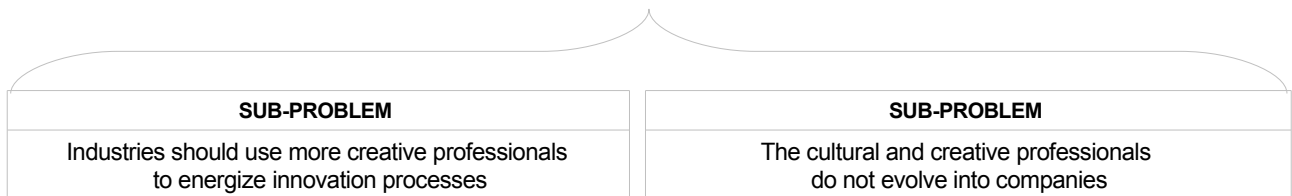
3.5 PROBLEM TREE GRAPHIC

THE TREE LOGIC

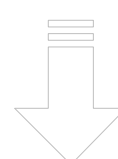


CORE PROBLEM

How can the cultural and creative sectors be better connected to traditional economic sectors in order to stimulate creative spillovers and positive spillover effects?



PROBLEM ROLLOVER



SUB-SOLUTION

Stimulate the dialogue between manufacturing and creative professionals

SUB-SOLUTION

Support cultural and creative professionals to become sustainable enterprises

MAIN EXPECTED RESULT

Increase in spillover effects through non-technological innovation introduced in traditional economic sectors and in the cultural and creative industries as drivers of economical recovery, social cohesion and city attraction

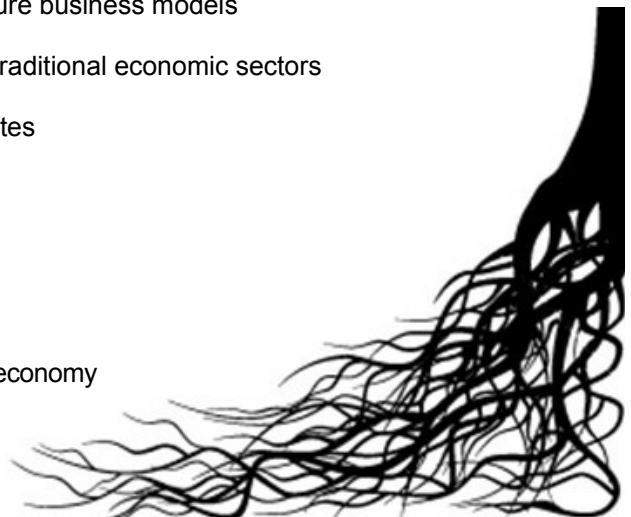
SOLUTION

Development of pilot projects and initiatives to raise awareness about the topic and test the effectiveness of spillovers

CHALLENGES

Causes of the problem

1. Lack of cross-sector university programmes
2. Unemployment and economic crisis
3. Difficulty in accessing support services for entrepreneurship
4. No specific industrial policies or tools to support CCIs
5. Lack of a strong cultural policy to make local CCIs more sustainable
6. Lack of support for tomorrow's entrepreneurs and future business models
7. Few connections between the creative area and the traditional economic sectors
8. Difficulty in receiving funding or favourable interest rates
9. Little awareness of the importance of the CCI sector
10. Fear of business risk
11. Lack of entrepreneurial training
12. Poor evaluation of the benefits of CCIs on the general economy
13. Lack of long-term vision
14. Complex bureaucracy



Effects to fight

1. Brain drain to other Italian cities or abroad
2. Unexploited tourism
3. Lack of attractiveness for talents and investors
4. Low development of entrepreneurship
5. High unemployment rate of creative talents and lack of working opportunities for students in innovation and creativity fields
6. Lack of an industrial dimension in the creative sectors
7. Difficult change in attitude
8. Lack of entrepreneurial opportunities for recently graduated students
9. Lack of individual and cross-sector skills to start a new enterprise
10. Lack of innovative solutions
11. The university research, studies and start-ups do not have enough opportunities for growth and development

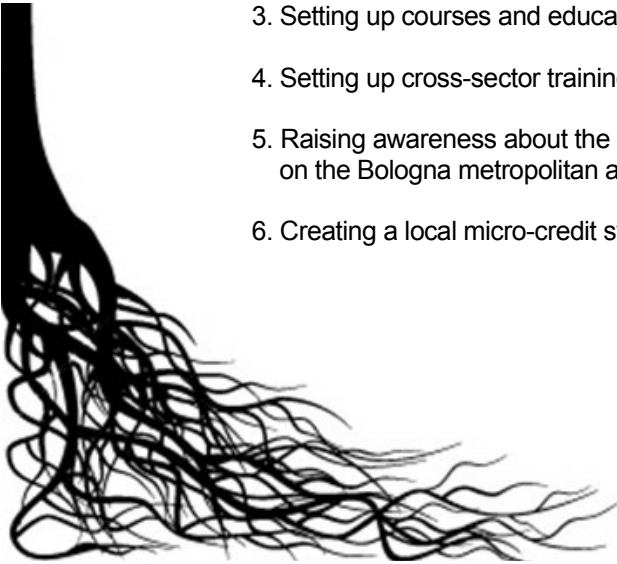


Expected Results

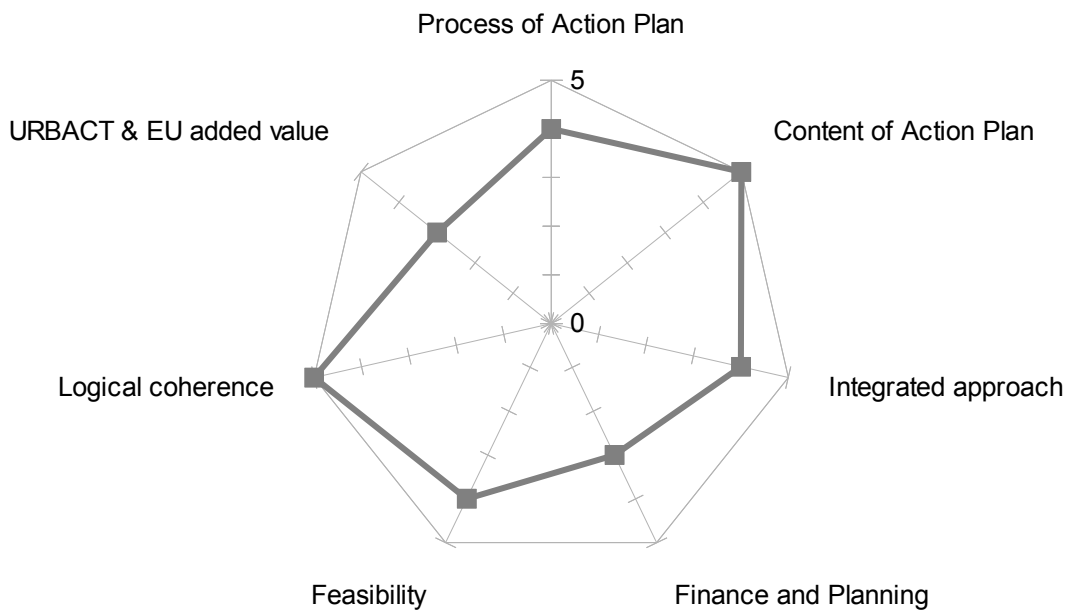
1. Retaining talents (attracted by larger cities)
2. Making the city more attractive
3. Developing new economic activities and entrepreneurship, in particular among young people
4. Demonstrating how creative spillovers can help to regenerate the whole economic fabric
5. Raising awareness on the dimension, impact and importance of the CCI sector
6. Encouraging investments and growth

Actions

1. Creating physical places where creative professionals are 'incubated' in order to become businesses or develop social innovation and new processes to share tools and skills
2. Promoting artistic and creative interventions in companies or in public spaces
3. Setting up courses and educational programmes to promote entrepreneurship
4. Setting up cross-sector training courses to develop creativity and innovation
5. Raising awareness about the importance of CCIs through studies, focuses and insights on the Bologna metropolitan area concerning CCIs
6. Creating a local micro-credit system for CCIs



Self-assessment tool for the Local Action Plan



4

... AND THE WAY FORWARD

4.1 ACTIONS

Priority Actions

The different actions that emerged during the analysis of the tree of the problems have been rationalized in courses of action based on their priority and feasibility of implementation and monitoring.

The Local Support Group agreed on implementing actions that should boost the effects of knowledge, product and network (cluster and agglomeration) spillovers.

The activities are aimed to strengthen the positive effects related to macro-actions such as:

1. Creating physical places where creative professionals are 'incubated' in order to become businesses or develop social innovation and new processes to share tools and skills
2. Promoting artistic and creative interventions in companies or in public spaces
3. Setting up courses and educational programs to promote entrepreneurship
4. Setting up cross-sector training courses to develop creativity and innovation
5. Raising awareness about the importance of CCIs through studies, focuses and insights on the Bologna metropolitan area concerning CCIs
6. Creating a local micro-credit system for CCIs

On the background of these activities, two topics are a sort of common threads that must always be taken into account: the need to strengthen actual support measures for start-ups in the CCI sector (in particular the IncrediBo! project) and to create a new class of 'creative agents' able to act as 'translators', intermediaries between creative talents and professionals from other sectors. This second thread will require new approaches in education, business and governance models, and will be considered as a long-term objective.

4.2 ACTIVITIES

Activities in detail

For each line of action defined by the Local Support Group, some possible activities were planned in detail. These activities will be implemented to achieve the defined goals, even though more activities will be needed.

These activities are a basis for a shared and integrated planning of further supporting or new activities.

In each activity report a brief **description** is given, as well as the expected **results**, the **leader** and the **partners**, the **schedule**, used **resources** (financial resources, personnel and expertise, as well tools), **connections with other actions and activities**, **sources and data** to be analysed for long-term outputs and any possible European funding.

See Appendix II for further details.

5 CONCLUSION

5.1 SUPPORT INNOVATION

By now it is widely known that the adoption of new models, processes or points of view in traditional contexts lead to positive changes. But what are the best ways and tools to support innovation and foster the dialogue between two worlds that seem not willing to interact with each other?

Reaping the benefits of these years of work, we are now able to draw up some general recommendations that may help to foster creative inputs and positive effects through creative spillovers.

5.2 RECOMMENDATIONS TO SUPPORT INNOVATION VIA CREATIVE SPILLOVERS

Creating a breeding ground

Every plant needs a fertile environment for its growth. In the same way, creativity and the stimulation of new ideas, innovation and development need a breeding ground.

For this reason, it is necessary to **mobilise not only public institutions and businesses, but also citizens, customers and users** in order to create a **comprehensive and integrated ecosystem** that can be self-sufficient.

However, in order to do this, in addition to encouraging change, it is also necessary to simplify bureaucratic processes, which at present, at least in Italy, seem to be a major obstacle to change for entrepreneurs and creative professionals.

Building bridges

The mutual mistrust between professionals working in traditional sectors and creative professionals was identified as one of the main obstacles for the creation of a fruitful dialogue and the major restraint to the exchange of experiences and ideas. It is often the case that different sectors use different vocabularies, which are not based on the same premises and therefore convey different meanings.

It is therefore necessary to **create a common vocabulary** that may help mutual understanding and bring the two sectors on the same page allowing communication without tensions nor misunderstandings.

Triggering exchanges between sectors and clusters is the most simple and efficient way to foster the creation of new services and products.

The combination of two different points of view can clearly create a more complete and effective vision to solve complex problems or to create absolutely innovative ideas.

To foster this encounter and make it as easy and smooth as possible, it is advisable to rely on experts who know both traditional and creative sectors.

However, such professionals and experts, who might be defined as "creative agents", are hard to find, because their skills are very specific.

These professionals should be trained, their lifelong learning should be encouraged and it would be

advisable for them to work for non-partisan organizations, such as local bodies or public non-profit institutions.

Providing tangible evidence and keeping the interest alive

'Creativity' and 'innovation' are very broad terms that are often perceived as totally abstract, which do not appeal traditional economic sectors.

For this reason, it is fundamental to **provide businesses and institutions with tangible data, examples and concrete evidence** of the positive impact creativity and innovation can have on processes, products or services for companies, as well as for complex organizations or public bodies.

However, the real value and impact of creativity, art and innovation in creative contexts can be measured mostly by **qualitative data**, while **quantitative data** have a marginal role.

Unfortunately, quantitative data are easy to read and understand for anyone, while qualitative data are certainly less easy to analyse and therefore make less of an impression.

Thus, there is the need to create new and common **"indexes"** to make this type of evidence intuitive and easy to understand and clearly show the extremely positive impact creativity and innovation have.

Last but not least, events, meetings or moments of discussion should be often organized to keep the interest on this topic alive and create opportunities to exchange experiences and opinions.

Providing useful and efficient tools

Due to the economic crisis we are currently facing, resistance to change is a major problem in all sectors. The common element seems to be the lack of economic security or initial capital.

The **creation of a micro-credit system** is an option that should be encouraged in order to help struggling companies to take small steps forward or to make creative professionals self-sustainable.

In addition, a support system, both at economic and social level, mainly addressed to freelancers or non-standard workers.

ANNEXES

ANNEX I - TEST ACTIVITIES

ANNEX II - ACTIONS AND ACTIVITIES

ANNEX III - COMMUNICATION AND DISSEMINATION ACTIVITIES

ANNEX III - STUDY VISITS IN BOLOGNA