THE SMART GUIDE TO CREATIVE SPILL-OVERS

REGENERATION
EXPERIENCE
CREATIVITY
ATTRACTIVENESS
MANUFACTURING
INNOVATION
BRAND

ART
DESIGN
FASHION
CULTURE
CREATIVE INDUSTRIES

TO ASSIST CITIES IMPLEMENTING CREATIVE SPILL-OVERS

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1. FOREWORD

Creativity comes from the combination of ability and environment. It relates to the capacity of people to think with imagination and challenge the existing. This aptitude is characterised by unpredictability, divergent thinking combining cognitive elements with the expression of human senses and emotions. In combination, both context and place are important elements in the emergence of creativity. As a result cities provide an ideal environment conducive to the expression of creative abilities. They provide the "container" of creative expression.

Without creativity there would not be music, poetry, paintings, literature and all activities associated with art, culture and creative industries (CCIs). Creativity contributes to the making of culture. In turn culture, art and creative talents are a powerful source of creativity and innovation. Culture-based creativity is creativity that finds its source in art, culture and creative industries. This form of creativity is essential in modern economies driven by differentiation, meanings, ethical or aesthetic values beyond products' functionalities.

The Smart Guide (the Guide) considers new ways to look at art and culture to explore the contribution of the latter to economic and social changes. It expresses the idea that art and culture are essential resources for innovation. These resources can be mined everywhere. The more they are localised, the more valuable they are as the expression of (much in demand) singularities.

Cities are the ideal places to foster creative interactions and enable the experimentation that drives innovation. The guide is clearly a practical manifesto for a wider usage of art, culture and creative industries in economic and social development.

**Philippe Kern,
Lead Expert URBACT[2]**

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1. From KEA European Affairs (2009). The Impact of Culture on Creativity - study prepared for the European Commission.
2. Philippe Kern is founder and managing director of KEA European Affairs, www.keanet.eu

2. INTRODUCTION

This Smart Guide is about empowering cities as brokers of interdisciplinary activities involving art, culture and creative industries. Its objective is to **provide cities with simple guidelines** to support and **maximise the innovation potential of culture and creative industries (CCIs).**

The Guide is intended to help city authorities to:

• Clarify the concept of creative spill-overs.
• Show how creative spill-overs contribute to innovation.
• Highlight the role of cities in generating innovation.
• Consider assets and tools for local creative spill-over strategies.
• Provide a step-by-step guide to implement creative spill-overs.

The preparation of this Guide is not only the result of **Creative SpIN[3]**, a three-year URBACT project gathering nine cities in Europe, but also of the expertise of KEA in managing a wide range of European creative spill-over projects.
Creative spill-over is the consideration of means to stimulate partnerships and spill-overs between CCIs and other sectors of the economy. It is about encouraging CCIs' contribution as a creative sector to innovation and considers policy tools that can support this objective. This process is inherent to innovation policies developed by local authorities to help make local industries more competitive and territories more attractive.

Therefore this Guide aims to assist cities in the development of an ecosystem enabling the mobilisation of the numerous local cultural and creative resources (heritage, institutions, artists, creative industries) with a view to encourage cross innovation for economic and social modernisation.

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3. Led by Birmingham City Council, Creative SpIn gathers Rotterdam City Council, Mons City Council, Bologna City Council, Essen City Council, Kortrijk City Council, Tallinn Creative Hub, Košice 2013 European Capital of Culture and Óbidos City Council, with the objective to define and test tools and methods to connect culture and creative industries (CCIs) with other sectors of the economy to stimulate creative spillovers and contribute to innovation. http://urbact.eu/creative-spin; http://www.keanet.eu/fr/keablog/
4. Such as KiiCS (www.kiics.eu), an FP7 project aimed at developing and testing original processes, methods and tools to "incubate" arts, science and technology for innovation (outcomes and final recommendations by KEA can be found at http://www.kiics.eu/en/Videos-Publications/Newsletters/KIICS-Newsletter-8/); Creative Clash (http://www.creativeclash.eu/), an European policy grouping supported by the Culture programme and aimed to promote cooperation and links between the arts and private and public organisations; see: http://www.keanet.eu/artistic-interventions-in-organisations-an-alternative-to-stimulate-innovation/)

3. KEY CONCEPTS

"The cultural and creative industries are important drivers of economic and social innovation in other sectors" European Commission in "An Integrated Industrial Policy for the Globalisation Era - Putting Competitiveness and Sustainability at Centre Stage" (2011)

3.1. INNOVATION

Whilst in the XXth century innovation was mainly called upon to improve productivity, today innovation is of paramount importance both to improve productivity and to help companies differentiate from their competitors.
Innovation is fostered by connected networks, collaboration, knowledge exchange, learning and spill-over benefits nurtured by the development of new connections across sectors and disciplines.
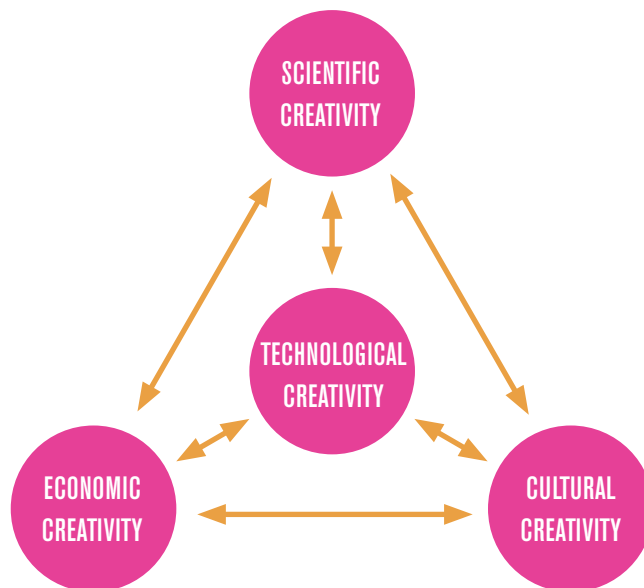

Figure 1 - Creativity is a multidisciplinary process - Source: KEA (2009)

3.2. CULTURE-BASED CREATIVITY AND INNOVATION

"I think that artists and engineers are alike: both of them have the desire to express themselves. Incredible artists such as Leonardo da Vinci or Michelangelo were also great scientists".
Steve Jobs, Apple.

Culture-based creativity is creativity that comes from artists, creative professionals and the cultural and creative industries. It is linked to the ability of people, notably artists and creative professionals, to think imaginatively or metaphorically, to challenge the conventional and to call on the symbolic and affective to communicate. Culture-based creativity is the capacity to break the natural order, the usual way of thinking and to allow the de-

velopment of a new vision, an idea or a product. The nature of culture-based creativity is closely linked to the nature of artistic contribution as expressed in art or cultural productions.
The spontaneous, intuitive, singular and human nature of cultural creation is enriching.
A business needs more than an efficient manufacturing process, cost-control and a good technological base to remain competitive.
It also requires a strong brand, motivated staff and a management that respects creativity and understands its process.
It also needs the development of products and services that meet citizens' expectations or that create these expectations.

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
- Positive attitude towards (multidisciplinary) collaborations.

The innovation capacity of CCIs notably relies on the individual creativity and unique skills/competencies of artists and creative professionals and their ability to create novelty, question routines and develop new meanings and contents.
As a result, artists and creative professionals play a crucial role as main agents of spill-over phenomena.

3.3. WHAT IS CREATIVE SPILL-OVER?

"Innovation of this industry is always from other industries. Stones from other mountains may serve to polish the jade of this one"
Jak Ma, Chairman of Alibaba

Creative spill-over is defined as benefits arising from the activities of CCIs, including artists and creative professionals, which determine positive effects on other sectors of the economy or society.
Those positive externalities result from processes through which culture-based creativity spreads out from the CCIs, across economic sectors and industries, thus contributing to innovation in the wider economy.

Generating creative spill-overs is therefore about enabling culture-based creativity to interact with other forms of innovation and processes (which may be scientific, technical or commercial) with a view to break silos between disciplines, introducing intuition and imagination in business or organisational processes, to help innovate.

The benefits of interacting with CCIs' skills are as follows:

• **Development of new products and services** by combining new ideas, designs or expressive components such as symbols or aesthetics enabling companies to engage with customers' sensibilities and create a unique relationship.

• **Better management of human resources** by enabling creativity to flourish in companies and public organisations also improving social relations within an organisation through play or the practice of art.

• **Improve organisational processes** by contributing to creative production or delivery methods that directly involve and/or better take into account consumers' needs in a "user-led" fashion.

• **Support branding and communication strategy** by adding a creative or artistic dimension as part of a brand's distinctive identity. CCIs contribute also to brand territories, in general to storytelling.

Apple - the emblematic creative spill-over

Steve Jobs felt that the main challenge of the 21st century was to marry creativity and technological innovation. The company's strength lies in combining technology with the human and the artistic. It built brand empathy with culture-based creativity with design and content given as much consideration as engineering. Today Apple is the largest capitalised company in the world.

3.4. CITIES - THE MAIN DRIVER OF CREATIVE SPILL-OVER

Cities have become major creative and innovation centers. Local cultural and creative resources are essential elements to foster innovation.

3.4.1. Cities as spaces to innovate

Traditionally innovation processes unfold at the level of firms and individual organisations, increasingly cities play the role of R&D laboratories making available the spaces for innovation to emerge.
Cities are today's laboratories of tomorrow's world, promised to be connected, smart, providing plenty of joyful experiences.
They are fun places to live, with attractive cultural offers, plenty of spaces for social networking and co-working including bars and restaurants.
They provide learning facilities in art, design as well as engineering or business.
The spatial organisation facilitates crossovers between disciplines, the sharing of new skills enabling the emergence of new mindsets and innovative economic and social projects.

Cities have the most appropriate size to act as R&D centres by connecting intellectual, technological and cultural resources, enabling knowledge flows and unexpected encounters.

3.4.2. Cities to make the most of local culture and creative resources

Local cultural resources include cultural institutions and organisations, tangible and intangible heritage, festivals and cultural events, CCIs as well as artists and creative professionals (such as designers, architects and communication professionals).

They are key resources for a creative ecosystem as providers of:

• Creative people and ideas.
• Artistic traditions and know how on which to build distinctiveness.
• Creative management capacities and experience.
• Conviviality, knowledge, tradition and fun.

The cultural and creative resources are diverse:

Figure 2 - Cultural resources in cities - Source: KEA (2013)

Cultural resources are an essential source of "authentic" differentiation contributing to singularities, distinctiveness and attractiveness. They help pursue a wide range of policies:
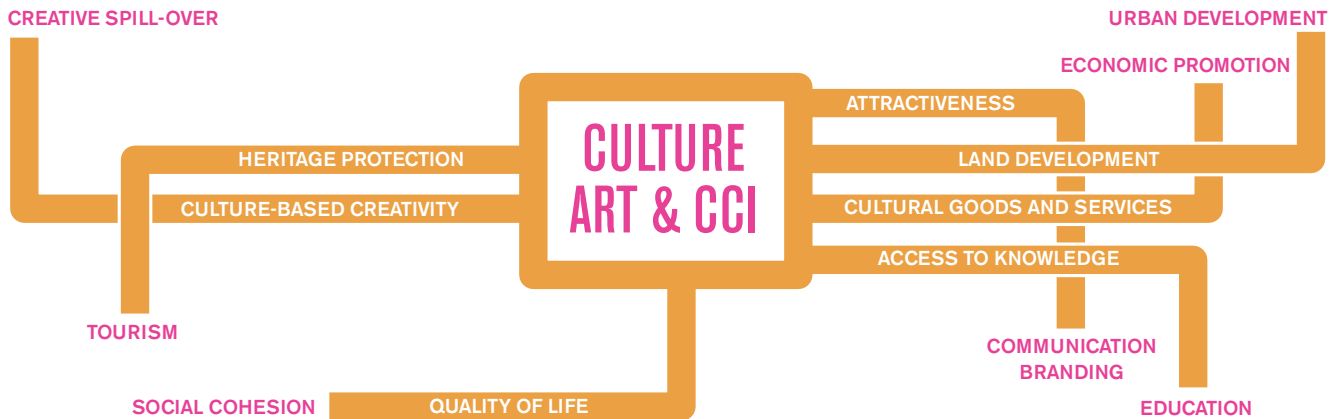

Figure 3 - Cultural resources to reach wide-ranging impacts - Source: KEA (2013)

4. REQUIREMENTS TO GENERATE CREATIVE SPILL-OVER IN A CITY

Cultural and creative industries, which flourish at the local and regional level, are in a strategic position to link creativity and innovation. They […] have important spill-over effects on other industries and enhance the attractiveness of regions and cities. Creative industries are therefore catalysts for structural change […]".
Communication from the European Commission on "Regional Policy contributing to smart growth in Europe 2020" (2010)

4.1. ACKNOWLEDGE THE IMPORTANCE OF CREATIVE SKILLS EMBEDDED IN CCIs

Foremost cities have to acknowledge that creativity is fostered through a number of different creative skills that artists, creative professionals and industries, cultural operators and organisations can bring to other sectors of the economy to stimulate innovation.

Table 1 - CCIs' skills capable of supporting innovation

CCIs	SKILLS
Artist and Creative Professionals	• A critical and disruptive vision of situation, space and time. • The capacity to question "progress". • A capacity to give non-functional meanings. • The ability to generate emotion. • A capacity to transform society as drivers and leaders of changes (political, economic, social). • The capacity to create a fan base community (networking). • An aptitude to work with people from different backgrounds and cultures. • Ability to work in teams (at least in some sectors) and in a flexible and collaborative way. • Ability to think laterally and express abstraction and symbolism.

Cultural Institutions and Operators	• Attract and gather people and enable socialisation. • Reinvent/rehabilitate (unused) places. • Entertain and "stage" experiences whether individual or collective. • Transmit culture and knowledge. • Promote common history and cultural values.
Culture and Creative Industries	• Entrust artists and creative professionals. • Manage risk and failure. • Create trends as critical brokers between creativity and the market. • Generate experience and emotions whether individual or collective. • Promote user-led and sustainability values and working practices.

Numerous studies show how CCIs' skills benefit different sectors (from ICT to healthcare) and business process areas (from product development to branding)[5].

4.2. THE ROLE OF POLICY MAKERS IN SUPPORTING CREATIVE SPILL-OVERS

Local public authorities play a decisive role in sustaining the local cultural environment through direct public investments in culture, without which many cultural institutions and organisations would not be in a position to create. At the same time, mainstreaming culture and creative industries across diverse policy areas (e.g. economic development and innovation policies) creates the preconditions for a more holistic ecosystem.
To support creative spill-overs, cities need to identify the culture and creative resources available locally and assess the readiness of such structures to contribute to economic growth, social development and innovation. There is no need to generate creativity from scratch. It is rather about capacity building.
Local authorities have to mediate new relationships, initiate new connections between different competences, fields and sectors. They have to show the example of transversal thinking and decision making. The local social fabric and the infrastructure provide the basis for testing new ideas, developing new interactions leading to the invention of new forms of urban planning, new services and jobs as well as the empowerment of citizens. Supporting creative spill-over is an integral part of innovation policy. Supporting creative spill-over is an integral part of innovation policy.

5. See notably http://urbact.eu/creative-spin

5. STEPS TO SUPPORT CREATIVE SPILL-OVERS

[…] closer cross-sectoral cooperation can boost creativity and innovation in companies. The potential for these contacts between different sectors needs to be further explored and translated into policy responses.
EC Communication on "An Integrated Industrial Policy for the Globalisation Era -
Putting Competitiveness and Sustainability at Centre Stage" (2011)

5.1. CREATIVE SPILL-OVERS REQUIRE POLICY ACTIONS

There are numerous bottlenecks in the implementation of a creative spill-over strategy:
• Limited understanding of artistic and creative skills and their value beyond cultural productions and entertainment
• Scepticism in the cultural sector as well as the business sector - different mindsets and vocabularies
• "Siloed" visions and working methods (at business as well as university or administration levels)
• Lack of evaluation tools showing impacts of creative spill-overs.

There is no recipe to successfully generate creative spill-overs. There are, however, a series of tools, including policy tools, which can contribute to their emergence. Policy makers play a role in setting up the right atmosphere conducive to creative interactions, in encouraging unlikely encounters, in teaming up local creative, technical, business or administrative resources.

Creative spill-over: a policy priority in the EU
The contribution of the CCI sector to achieving competitiveness goals is acknowledged in EU policy in the context of the EU 2020 Agenda:
• CCIs are at the forefront of the ICT and media convergence creating spill-over opportunities;
• Business services are going to be taken into account in the design of industrial policies and CCIs are essentially service industries, notably business support services;
• As EU companies cannot compete on low price and low quality products, added value services from CCIs are required to generate experience, entertainment, aesthetic, value and meanings.

Important EU funding is available as part of various EU Programmes (URBACT, INTERREG, Creative Europe, Horizon 2020, COSME, Structural Funds, Erasmus +).

5.2. THE VARIOUS STEPS

The Guide does not provide a magical formula. It intends to describe useful steps to support the development of creative spill-overs. The policy approach is about encouraging mind shifts, disruptive visions to challenge conventions and ways things are done. It is about empowering creative people, artists, cultural institutions and creative companies to contribute in economic and social regeneration.

Step 1 - Capture and understand your local cultural and creative resources

What are the cultural and creative resources available on the territory? Where are they located? What is their creative spill-over potential and readiness? Before embarking in any spill-over experimentation, a mapping and "strategic diagnosis" of the local environment can help cities identify the local resources (going from individual creative talents to cultural entrepreneurs, creative companies, clusters and incubators, including training and education facilities) and understand their creative spill-over potential. These are the assets to be mobilised to encourage innovative encounters and boost culture-based creativity.

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

This is a key step as culture and creative industries are often marginalised or relegated in their traditional functions assigned to them by convention and traditional cultural policy. Today digital technology and multi-disciplinary skills are contributing to blur the lines thus contributing to increased creative interactions between culture, art and other sectors.

Creative spill-over is to be considered by artists and creative professionals as:
• An additional source of revenue
• A way of capturing new interest in art and culture production
• A way of empowering creative, artistic and cultural management skills for wider economic and social benefits.

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

Due to the prevalence of intangible assets, project-based work as well as the existence of different set of values and vocabularies, the sector is often perceived as high risk (it is not more high risk than investing in a new technology) or unreliable. There is a need to dispel these stereotypes to foster a necessary mind-shift in business and public sector's circles towards valuing all forms of creativity and innovation.

> **Incredibol to support creative skills and raise awareness on their innovative potential**
> Incredibol is an initiative developed by the city of Bologna to support creative entrepreneurship. Incredibol supports creative entrepreneurs working with companies in other sectors, thereby contributing to raise awareness on creative skills and their contribution to innovation.

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

Mediators will enable the different sectors to communicate and understand each other's languages.
Vocabulary can create dividing lines between skills and competences.
Creative mediators are those who translate the different languages and perceptions to enable collaboration.

A Creative Mediator in the Port of Rotterdam

Maartje Berendsen working for the Port of Rotterdam as Strategic Advisor is a good example of "creative mediator". She is in charge of developing an "innovation dock" in an abandoned shipyard. The Port authority hired a creative director from the cultural sector to disrupt the traditional vision of port management.

Step 5 - Encourage accidental encounters

Today, innovation rarely happens in closed laboratories.
Instead, it is interdisciplinary collaboration that holds the promise of successful creation.
This step invites local authorities to set up dedicated spaces and/or organize events (matchmaking, training session, conferences, workshops, cultural cafés, etc.) that facilitate the exchange of information, knowledge and ideas between various actors, entities and disciplines by favouring an environment of sociability and conviviality.

Budafabriek (Kortrijk) and Kreativ.Quartiere (Essen) examples of dedicated places to stimulate creative spill-overs

Budafabriek is a dedicated place to enable spill-overs between artistic, creative, engineering and business disciplines. The place intends to stimulate experiments and accidental encounters.
Kreativ.Quartiere is an initiative whereby the city of Essen incentivises artists and culture entrepreneurs to contribute to urban regeneration in the City North district.

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

Creative spill-over does not necessarily happen by itself.
A coherent and thoughtful cooperation of many partners in setting up processes, projects and activities may be required to stimulate spill-overs between creative industries and the rest of the economy.
A dedicated coordination structure could help create new linkages across sectors.
This structure would be composed of representatives of the business world as well as the culture and creative industries.
It would contribute to define strategies, identify good practices, raise awareness on creative spill-overs, propose concrete actions and enable transversal communication between various public departments and authorities.

Step 7 - Designate a creative director at city level

The role of the creative director would be to orchestrate creative thinking in policy making and policy implementation. Reporting to the local mayor, the director would share his vision and contribute to disruptive thinking.

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

5.3. POLICY TOOLS

The city administration should be in a position to understand, observe and consider emerging trends.

It should identify the local polymaths able to mediate between the various competences and skills.

Instruments of policy intervention (public procurement, urban planning, incentives, training, etc.) should be revisited to integrate the goal of creative spill-over.

The guiding principles should be to promote:

- Interdisciplinarity/ out-of-silos thinking to encourage new encounters
- Openness and boldness to empower creative people
- Collaboration and participatory co-production approaches, to support grassroots initiatives whether entrepreneurial or social to encourage convivial and inclusive approaches.

Policy tools that can contribute to creative spill-overs include:

1. Preparatory and capacity building actions such as:

- Mappings of local creative resources
- Workshops, training, conferences to raise awareness in the different sectors
- Communication campaigns
- Creative processes (e.g. design-thinking) to foster imaginative thinking in administration or to foster interactions. The box on page 16 illustrates some processes tested during the Creative SpIN project
- Identification of creative mediators through personal contacts or calls for ideas/talents
- Participation in EU funded initiatives to share and learn from good practices in Europe, under different programmes (URBACT, INTERREG, Creative Europe, Horizon 2020, COSME, Structural Funds, Erasmus +).

Playful Creative Processes - some examples

CREAX brainstorming consists of three steps facilitated by an innovation expert: a) Identify the DNA and functions of your products/service/etc.; b) look for analogies by thinking of products/services/etc. with similar characteristics but performing better in another environment; c) think of how you can transfer solutions from similar products/services to the products/services you want to improve.

The Innowiz method is intended to make processes to develop innovative ideas more effective. It consists of four steps: a) Problem definition; b) Idea generation; c) Idea selection and d) Idea communication. A number of techniques can be used at each step of the process to better structure thoughts and facilitate group work, such as: Problem Analysis, Mindmaps, Prefer Matrix or Forced Ranking.

Lego Serious Play is a method based on thinking provoked by making (instead of the usual brainstorming method based entirely on neuronal interactions). This aims to provoke interactions and group dynamics under guidance of an agent. It helps representation of concepts through Lego (metaphors). After the representation process, a collective harvesting of outcomes takes place to enable expression of thoughts through language and to provoke sharing.

The Lunar Dinner is a dinner format inspired by The Lunar Society of Birmingham, a dinner club of prominent intellectuals and industrialists such as Erasmus Darwin, James Watt and Matthew Boulton, who met regularly between 1750 and 1830. It consists of an "animated" meal during which a given topic is discussed with the contribution of experts and practitioners coming from different disciplines and backgrounds.

Speed dating is a matchmaking process or dating system that encourages encounters. Usually, advance registration is required for big speed dating events. Participants are rotated to meet each other over a series of short "dates" usually lasting from five to ten minutes.

The Walt Disney creative thinking method applies three different strategies for generation and implementation of ideas (the dreamer, realist, and the critic strategy) with a view to come up with an original, yet feasible, idea. The **Dreamer** spins innumerable fantasies, wishes and outrageous ideas without limit or judgment. Nothing is censored. Nothing is too absurd or silly. The **Realist** transforms the dreamer's ideas into something realistic and feasible. The **Critic** reviews all the ideas and tries to punch holes in them by playing the devil's advocate.

2. Incentives to collaborate such as:

• Dedicated places for people to work on joint projects, collaborate and share equipment (co-working spaces, co-sharing space, clusters, incubators, etc.);
• Financial incentives by:
  - Reviewing public procurement documentation to integrate CCIs and smaller structures
  - Reviewing the "mandate" of clusters to encourage inter-clustering - inter-clustering is promising between CCIs and ICT or Health sectors
  - Making public subsidies dependent on minimum interaction efforts with urban or economic projects
  - Introducing design-thinking obligations in call for tenders
  - Providing grants through calls for projects embodying interdisciplinary skills
  - Establishing innovation vouchers, namely small grants to encourage companies to access creative services (design, advertising, artistic intervention etc.).

3. Dedicated management structure such as:

• A transversal structure to oversee the development of creative spill-overs and related policy measures
• A creative director reporting to the highest authority in the city.

Table 2 - Do's and don'ts to develop creative spillovers.

DO'S	DON'TS
Prepare the ground, identify local resources and strengths	Focus only on technological innovation and R&D
Identify the creative mediators	Support culture only "for its sake"
Empower cultural and creative professionals	Follow a narrow sectoral approach
Gear policy tools to embed spill-over opportunities rewarding cross-disciplinary projects	Ignore the local cultural specificities
Apply for EU Funding under innovation programmes	Discourage experimentation by being too prescriptive
Consider the appointment of a creative director and a light structure to advise on spill-over	Use a siloed approach in policy making

6. ANNEX I – SHORT GLOSSARY

Artistic intervention in organization: Artistic intervention is an original form of counselling to help improve organisations (including businesses) involving artists[6].

Creative spill-over: benefits arising from the activities of CCIs, including artists and creative professionals, which determine positive effects on other sectors of the economy or society.

Culture-based creativity: creativity that comes from artists, creative professionals and the cultural and creative industries. It is linked to the ability of people, notably artists and creative professionals, to think imaginatively or metaphorically, to challenge the conventional and to call on the symbolic and affective to communicate.

Culture and Creative industries (CCIs): encompass the core arts such as visual arts (paintings, sculpture, crafts and photography), the arts and antique markets, performing arts (opera, orchestra, theatre, dance and circus) and heritage (museums, heritage sites, archaeological sites, libraries and archives); the cultural industries such as publishing, music, audiovisual, film and videogames; and the creative industries that refer to design, advertising and architecture.

Creative director: a professional with an artistic, design, architecture or cultural management background contributing to propose new visions.

Creative mediator: an intermediary/broker between creative people and professionals from other disciplines that build bridges across disciplines and fight stereotypes.

Design-thinking: a process characterised by a new way of addressing problems (user-centred), proposing solutions and implementation.

Innovation voucher: a grant (from a few thousand to 15.000 euros) provided to companies from any economic sector to access cultural and creative services (usually design, advertising or artistic intervention).

Polymath: a person with varied and deep knowledge across disciplines in particular in arts and science. Famous polymaths include: Copernicus, Descartes, Leonardo Da Vinci, Averroës, Darwin or Goethe.

User-led innovation: refers to innovation centered on users' needs.

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6. See KEA report for Creative Clash - https://tillteurope.files.wordpress.com/2011/09/tillt-europepolicy-recommendations-march-2011.pdf
7. From KEA European Affairs (2006). The Economy of Culture in Europe - study prepared for the European Commission. www.keanet.eu

"When art and technology come together, magical things happen"
Ed Catmull - CEO, Pixar

"We are going back to the Renaissance model in which artists could work in any discipline"
Franck Gehry, Architect

Comune di Bologna

Gemeente Rotterdam
Griffie

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