1ST CHEBEC WEBINAR

STRATEGY AND PARTNERSHIP: SUPPORTING THE CREATIVE ECOSYSTEM
BY TOM FLEMING

MONDAY 28/01/2019

12.00 (CET time)

Link to the virtual room:
https://videoconf-colibri.zoom.us/j/462550632

Culture and Creativity can be drivers for territorial development, not only in an economic dimension (creating jobs and wealth) but also social (social cohesion), environmental (sustainable growth) and political (governance models and approaches). This perspective requires a strategic approach, the consideration of long term effects and the creation of synergies between CCI sectors with other sectors. Those themes will be tackled by this first webinar of the Chebec project, organized by CIMAC ,and mainly addressed to decision makers and stakeholders in the Chebec regions.

MAIN TOPICS FOR DISCUSSION

· What are the strategic reasons for developing a creative ecosystem / cluster / programme?

· How can creative ecosystems become sustainable, inclusive and competitive?

· Are there standardized international mechanisms on culture and creativity which can be adapted to different types and scales of city and region?

· What are the different tools for larger cities, smaller cities, high density or low density urban areas?

· How to measure and use the direct and indirect socio-economic evidence for the cultural and creative sector in MED territories?

TOM FLEMING

Tom Fleming is a leading international expert on the creative economy, cultural and arts policy and creative cities and regions. His work focuses on advising governments, municipalities and institutions across the world to develop effective research, policy, strategy and action across the creative economy.

He has led strategic research projects in every region, with a particularly strong track record in Europe, Russia, SE Asia, Caribbean, Sub-Saharan Africa and the Middle East. Major clients include The World Bank, UNESCO, European Commission, British Council, Arts Councils, Film Councils, multiple governments, municipalities, cultural and educational organisations and NGOs.
See more in:
http://tfconsultancy.co.uk/people.php

CHEBEC ONLINE

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Email: **chebec@aster.it**

1ST CHEBEC WEBINAR REPORT

1. CHEBEC WEBINARS CONTEXT:

The Chebec webinars intent to promote access from key operators and decision makers to new competences and approaches to the CCI sector, in order to improve their knowledge, activity, strategies and support to the CCI sector.

They aimed at decision makers and institutions or key actors that can incorporate Chebec outputs and approach and can contribute to transfer results.

The 3 webinars should move from a more general approach (1st webinar) to specific cases, including the pilot action results of Chebec (last webinar).

The webinars should be associated to other local events, in Chebec activities contexts or associated to other events connected with the cultural and creative approach.

2. FIRST CHEBEC WEBINAR

The 1st Webinar took place on the 28th January 2019, at 11.00h (pt time) and It was broadcasted from Évora, Portugal.
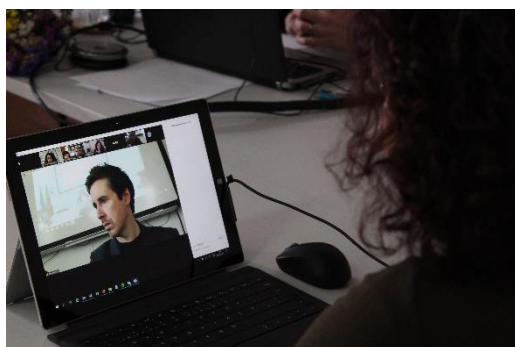
CIMAC was responsible for the organization of this webinar and decided to gather the Alentejo Central participants in a room, so the webinar was, at the same time, a conference. This participants were decision makers and technicians from the cultural area of the municipalities of Central Alentejo.

The webinar was broadcast through Zoom Platform.

The webinar was recorded and will be edited. It will be available in MED website https://chebec.interreg-med.eu/ and other communication channels.

PARTICIPANTS

16 persons attended to the conference, in CIMAC

Virtually, 48 participants attended to the webinar, among partners and other participants, from the cultural and creative sectors of each region and also from other regions outside Chebec area.

WEBINAR THEME:

STRATEGY AND PARTNERSHIP: SUPPORTING THE CREATIVE ECOSYSTEM

Culture and Creativity can be drivers for territorial development, not only in an **economic** dimension (creating jobs and wealth) but also **social** (fundamental to social cohesion, critical mass, democratic values, fighting nationalism etc.), **environmental** (generating awareness and delivering sustainable growth) and **political** (proposing new governance models and approaches).

This perspective requires the development of strategic approaches, the consideration of long term effects and the creation of synergies between creative sectors with other sectors.

Under this perspective, this first Webinar intended to work, debate and rethink the approach to the creative sector by the decision makers and stakeholders in the Chebec regions.

KEYNOTE SPEAKER

CIMAC invited Tom Fleming to guide and coordinate the discussion.

Tom Fleming is a leading international expert on the creative economy, cultural and arts policy and creative cities and regions. His work focuses on advising governments, municipalities and institutions across the world to develop effective research, policy, strategy and action across the creative economy. He has led strategic research projects in every region, with a particularly strong track record in Europe, Russia, SE Asia, Caribbean, Sub-Saharan Africa and the Middle East. Major clients include The World Bank, UNESCO, European Commission, British Council, Arts Councils, Film Councils, multiple governments, municipalities, cultural and educational organisations and NGOs.

See more in: http://tfconsultancy.co.uk/people.php

DEVELOPMENT

Previously to the webinar Tom Fleming and CIMAC prepared some questions in order to shape an active and positive discussion during the webinar. This questions, directed to Chebec partners, were the following:

1. What are the strategic reasons for developing a creative ecosystem / cluster / programme?
2. How can creative ecosystems become sustainable, inclusive and competitive?
3. Are there standardized international mechanisms on culture and creativity which can be adapted to different types and scales of city and region?
4. What are the different tools for larger cities, smaller cities, high density or low density urban areas?
5. How to measure and use the direct and indirect socio-economic evidence for the cultural and creative sector in MED territories?

Tom Fleming started to make a presentation (in attach), focused on the important articulation that the cultural sector must convey and promote between other sectors (such as the economic, social and environmental) reinforcing the concept of a creative ecosystem. Highlighted the possibilities of developing this creative ecosystem in different scale territories, included smaller territories which have increasingly shown their potential in generating very cohesive local contexts. **Each ecosystem is always a reflexion of its identity and uniqueness**. Different identities generate different ecosystems. The key however is to create sufficiently comprehensive narratives in a wider scope. When we address the creative economy subject, we are not referring to supply chains but instead interactions, that most of the time are not related to commercialization. In these ecosystems, relations, values, cooperation and ideas are more important than chain supplies.

Finally Tom Fleming approached the **relevance of networking** and the inclusion of their creatives (people or institutions) in larger networks - regional, national and also internationally wise. This exchange brings to the table greater knowledge, new experiences and wider possibilities.

After this presentation, participants were invited to step in, taking mostly in consideration the questions previously sent and repeated by Tom Fleming (TF) at the end of its presentation.

Due to technical issues and because most of the participants didn't test the Zoom platform before the event (sound and earing), there were some problems in getting all the participants properly listening/talking.

Also, there was not enough preparation concerning the shaping questions of the webinar.

By these reasons, the participation level was low and below expectations.

Nevertheless, there were some interesting discussions. From Portel (Central Alentejo) the political responsible for culture, addressed the issue of trust. How can we create trust among institutions, governments and people to start the process of creating and nursing these ecosystems. TF consider that to be a main question and very hard to get, mainly in the political context nowadays. Maybe it's necessary to start with shared values and move from there, in a common ground.

From Valencia, one management in Performing Arts (Theatre mostly) is very active in the purpose of working internationally, by bringing outside companies to perform in Valencia and taking Valencia companies to perform abroad. Can we consider this work as important to generate a more creative city? Tom Fleming considered this type of action as fundamental to generate creativity, bringing people from all over the world together but he also wanted to know if the city has a strategy for creativity and the conclusion was that recently there has been more involvement from the decision makers in a more strategic approach, involving entities as the one she is representing.

Another issue, brought by Aster was concerned to the role of the regional governance. How to imagine a regional role for creative cities and how important is to have an active regional governance? As a regional structure, sometimes they fill a bit far from the creativity context needs. How can they be closer? Is it only about coordination of the cities level (which are closer to this context) or should they develop tools directed to the creative people and organizations? For instance they try to better understand the needs from the CC sector and to develop tools that can answer to common needs among they. According to TF, sometimes this regional coordination can bring more investment in the CC field. If you have strong regional structures there will be a more coordinated and effective investment from there.

Raul Abeledo, from University of Valencia, shared their experience in the strategic planning on culture that is taking place in Valencia, which has been a participative process with a long term perspective. Being a local or regional approach, he considers that complexity is one of the marks in every scale. He asked TF if he think it could be interesting to have some kind of model/categorization, applied in a territorial scene that takes into account 3 factors: a) role of the market; b) governance; c) value of culture to the existing society. Does this makes sense, as key words to consider in this strategic planning? TF said that one approach it's starting to be developed is, instead of having a strategy, having an inquiry, like a sole searching exercise. So, in a very participative way, engaging all as much as you can, (arts, institutions, creative industry sector, profit and non-profit, social entities, civil society, chambers of commerce, local and regional governments, ...) and start with a blank piece of paper. Then ask what they feel to be collective distinctive (identity or cultural creative proposition) and from that you start to have some themes emerging. And this has to be a huge process, very well communicated (including digitally), not some workshops. Then you can start working on governance around these themes and creating working groups, partnerships (around cultural education skills, cultural infrastructures, for example). So, you start up with DNA of the place, its cultural identity, its narrative. European Capitals of Culture are being build a bit this way, like huge inquiries, transversal to a lot of things, not only culture. In a city or a region, if could identify the impulse to look at the horizon, how you collectively respond to change or challenges, putting culture as part of an holistic approach connected with everything, than you can start planning to the long term. This requires a lot of trust and vision. So be holistic, putting creativity not as a partial and small thing but as a big thing.

TF asked how Valencia is putting all the partners together. Raul explain that in a 1st phase, they made a participatory round, in a very short time (due to political constrains) and at the same time, work on a diagnosis. But in this type of process we are also talking about power, and not keeping it in a technical plan. We also have to evaluate the success of the process and of the plan (short and long terms impacts), always under budgetary constraints.

AMI, as a cultural operator, then raise the question about how can they influence institutions to change their approach and policy. AMI brings people together in its daily bases work and they are recognized by the governance level but they need to keep raising its own importance mainly through the capitalization of European projects results. TF thinks this capitalization to be very important. Often we see this gap between municipalities and the art and cultural sector. You need strong cultural organizations, like AMI, to act as intermediaries and push common solutions.

The webinar was then finished. TF and the participants in CIMAC continue then a very interesting conversation, mainly around the regional specifics and possibilities in the development of a regional creative ecosystem, connecting different sensitives, political approaches, mainly through the identification of the cultural and heritage common assets.

ATTACH Nº 1: TOM FLEMING PRESENTATION

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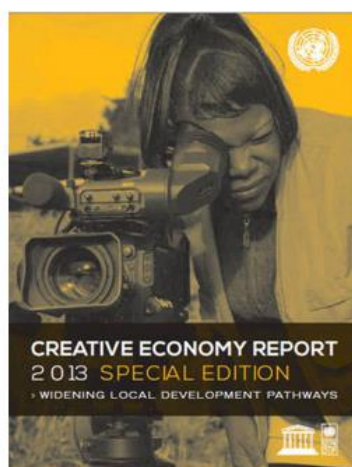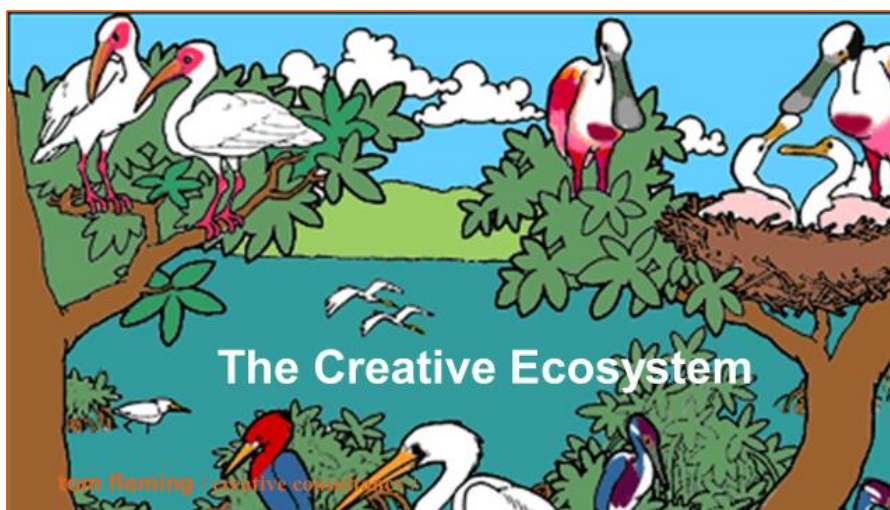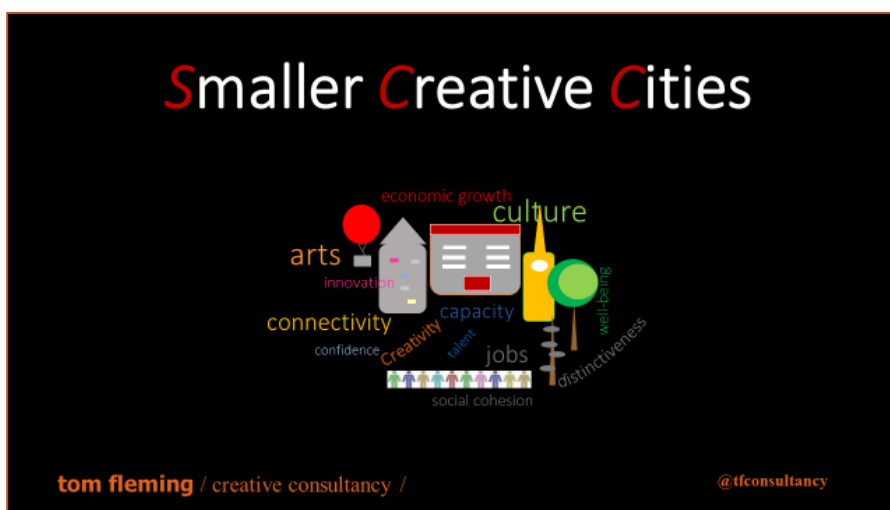
How to
Nurture the
Ecosystem?

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From Supply
Chains to Value
Webs

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Imagi-Nation: The
Business of Creativity.
PWC.

THE BUSINESS OF
CREATIVITY.

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1. People
2. Place
3. Property
4. Pipes
5. Picture
6. Pounds (Reals!)
7. Perception

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The intersection of community, heritage,
creativity, arts and business

ISLINGTON
MILL

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Interreg Mediterranean
Chebec

Project co-financed by the European
Regional Development Fund

cimac
COMUNIDADE INTERMUNICIPAL
DO ALENTEJO CENTRAL

Headline Questions

✓ What are the strategic reasons for developing a creative ecosystem / cluster / programme?

✓ How can creative ecosystems become sustainable, inclusive and competitive?

✓ Are there standardized international mechanisms on culture and creativity which can be adapted to different types and scales of city and region?

✓ What are the different tools for larger cities, smaller cities, high density or low density urban areas?

✓ How to measure and use the direct and indirect socio-economic evidence for the cultural and creative sector in MED territories?

tom fleming / creative consultancy /

We are the leading international consultancy for the cultural economy. We offer strategy and policy leadership across the creative, cultural and arts sectors. Through research, evaluation, collaboration and advocacy, we offer technical expertise, strategic thinking and the tools to position culture and creativity to the heart of society.

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tom fleming / creative consultancy

2nd CHEBEC WEBINAR REPORT

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The Chebec webinars intent to promote access from key operators and decision makers to new competences and approaches to the CCI sector, in order to improve their knowledge, activity, strategies and support to the CCI sector.

They aimed at decision makers and institutions or key actors that can incorporate Chebec outputs and approach and can contribute to transfer results.

The 3 webinars should move from a more general approach (1st webinar) to specific cases, including the pilot action results of Chebec (last webinar).

The webinars should be associated to other local events, in Chebec activities contexts or associated to other events connected with the cultural and creative approach.

2. SECOND CHEBEC WEBINAR

The 2nd Webinar took place on July 4th, 2019, at 11.00h (GMT) and was broadcasted from the Netherlands.

CIMAC was responsible for the organization of this webinar and decided to gather the Central Alentejo participants in a room, so the webinar was, at the same time, a conference. This participants were decision makers and technicians from the cultural area of the municipalities of Central Alentejo, and also representatives from Universidade de Évora, the Regional Directorate for Culture of Alentejo, and the beneficiaries.

Before the Webinar CIMAC promoted a session with this group to discuss some of the topics advanced by Koen. This session was moderated by Ana Cristina Pais, from the Regional Directorate for Culture of Alentejo.

The webinar was broadcasted through Zoom Platform.

The webinar was recorded and will be edited. It will be available in MED website https://chebec.interreg-med.eu/ and other communication channels.

PARTICIPANTS

16 persons attended to the conference, in CIMAC

Virtually, 25 participants attended to the webinar, among partners and other participants, from the cultural and creative sectors of each region and also from other regions outside Chebec area.

WEBINAR THEME:

How to create an atmosphere for fundamental changes in parallel to the ones for incremental innovations

After the 1st Webinar with Tom Fleming, where we approached the importance of strategy and partnerships in the supporting of the Creative Ecosystems, the 2nd Chebec Webinar intends to defend a practical approach to the development of creative community colliders. Using the CERN particle collider in Switzerland as a metaphor, Koen Snoeckx considers that artists, designers, technologists, educators, politicians represent many "islands" of expertise and that it is very important to create opportunities and contexts where they can collide with each other. Through these collisions stakeholders from different sectors can join forces to truly touch upon the fundamental changes needed to forward our society in an atmosphere that allows for collaboration based on a level playing field and mutual trust.

As just one aspect in this context, this Webinar elaborated on how Cultural and Creative Industries could position themselves towards other sectors in order to create more mutual insight in where their value lies. A tool that could also be useful for policy makers to assess the strengths and gaps in their creative ecosystem.

Under this perspective, and combining theory with practical examples, this second Webinar intended to work, debate and rethink the approach of the cultural sector by the decision makers and the approach on how the sector should connect and promote collisions with other sectors.

KEYNOTE SPEAKER

CIMAC invited Koen Snoeckx to provide the Webinar.

Koen Snoeckx, the founder of Luscinus, describes himself as a Collision Maker. Before starting Luscinus, Koen gained experience heading a number of non-profit organizations shaping cross-disciplinary collaborations involving CCI. Koen has acted as Strategic Advisor and Head of Business Development at Baltan Laboratories in Eindhoven, Chairman of Creative Ring and one of the driving forces of Creative Ring Eindhoven. While working in those roles, Koen has connected locally and internationally to a diverse set of stakeholders, both at the strategic level as well as in the daily operations. This gives him a unique insight into the creative sector, from grassroots initiatives to what is happening in the world of policy making.

See more in: https://www.luscinus.be/

DEVELOPMENT

Previously to the webinar Koen Snoeckx and CIMAC prepared some questions in order to shape an active and positive discussion during the webinar. This questions, directed to Chebec partners, were the following:

1. How CCI-driven projects can create impact (e.g. on the level of urban development, social innovation, economy, etc.)?
2. What is the concept of creative community colliders?
3. What are some important elements to create an atmosphere for successful collisions involving CCI?
4. How could Cultural and Creative Industries position themselves towards other sectors in order to create more insight in where their value lies?
5. How – in this context - policy makers can assess the strengths and gaps of their local creative ecosystem?

Koen Snoeckx started by making a presentation (in attachment), in which he supplied several examples of what he calls "collisions", explaining the concept and why he calls himself "collision maker".

Koen started by stating that he doesn't consider his theories or ideas to be an absolute truth, and that he rather sees them as complementary to the other tools and strategies already in place.

He then passes to give us the example of David Marin, a Guatemalan artist and PhD in Theoretical Physics that he met in 2014 when he participated in Baltan Laboratories' Age of Wonderland residency program. David has spent a lot of time studying Mayan culture and how to apply aspects of it to our daily lives. During his residency he declared that western Europeans were crazy and that the Roman calendar was the cause. People are increasingly stressed out trying to juggle job, family, friends, etc. We are all looking for the right work/life balance, taking mindfulness classes or going to yoga. But what if we actually addressed the fundamental problem, the seven-day week?

He suggested that we should drop it and instead adopt the Mayan calendar which has a 20-day cycle. In an oversimplified way, the Mayans dedicate a special point of attention to each day. One day to family, one day to nature, one day to work, one for friends, etc. While explaining it, he realized that he find it hard to even come up with twenty things to pay special attention to. It illustrates just how this would give us plenty of time in each cycle to do all the things we normally try to squeeze into a week. By questioning the things we take for granted, an outsider's perspective can result in fundamental changes to the way we think, work and live. And while dropping the Roman calendar might not seem like such an urgent need, it does make one think about some of our other paradigms, like economic growth, in which we have had an almost blind adoration for the past centuries.

Following this example, KS mentioned a report made for Nesta which concluded, among other things, that companies that combine art and science into their workforce are more likely to bring radical innovations to the market, by embedding in the same organization scientific methodologies and creative and artistic methodologies. KS warns, though, that the problem with this artistic and creative methodologies is that they are less documented and as such their outcomes are less clear at first sight, so he dedicated to think how it would be possible to do that.

It was in that reflexion that he arrived to the analogy with the particle collider in Switzerland. It made him think that, in our ecosystems, we have people in academia, in industry, in the event and entertainment industry, in the cultural and creative sector, in policy making, etc., and in the same way as the subatomic particles in the particle collider, they all move about at their own speed and a lot of the time next to each other, and just like in the Universe, people from this different sectors sometimes "collide", or meet, and positive energy is generated from this collisions, and sometimes even new and useful insights come from them. KS then says that, while in the Universe the collisions happen naturally,

by building a laboratory like the one in Switzerland not only you can increase the chance of these collisions happening but also you have the opportunity to observe them happening, learn from them, document them and consequently arrive to conclusions and insights about them. And this is where the concept of "creative community colliders" comes from, and also, in his opinion, why we need them.

KS continued his presentation giving some concrete examples of how this concept can bring new approaches and insights to common problems in our societies. He started with the example of Seterhen Akbar Suriadinata (Saska), who is an engineer co-founder of the community research group Riset Indie that focuses on research, product innovation and interactive design. In his home city of Bandung (Indonesia), traffic is chaotic and public transport relies mostly on private taxis, called angkot. But, as everyone could easily observe, people had a very negative attitude towards them. The unique insight Saska and his colleagues had, was that this negative attitude had nothing to do with a failing infrastructure but was instead largely due to attitudes and perception. This was due to two major moments of friction: getting into and getting out of the angkot. When passengers get in, the self-employed taxi drivers are reluctant to drive unless their vehicle is full. For the drivers, this is necessary to maximise their income, so passengers often have to wait. When getting out, negotiating the price at the end is always a hassle as there are no agreed standard fares and it is unclear whether you pay for the distance travelled or the time it took. So Riset Indie organised a crowdfunding campaign. They paid all the drivers in one district their average daily rate at the start of one day. As the drivers didn't have to worry about getting paid, they would happily take off as soon as the first passenger stepped on board. And when the passenger went to pay, the driver would wave them off with a smile, putting a smile on the passenger's face as well. For the duration of this one-day event, called Angkot day, the people's perception of using the angkots completely changed. The drivers were happy because they did not have to worry about making enough money or having discussions with unhappy passengers. And the passengers were happy as they did not have to wait, negotiate, or even pay! As a result, the mayor of Bandung heard about the scheme and this lead to the foundation of a community-led public transport council for the city to deliver a better service. This would not have been possible without that first step in changing the perception of the angkot taxis.

Following this, KS talked about Age of Wonderland, an event created by Baltan Laboratories, Hivo and the Dutch Design Foundation, and held in the Netherlands, for which they invited people like Saska for residencies in Europe. These were selected based on their previous portfolio and successes in social change, and were invited to come to the Netherlands as experts bringing their own projects. But the main idea was making them collide with people and organizations randomly and watching what happened and how, with their insights, they could create impact in our environment. The impact and stories are all documented online at www.ageofwonderland.com.

This project was a 4 year project and at a given moment a hackathon was organized, and in this event a CEO from a tech company in the Netherlands was so surprised with what the creatives made for him that he completely changed his business: rather than moving forward as expected, he is now decentralizing his business with an open source philosophy and cryptocurrencies.

The examples continued during the presentation and in the presentation below KS added the links about the several projects and examples.

Summarizing, KS stated that creative community colliders can be an event or series of events, an organisation , cluster or consortium, a physical space, a residency program, a policy instrument, whatever you can think about but mostly, for him, they are a mindset. He also warns that there is not a "one-size-fits-all" solution, that it always depends on the local context which of these instruments could work best or would not.

He then moves on to indicate what are some of the ingredients that are behind this mindset, that can be used as an underlying philosophy of each of these instruments. He says it is important to start with what unites people: passion for positive change, which basically means that in all fields you always find

people with a motivation to improve things; create a levelled playing field, which he recognizes is easier said than done, but he gives the example of the legal contracts of Baltan Laboratories – a one page contract that is based on the core values of reciprocity, trust, empathy, equality and acknowledgement – that foster and promote these values instead of a ownership concept; thirdly, he mentions that the best strategy is meeting in the middle, which means trying to establish relations between the several sectors of society creating connections together – highlighting that it is important to create these connections together, not unilaterally, reaching out to all stakeholders of the community and meeting in the middle, creating these connections in the middle together; the fourth ingredient is setting an agenda, but not to the level that you want predefined outcomes, instead leaving room for organic solutions and unexpected encounters to happen; patience is another of the ingredients; the final key ingredient is to trust your gut feeling, stepping away from quantitative parameters to measure the impact and results of your initiative, having a more qualitative approach.

KS never stops saying that there is not a "one-size-fits-all" solution, and that we have to adapt this strategy according to our local context.

He ends the presentation with a video about an exercise that was done in Finland and that wanted to answer the question: what should be the role of a municipality in the city and an innovation ecosystem? – and the answer was to remove friction. The video is available at https://www.youtube.com/watch?v=-mhz4V6a5lo.

Ending his presentation, KS presents the conclusions on how to get started (as a policy maker), which are:

- Understand the local (CCI) context;
- Try to run before you run;
- Observe and remove frictions;
- Embrace collisions, because the unexpected always beats the obvious.

There was then a Q&A moment.

Tiago Cabeça, from Aldeia da Terra (CIMAC beneficiary), asked if KS could give him some examples of this method being used to create a sustainable industry, from which you can live. KS answered that first of all one of the examples was the one of Jessica Smarch, who graduated has a conceptual designer and thanks to her engagement in several collision environments she got access to resources, funding and knowledge that she otherwise wouldn't have access to. This allowed her to transform from a conceptual designer into an entrepreneur, having a business instead of a design studio.

KS points out that with the organization he is involved in (Creative Ring), in the 6 cities they are active in, they were able to bring over 4 million euros in funding and resources to actors in the CCI that they would have otherwise overlooked.

Leonel Alegre (from the Magalhães Project, managed by Universidade de Évora) also inquired KS about how to convince creative people to move to a small city like Évora instead of Lisbon, for example, and what can a city like Évora offer to these people to make them come here. KS answers that this is a very relevant question and that he feels that it is about context: public transport, mobility and services, but in the end and most of all it is about people: who do you want to attract? Who do they want to meet? Can you create an environment for them in your city that can be enthusiastic? At the end, it's very important that you show to these small communities that you are open and you are there for them. Maybe you can start with a small group of people that you nurture and foster. Passionate people usually attract more passionate people.

Do you think that there is a solution to attract people who doesn't think local cohesion first?

Mariana Mata Passos, from Associação Pó de Vir a Ser (CIMAC beneficiary) find the examples provided by KS very in a spirit of Place Making concept, based on the idea that you can build a city together. The question however is how to make this process sustainable since in the beginning you cannot actually

see results. Once again, KS finds very important to start with small groups of people, highly motivated and with a persistence attitude that can generate a spark that spreads. In areas where is less foundation to start this process, municipalities can have a big role in generating this groups and sparks. Creative Ring for instance, which is today a big network, started with a small group of volunteer work with motivated and passionate persons.

Sara Martini, from the municipality of Bologna, said that since lot of us work for public administration, which are not usually happy with failing or spending money without a concrete result or a measurable action/service, what should be KS advice about it? How to handle pilot projects or experimentations?

KS understands this limitation but, reinforcing what he said in the beginning of his presentation, his advice is on doing these experimentation processes with whatever you have. If its 100€, do something with it but the important is to start doing it and don't be afraid of discontinuously. Some processes can meet once a week or once a month or whatever it's possible but in some point there will be energy to continue or a decision to stop. It's all about an attitude, start small, with no problem.

The webinar was then finished. The participants in CIMAC continue a local debate on these questions with a very interesting interactions between political representatives, beneficiaries and local and regional institutions.

ATTACHMENT No. 1: KOEN SNOECKX PRESENTATION

Creative Community Colliders

How to create an
atmosphere for fundamental changes
in parallel to the ones for incremental innovations

LUSCINUS
I/IIII

David Marin - Picture by Sas Schilten - ©Baltan Laboratories
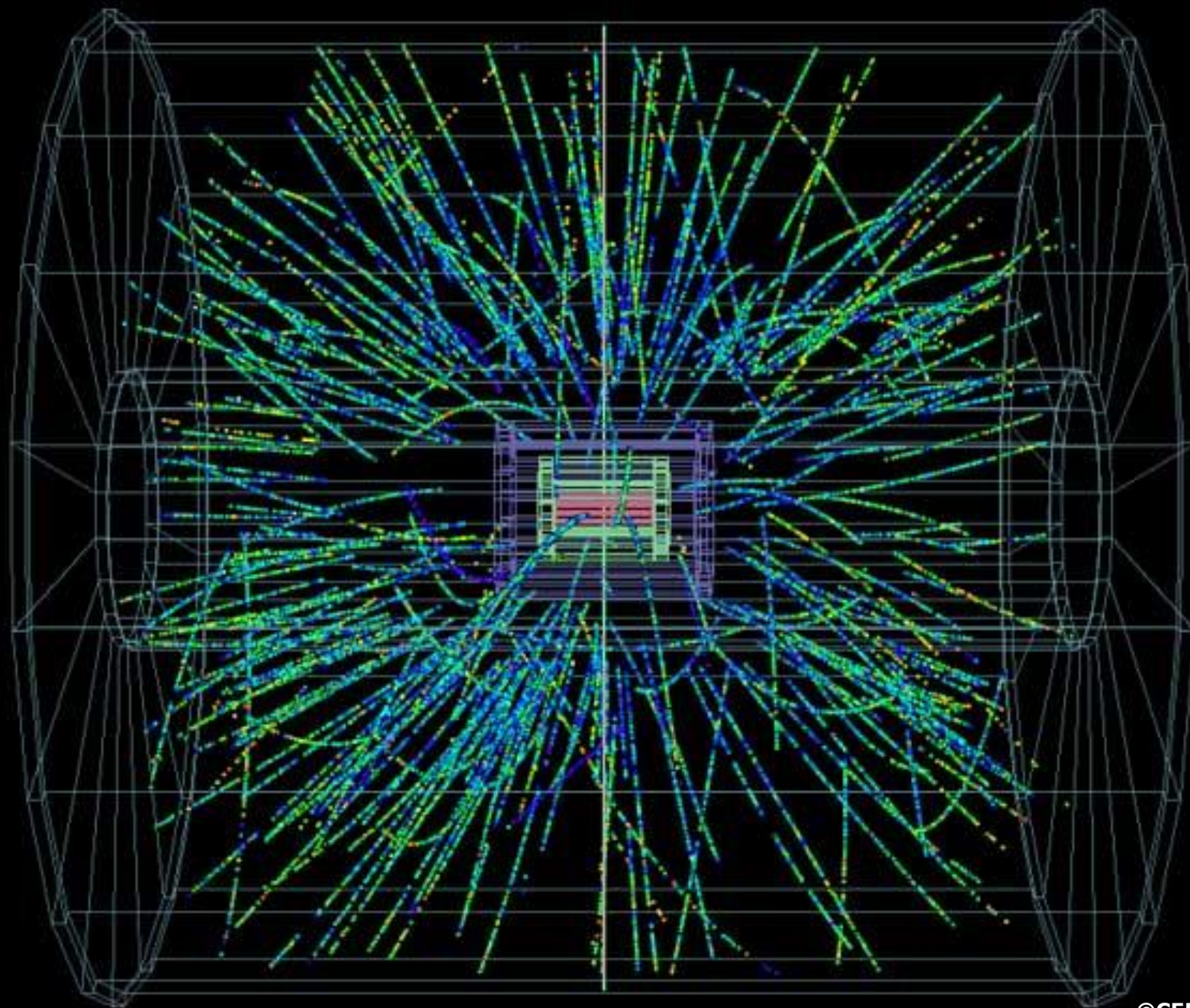
Nesta...

THE FUSION EFFECT

THE ECONOMIC RETURNS TO COMBINING ARTS AND SCIENCE SKILLS

A report for Nesta

Dr Josh Siepel (SPRU, University of Sussex), Dr Roberto Camerani (SPRU, University of Sussex), Dr Gabriele Pellegrino (SPRU, University of Sussex), Dr Monica Masucci (Dept of Business and Management, University of Sussex)

MAY 2016

"… companies that **combine [...art and science...]** within their workforce [...] are [...] **more likely to bring radical innovations to market**."
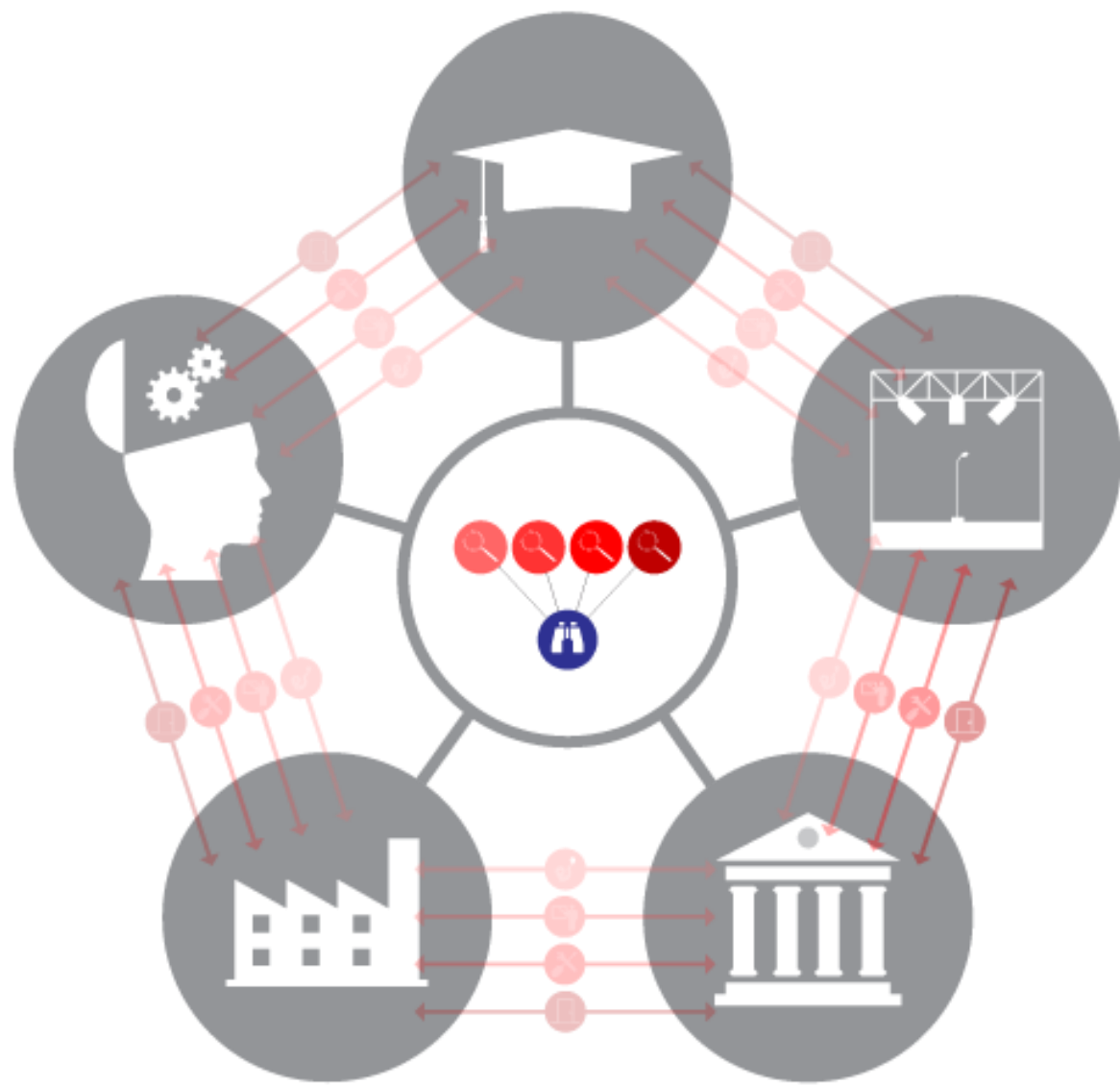
LUSCINUS
I / IIII

LUSCINUS
I / IIII

Angkot Day ©Riset Indie

Seterhen Akbar
Suriadinata (Saska) –
Picture by Sas Schilten -
©Baltan Laboratories

LUSCINUS
I / IIII

Baltan Laboratories – Hivos – Dutch Design Foundation
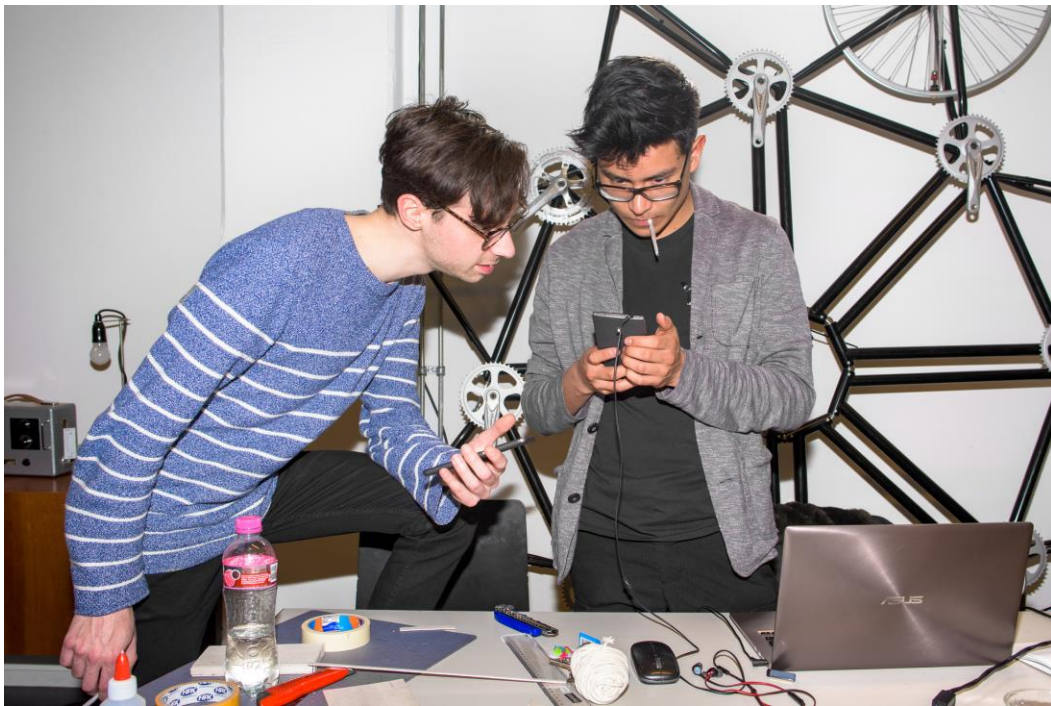
LUSCINUS
1/1111

Lucandrea Baraldi & Jules Bernard
Picture by Sas Schilten - ©Baltan Laboratories

HOW DOES IT FEEL
TO BE A MOBILE PHONE?

https://vimeo.com/342799596

LUSCINUS
I / IIII

Peter De Cupere

HERBAMITIGOAL
NEW SEED   SAVE PICTURE

OLFACIO   ODOR INCUBATOR

MELTPUNCTUMUM
NEW SEED   SAVE PICTURE

OLFACIO
SMELL RECOGNITION CARDS

©Peter De Cupere & Cartamundi

http://www.arteconomy.be/en/projecten/detail/the-smelling-ipad-product-innovation

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"With this grant,
we are making significant
strides in our project"

Jessica Smarsch
a winner of the WEAR Sustain Open Call

Open Call | WEAR Sustain

https://vimeo.com/342230328

Raymond van Ee and Jessica Smarch - ©Worthproject.eu

creativering.datascouts.eu

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Woensel West - ©Jurriaan Balke

Woensel West - ©Sint Trudo

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https://www.trudo.nl/files/23979 (pdf report in Dutch)

Conclusion 1: creative community colliders can be...

- an event or series of events

- an organisation, cluster or consortium

- a physical space

- a residency program

- a policy instrument

- ...

- a mindset

All you need is Love, Design, Business & Engineering

and... **PASSION-BASED CO-CREATION**

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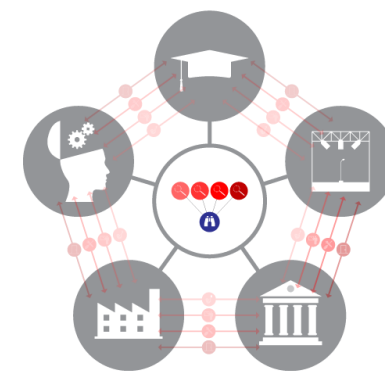**BALTAN LABORATORIES**

Reciprocity
Trust
Empathy
Equality
Acknowledgement

Picture by Sas Schilten - ©Baltan Laboratories

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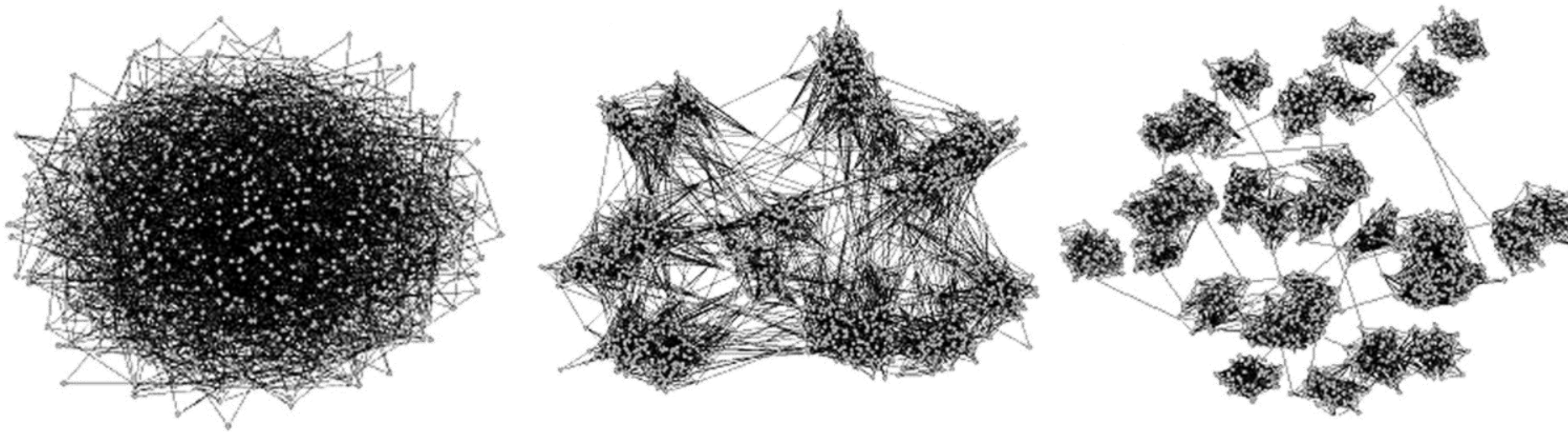
Source: The Social Origins of Networks and Diffusion (2015), Damon Centola,
American Journal of Sociology

Woensel West - ©Jurriaan Balke

Woensel West - ©Sint Trudo

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Lucandrea Baraldi & Jules Bernard
Picture by Sas Schilten - ©Baltan Laboratories

HOW DOES IT FEEL
TO BE A MOBILE PHONE?

https://vimeo.com/342799596

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100 days of learning - Picture by Sas Schilten - ©Baltan Laboratories

Conclusion 2: some key ingredients...

- Start from what unites: passion (for positive change)

- Create a level playing field (built on trust, building the stage does not imply taking the stage etc.)

- Meet in the middle (& appreciate mediators)

- Setting an agenda is an option, demanding a pre-defined outcome is not

- Be patient, persist...

- Dare to measure by energy, not by ROI
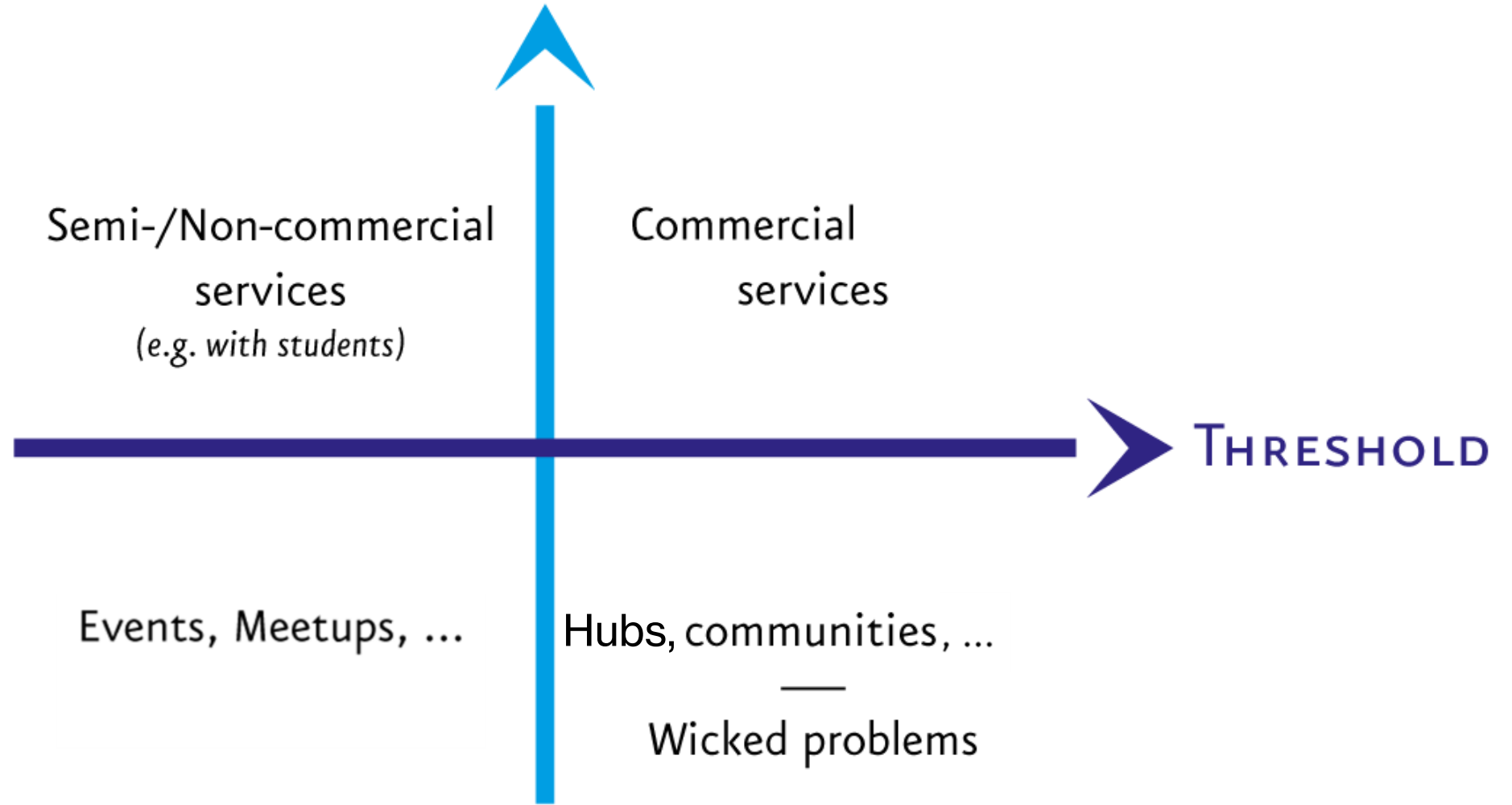
Espoo The Frictionless City

https://www.youtube.com/watch?v=-mhz4V6a5lo

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Conclusion 3: how to get started (as a policy maker)?

- Understand your local (CCI) context

- Try to walk before trying to run

- Observe, remove frictions

- Embrace collisions, the unexpected always beats the obvious...

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Thank you.
Any questions?

Looking for a sparring partner?

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www.luscinus.be

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