

2 Seas Magazine

SPECIAL FOCUS

NOVEMBER 2014

INTERREG IV A 2 MERS SEAS ZEEËN



A cluster initiative:
CREA-Zone, creativity boosting
cross sectorial innovation

2 Mers Seas Zeeën

INTERREG IV A

FRANCE - ENGLAND - VLAANDEREN - NEDERLAND



Programme de coopération transfrontalière 2007-2013 cofinancé par le **FEDER**
Cross-border cooperation programme 2007-2013 part financed by **ERDF**
Programma voor grensoverschrijdende samenwerking 2007-2013
medegefinancierd door **EFRO**

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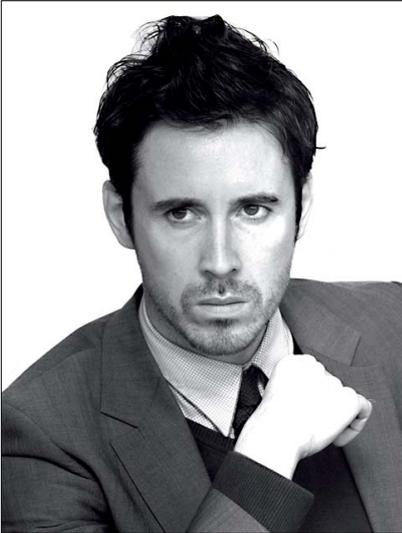
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Tom Fleming

Director of Tom Fleming Consultancy

Tom Fleming Creative Consultancy is the leading international consultancy for the cultural and creative economy, offering strategy and policy leadership, innovation and best practice. Its Director, Dr Tom Fleming, is an internationally recognised cultural and creative economy expert. He is adviser to UNESCO, World Bank, European Commission and many governments, cities and institutions. www.tfconsultancy.co.uk

As our cities and regions emerge from the downturn, they are searching for ways to build inclusive, productive and sustainable economies that generate high-value jobs in high-quality environments. This is in an age of huge structural, social and technological change. Deep-set challenges persist, such as unemployment (especially for young people), barriers to social mobility and the threat of widening inequality. Yet digital technology and an embrace with creative entrepreneurship are catalysing innovation and growth in places that open up their creative potential.

Cities and regions across Europe are championing these new opportunities and exploring ways to make the most of their distinctive assets – their location, identity and talent. Yet it is not only the big cities and metropolitan regions setting the agenda. Smaller cities such as Košice in Slovakia, Guimarães in Portugal, Margate in England or Kortrijk in Belgium have been pioneers in forging a new creative economy. They are mobilising their cultural, educational and commercial sectors to revitalise traditional industries and generate new ones. They are doing this by creating the spaces, platforms and intersections where talent from different backgrounds can meet, play, experiment and collaborate. We see this with new centres of creative entrepreneurship and cross-sector exchange linked to universities (e.g., Centre for Excellence in the Teaching and Learning of Enterprise in York, UK), through new types of creative lab led by cultural institutions (e.g., at Buda in Kortrijk) or through holistic creative city agendas (e.g., via the work of Flanders DC, the Flemish organisation for entrepreneurial creativity).

The policy landscape is shifting in favour of such cities and regions. Creative Europe – the European Commission's signature policy for culture and the wider creative economy – is driven by a commitment to reducing inequality by opening up the cultural sector to a more diverse talent base and embracing digital technologies as a powerful means to develop a more productive, innovative and inclusive creative sector overall. At the same time, Europe's main regional policy – Europe 2020 – commits investment to Europe's regions and affirms confidence in smaller cities and 'peripheral regions' as viable locations for productive economic activity. But it is at a city or regional level that the most impact can be made – in jobs, growth, confidence, connectivity and capacity. By supporting creative entrepreneurship, encouraging collaboration and giving talent a platform, the creative economy has a chance of thriving.

The CREA-Zone partnership shows that cities and regions which embrace their talent base, open up their institutions and mobilise collaboration and entrepreneurship, can deliver strong and relevant creative economies. This publication explores these elements and more, drawing on case studies from across the CREA-Zone partnership. It introduces some fresh and relevant questions – such as the role of universities and cultural institutions in not just adapting to change but driving change; or on the most effective means of brokering collaboration between different participants in often complex creative processes. Overall, it provides a window on a changing Europe, where the creative economy is being re-shaped by reinvigorated cities and regions. **Tom Fleming**



Ian Ferris

Director of Insight to Innovate Ltd

Insight to Innovate Ltd help clients translate technology innovations, early stage business ideas or fledgling concepts into new product, service and brand solutions. Its Director, Ian Ferris combine strategic focus, customer insight and design know how to create with clients, the kind of propositions their customers will need and want.

Innovation is increasingly seen as a key mechanism to shape new solutions to a variety of economic, social and environmental challenges. However, despite this emerging consensus, just how we should go about that innovation is less than clear. Innovation in practice is less than straightforward, but the projects described here provide a valuable insight into organisations (commercial, social and educational). It shows how they can collaborate to identify, develop and implement relevant innovations, be they better product and services or even simply ensuring the voices of their customers and stakeholder communities are heard in the development of new solutions.

The potential of using these collaborative approaches to drive innovation is illustrated in Chapter 1, where we see the impetus to innovation that occurs when a diverse set of professionals and organisations are brought together who explore potential needs. They show that novel partnerships can produce novel outcomes that benefit all parties. The collaborations between professionals and organisations that wouldn't normally happen produced a rich mix of innovative outcomes as seen in the new lace design for the textile industry (UCA) project, where an academic researcher inspired an organisation, firmly rooted in tradition, toward new directions for innovation.

The new resource for today's designers (TIO3) showcases how heritage resources, an echo from the past, can stimulate thinking for contemporary design solutions. The pure energy and ideas generated in the Mechelen/ St Thomas More project, when 60 students collaborated with over 40 entrepreneurs, shows how this new large-scale collaboration can bring benefit in unexpected ways to both parties whatever their size and focus.

Innovation activity can be reduced in impact if those involved live in 'professional silos'. Whilst collaborative projects will inevitably assist in knowledge and skills transfer between parties, Chapter 2 shows how knowledge transfer and skills development can be accelerated by more formal mechanisms. The creative professionals involved in the Crysalis Professionals Programme, Villa Cross Media (VXM) and CREA-Link gained new knowledge and skills to strengthen their wider business competencies, whilst those involved in the Crysalis Skills Tour (TIO3) helped designers gain access to a wide range of resources in different locations, helping them gain new technical competencies whilst simultaneously helping them develop their professional networks.

Chapter 3 highlights that whilst innovation thrives on creativity, specialised knowledge, hard and soft skills, another important element are the environments: physical, virtual and social which support it. Such environments are neither artists' studios nor cubicle offices though. The versatile workspaces (Buda) project is a blend of physical spaces, network and initiatives involving collaboration between education, arts and industry. Bar d'Office (SPK, Flanders DC, TIO3, OCW, Mechelen) achieves a similar goal but in a different way, providing a network of low-cost 'third place' workspaces as an alternative to home-based professionals, simultaneously overcoming professional isolation, whilst stimulating connections and providing very practical physical resource support. Sometimes access to specialised equipment is important, especially

for smaller businesses, the UCA's EDGE project connects businesses with education to provide access to such equipment as well as help and advice on using it from academic and technical staff.

There is a social, economic and environmental need to innovate, the impacts of successful activity can be felt at many levels, national, regional or within a specific sector. Chapter 4 summarises projects that have had an impact at different levels and so illustrate the potential for this type of activity for, cross-sector, regional and cross-border collaboration and development.

The Factories of the Future (OCW) focuses on using innovation to help grow SME's in the West Flanders region, whilst the Canopy Street project, in Mechelen, centred on a small group of retail buildings and UCA's Edge Talents programme, saw design students collaborating to innovate with local business communities.

Whilst there is no single way of undertaking this collaborative form of innovation, when done in the right way, it is powerful, inclusive, relevant and extremely adept at delivering results to address a wide variety of innovation challenges.

CREA-Zone projects spanned many different innovation challenges; user centred healthcare solution development in the case of co-creating health: medicines for a better healthcare (AVANS), to the development of an Open Innovation platform to commercialise student intellectual property in the case of COINED. Project collaborators included end-users in the innovation process in the case of co-creating health: medicines for a better healthcare (AVANS).

The approaches described here point to an effective and practical way to enable innovation and catalyse completely new solutions. Innovation undertaken in this way is no longer limited to a narrow band of specialists and so can be seen as a platform for wider participation in innovation as well as one that delivers potentially more sustainable outcomes. **Ian Ferris**

THE CREA-ZONE CLUSTER

Aim of the Cluster

The CREA-Zone Cluster was developed from the belief that creativity and innovation are key drivers for smart and sustainable regional economies. The Cluster aims to show how working across our regions and collaborating inter-regionally provides a fruitful basis for the professionalisation of creative individuals and organisations, and the acceleration of the economic valorisation of creativity and innovation in our respective regions or cities. By showing the benefits of collaboration, we hope to inspire and help regions and cities looking for the right methods and policies to develop a productive creative climate. This will lead to smart economic growth in the 2Seas area in the long term.

The Projects

Crysalis, VIVID and Villa Cross Media are three Interreg IVA projects with fundamental elements in common. Firstly, all three use creative thinking and entrepreneurship to serve a higher purpose; within Crysalis and VIVID, to stimulate and generate a greater economic value within traditional sectors; within Villa Cross Media, to challenge social and intercultural complexities among youngsters. Secondly, they operate in non-metropolitan environments – often small cities and rural areas which are commonly not a playground for creatives. Last, but not least, all three projects aim to sustain their project results; results should not be lost when projects are finished but should be implemented and embedded into regional policy, economy or society.

Networking, collaboration, skills development and co-working – all elements which are mentioned in this publication are fundamental to the success of each of the projects. The aim of the CREA-Zone knowledge and experience exchange was to focus on the comparison and the exchange of tools and processes, of successes and failures, and to share ideas, unsolved questions and differences in approach. Not hard rocket science, not scientific lab measurements, but looking and searching for those key elements which are at the base of a productive creative climate.

The Crysalis project has developed many cross-border activities such as the 'Professionals Programme' and 'Skills Tour' workshops which were run either by partners in Belgium or the UK, and involved bringing students, graduates and start-ups from all partner countries together in a single location where they could learn and network. Crysalis has also created opportunities for cross-border knowledge transfer, demonstrated here by New Lace: a collaboration between UCA's researcher Gail Baxter and CIDM's collaborator Frederic Rumigny. In an alternative methodology, VIVID and Villa Cross Media have each developed tools and processes which were implemented locally. However, both local and cross-border activities developed within the three projects, as well as initiatives individually developed by the CREA-Zone Cluster partners, allow us to compare and reflect on the tools and processes implemented within the 2Seas region. As a result, key elements for success which are common to all were identified. From the beginning, the partners were guided by one key question throughout: 'Which elements contribute

CREA-Zone believes in ...

VIVID, Crystals and Villa Cross Media originated out of the belief that stimulating and implementing creativity and innovation can have added value for a city/region.

We combined the experiences and results of these projects with the knowledge of other partners out of the 2Seas area. The goal was to detect success stories, failures and differences in approach. In that way we can determine the key elements to inspire regions/cities who are looking for the right methods and policies to set up a positive innovative and creative climate to generate economic growth.

The result of this exchange is brought together within this publication. We believe that it is a source of inspiration for all who believe in the added value and power of creativity.

We hope to encourage:

- Entrepreneurs to collaborate
- Industries & businesses to innovate
- Policy makers to stimulate local/regional creative sectors
- Intermediates to implement and integrate a creative mind set within their activities/networks/...
- Students to choose a creative education
- European policy makers to keep on believing in the added value of creativity

to a productive, creative and innovative climate that stimulates sustainable economic growth in our regions and cities?' The Cluster partners followed a three-way approach to answer this question:

1. We exchanged knowledge and experience with a focus on differences in approach and aspects of good practice.
2. We examined the criteria for success and identified gaps and pitfalls.
3. We determined elements that contribute to the development of a creative and innovative climate that can inspire other regions and cities.

The CREA-Zone partnership based itself on a triple helix structure: knowledge institutions, representatives of the private sector and local authorities. The structure was necessary to generate a more complete conclusion; all three have a profound role to play within our regions and cities at the starting point of developing a creative and innovative climate.

The three Interreg IVA projects, VIVID, Crystals and Villa Cross Media were represented by Avans Hogeschool, TI03 Ronse, SPK, University for the Creative Arts, Pictanovo and the City of Mechelen. Each brought their knowledge and experiences into the CREA-Zone Cluster. In addition, the City of Mechelen brought the Oh! project into the Cluster to reinforce it with their experience. The partnership also brought in OC West-Vlaanderen, AGB Buda and Flanders DC. OC West-Vlaanderen has unique experience of the methods, needs and tools required to enable the professionalisation of creative entrepreneurs. AGB Buda has profound knowledge of setting up a creative and collaborative climate within a city and how this makes a difference on a social and economic level. Flanders DC is the Flemish knowledge institution on creativity and creative entrepreneurship, and undertakes research and investigation into the added value of the creative sector for innovation and growth of the regions and cities within Flanders.

The result of this partnership and this Cluster has been the first step towards understanding the elements which can help towards a future-proofed creative and innovative climate. The Crea-Zone experiences and findings are knowledge for local policy makers/governments, for intermediate organisations, and for anyone who wants to generate more economic growth within their region or city by using the power of creativity.

CHAPTER 1

Turning creative experimentation into market opportunities



The world today is characterised by rapid change. The power of virtual communication makes customers more demanding and also better informed. Markets are transformed by new technology. The Internet shrinks the world and makes it more accessible. Social, economic, technological and environmental changes bring complex problems and challenges to industries, as well as to cities and regions.

So it's essential for organisations or businesses to be aware of society's changing needs and to explore them. For the CREA-Zone partnership, 'innovation' is intrinsically linked to a capacity to adapt and respond to these changes in society.

The 7 brief case studies in this chapter demonstrate how creative

input can help more traditional industries to tap into the potential of innovation and help adapt to market pressures, and apply it to bring new products to the market. The examples in this chapter tell the story of a huge and diverse range of innovation potential, such as taking our sense of smell into consideration in product development or utilising heritage assets and combining them with digital technologies to create new services or products. The examples are also testimony to the importance of industry working closely with knowledge centres, design schools and universities.

The presence of a creative input through cross-sectoral collaboration influences innovation outcomes by establishing a vision for the solution,

shaping great ideas to fulfil that vision, which are cost and technologically feasible, and also in a way that excites and delights consumers.

Over the last 9 months, the CREA-Zone cluster partners have shared their knowledge, expertise and experiences, which forms the basis of the chapters in this publication. The publication takes the reader through an innovation journey, starting in this chapter by showing examples of 'Turning creative experimentation into market opportunities'. The case studies below indicate what aspects are crucial to boost business opportunities, regional developments and the value of cross-border projects and how they create new insights and foster the sharing of best practice.

This chapter shows the importance of:

- business planning for SMEs,
- awareness of consumer trends and how consumer habits have evolved in recent years (e.g., the commercial innovation project),
- how creative input can add value to traditional commercial approaches (e.g., Café Herman),
- how relevant the awareness of intellectual property protection (IPR) is,
- how new communication channels and novel technologies can revolutionise a sector and boost business opportunities (e.g., sense of smell, data visualisation and the Crystals textile library),
- how delivering the right pitch and

brief to other businesses matters,

- and how combining traditional approaches with new methods can foster the development of new products (e.g., Crystals project digital encounters : new lace for the textile industry and Travelogue).

We have identified challenges such as:

- financing creativity within traditional industry practices,
- maintaining collaborative structures,
- balancing pressures of 'project' work with 'organisational' work,
- combining entrepreneurial and creative skills,
- maintaining a sustainable

interregional collaborative structure in which creativity and innovation can be nurtured.

The future of the creative industry ecology, across the partner regions, now depends on testing and developing these collaborative arrangements further and creating opportunities to formalise relationships and supportive infrastructures, for example, the linking of creative knowledge hubs. Already the art and design centres of AVANS in Breda and UCA in Canterbury, Rochester, Espom and Farnham are exploring how best to share their expertise and make it more widely accessible.

CASE STUDY The Netherlands

New ways of thinking to create new concepts.

January 2013 – ongoing

AVANS (sense of smell - VIVID)



AVANS University of Applied Sciences, Sense of Smell project, hybrid body jewellery, illustration by Marleen van de Velde

Innovation using the power of smell

According to BCC Research, the worldwide flavour and fragrance market was worth an estimated \$21.8 billion in 2011. This figure is projected to exceed \$23 billion in 2012 and \$30 billion in 2017, a compound annual growth rate (CAGR) of 5.6% between 2012 and 2017. Aware that this market has potential still to be explored, the Department of Communication & Multimedia Design at AVANS University of Applied Sciences launched the 'Sense of Smell', which was an international research project that explored how scent could be used to provide solutions for individuals' and society's changing needs, and to investigate new, practical uses for smell. Students and staff from AVANS teamed up with olfactory experts and set out to explore the wonderful world of scent, relating it to strategic communication, storytelling, interaction and media design.

The team produced a range of results, from revolutionary thought-provoking concepts to products and services ready for market. Scent is one of the most powerful of the senses, and the one least used in media and design. The product was the Sense of Smell book of concepts, released in September 2014 and highlighting a range of smell-based ideas with a range of applications across the health, social and entertainment sectors. 'Smell Ink' broadened the concept of ink, which changes colour on detecting different smells, with ideas ranging from assessing fertility, detecting when food is spoiling and identifying pollution levels for individuals. 'Crowd Sensing' looked at methodologies of using pheromones given off by crowds to assess or change the mood of the crowd; it also examined the consequences of this for crowd control and the potential danger to democratic protest. 'Hybrid Body Jewellery' explored body adornment equipped with sensors connected to the Internet via a smart phone, able to collect data about its wearer or surroundings and provide



feedback. For example, body jewellery could measure levels of personal health, notify regarding social networks or empower the wearer to regulate stress levels using scent. 'Famous Deaths Installation' became more than a concept but an installation that used sound and scent to produce highly immersing and emotive audience experiences.

Smell has a great part to play in measuring and mood assessment, even in mood control; and there are many other applications. The AVANS team showed that something as basic as smell has a huge role to play in the future and there is potential for savvy businesses and public sector organisations to adapt their products and services as a result.

CASE STUDY Belgium

Bringing innovation on a approachable way to local traders. October 2010 to September 2012 OCWEST (Commercial Innovation)

Lateral thinking and student inputs boost retail (CIP)

In the InterOne publication 'The Retail Revolution' chapter discusses the 'buying habits of modern consumers' among other things, the inspirations at the POS (point of sale) and identify three key opportunities that will shape physical retail stores in the future. Gaming principles will revitalise shopping streets, increasing involvement and customer loyalty. Social networks will gain an important role as a sales channel. Like newsletters today, they will increasingly communicate offers, promotions and events. They will also serve as a tool for customers to get involved. In addition, there will be a whole range of new shopping venues. Touch screens and smart phones make it possible to shop at a variety of physical locations and to interact with brands and retailers. Retailers will extend their POS into their storefronts, while online merchants move into physical space.

These changes in the consumer habits in retail were the inspiration for 'The Commercial Innovation Project' (CIP) of OC West-Vlaanderen which encouraged over 400 traders to be more innovative in order to be able to thrive against a landscape of change, through examining creative concepts and one-to-one guidance. As a result, the traders became more innovative; for instance, a bio-supermarket researched its end-to-end branding process and a car dealer created the first do-it-yourself garage. Each, in their own way, managed to create a unique selling proposition in a competitive market.

CASE STUDY Belgium

Boosting retail through creativity.
January 2013 to December 2014
Mechelen (Café Herman)

Lateral thinking and student inputs boost retail (Café Herman)

Similarly, in the 'Café Herman' project 60 students from Thomas More University in the city of Mechelen worked with 41 entrepreneurs to boost the profile of a retail store. Students converted entrepreneurs' stories into a unique collection of pictures representing the cultural background and motivations of entrepreneurs visualised in a typical Mechelen cityscape. The pictures were displayed in the store windows and attracted the attention and curiosity of passers-by, increasing footfall into the shop. Students benefited by developing their social and intercultural skills. For the Mechelen society, the work led to a more attractive streetscape and to furthering the integration of multicultural entrepreneurs within the local economic and social fabric of the city.



Mechelen and Thomas More University, Café Herman project

CASE STUDY Belgium and the United Kingdom

Textile heritage archiving inspires and provides the new generations of designers with information from heritage collections to smart textiles.

August 2011 to September 2014

TIO3 and UCA

(Crysalis project – Textile Library)

Interreg IVA 2 seas

A new resource for today's designers

Historic textile design and manufacturing methods have a major role to play in meeting the evolving needs of society, and using old techniques and patterns in new ways fosters the innovation that can meet these needs. Ronse's rich heritage in textiles is well known, but over the years the number of textile manufacturers has decreased. Fortunately, the Must Textile Museum (MUST) and the municipal archives of Ronse possess the sample books of now-disappeared companies such as Cambier, De Wael, Portois, Dopchie, Van Butsele and Van Grootenbrul. These companies played an important role during the city's flourishing period in the 20th century where there was a focus on designing fantasy-based fabrics. These saved sample books, rich in the variety of information they give us, from inspiration and initial design, up to final production, unravel Ronse's textile history.

As part of the 'Crysalis' project, an inventory of MUST's textile heritage collection was taken as well as an examination of Ronse's municipal archives. The process has ensured the preservation of the city's textile heritage as well as made it easily accessible for cultural, educational and economic purposes.

Euratex estimates that in 2013, the overall size of the Textile & Clothing industry in the EU-28 represents a turnover of €166 billion and investments of around €4 billion. The Crysalis textile library is a digital database of thousands of textile samples for the use of people interested in all aspects of textiles and is a resource designed to help textile and clothing designers creating new products and collections, as well as a tool to support the improvement of the local economy.

The textile library database include samples from Ronse as well as historical collections of machine-made lace from La Cité de la Dentelle et de la Mode, Calais (France) and new, contemporary designs from students of UCA, Rochester (UK) and the Plymouth College of Art (UK) and is free to view at www.crysalis-textilelibrary.eu.



TIO3 and UCA, Crysalis project, textile library

CASE STUDY Belgium and the United Kingdom

New products powered by creativity, combining heritage and contemporary design.

August 2011 to September 2014

UCA and TIO3 (Crysalis project – Knowledge Transfer)

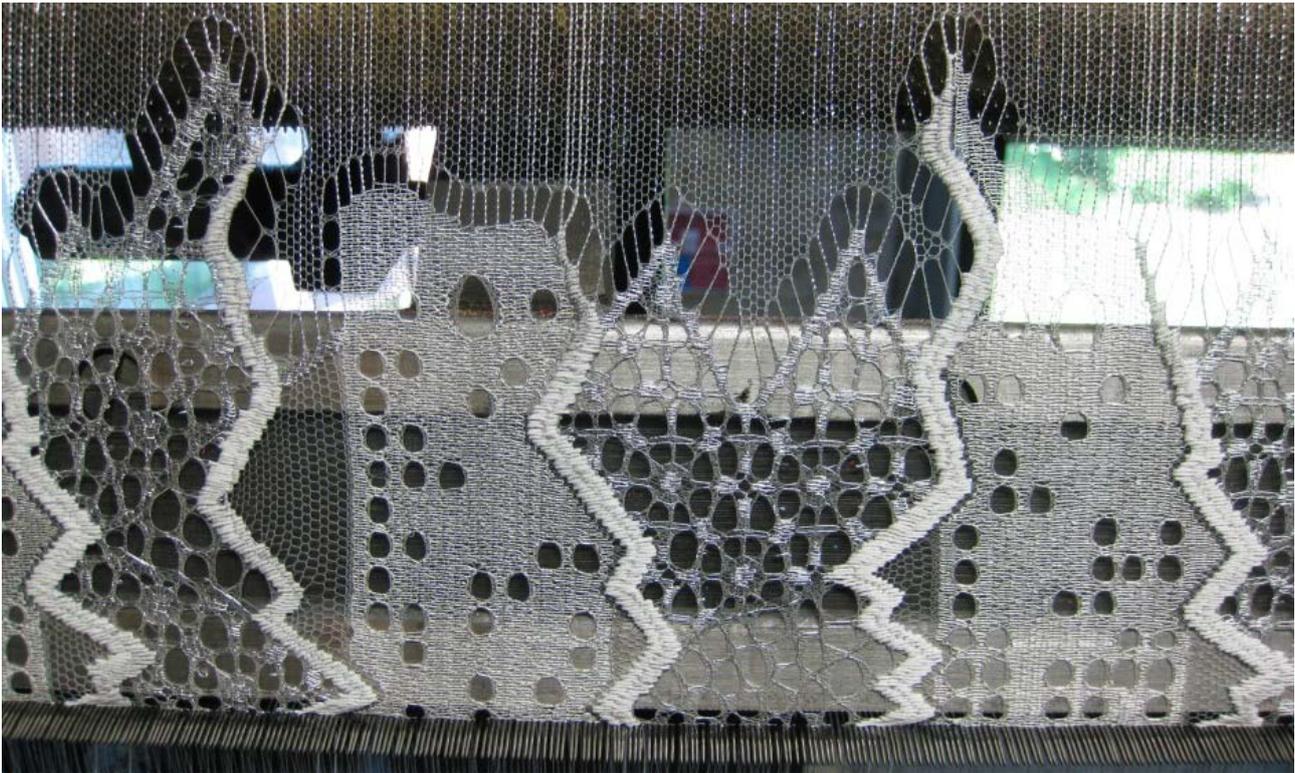
Interreg IVA 2 seas

New lace design for the textile industry

Gail Baxter is a research student at UCA and a contemporary lace practitioner. She worked with the 'La Cité de la Dentelle et de la Mode (CIDM)', Calais, to create a new lace design for one of its historic lace looms. The principle behind this was to foster international co-operation between Crysalis partners and to bring Gail's knowledge of handmade bobbin lace and contemporary lace to the design process. CIDM were looking for a contemporary design to which Gail's knowledge of the lace registry could add an extra layer of interest.

Gail visited Calais to learn more about the physical workings of the Leavers lace looms and to establish a design brief. She formed a design partnership with Frederic Rumigny, an experienced local lace designer. For a contemporary design direction, Gail suggested that digitally recorded sound waves from the loom at work should be paired with Jacquard cards as the primary elements of the design, thus tying in the design with its own production methodology and reinforcing the importance of the working looms within the museum. To reference the traditional interchange of ideas between lace techniques, a plait- and picot-based filling was used to reflect Gail's bobbin lace traditions and 'craquele' to represent machine-made lace heritage.

Numerous design sketches were emailed between participating team members before a final design was chosen and adjusted to meet technical requirements. CIDM also carried out thread trials in consultation with Frederic



UCA and La Cité de la Dentelle et de la Mode, Crysalis project, new lace design by UCA's researcher Gail Baxter and CIDM's lace designer Frederic Rumigny

Rumigny to assess the potential of new threads. The design had been created for an 'all over' lace fabric and Frederic was asked to create an edge design for the fabric. The new lace is modern and innovative in design and style, affording a distinct departure from the traditional floral motifs so often used in lace design.

Case Study Belgium and the United Kingdom

Knowledge exchange and collaboration between traditional and contemporary textile print methodologies.

August 2011 to September 2014
UCA and TIO3 (Crysalis project – Digital Encounters)
Interreg IVA 2 seas

Combining craft and digital design

In the 'Travelogue Sofa' project, UCA academic and designer Neil Bottle – whose work is shown in collections around the world – explored the relationships between traditional and contemporary textile print methodologies with the help of a creative collaboration with the Upholstery Workshop, a Broadstairs-based bespoke furniture upholsterer which had not previously worked with a textile designer who uses digitally engineered print technology.

This proved to be an exciting creative dialogue as the textile design was developed alongside the construction of the framework and upholstery. This innovative process allowed adaptations to be made to both the sofa framework and textile design. The InfoTrends and FESPA worldwide survey about the wide format digital printing industry states the industry business is valued at more than \$100 billion. The survey shows that wide format printing is at once growing, through the conversion from analogue to digital printing, and experiencing organic growth through the developing technologies within the market. Wide format is a highly competitive market, yet there are segments, applications and business models which can precipitate significantly enhanced revenue and profit margins. Among the survey, 247 respondents stated that textile printing is the fastest growing application within their wide format printing business (81.3%).



UCA, Crystals project, travelogue sofa by UCA's fashion-print academic Neil Bottle

A central focus of the piece is a four-way pattern match, which presented the added complication of a pattern match to both visible and hidden areas of the textile design running around the 3D cushion shapes. Accurate pattern cutting and multidirectional pattern matching, normally a skill acquired after years of upholstery training, needed to be digitally mastered for this project. Fabric shrinkage, movement and alignment tolerances had to be factored into the design process. The upholstery team rose to the challenge of working with repeat off-the-roll fabrics and digitally engineered fabric. For both parties, the project was an opportunity to learn from each other, and another example of blending traditional and contemporary techniques for a stunning design.

CASE STUDY The Netherlands

Exchange of knowledge and developing new ways of visualizing information.

August 2012 to January 2013 and

August 13 to January 14

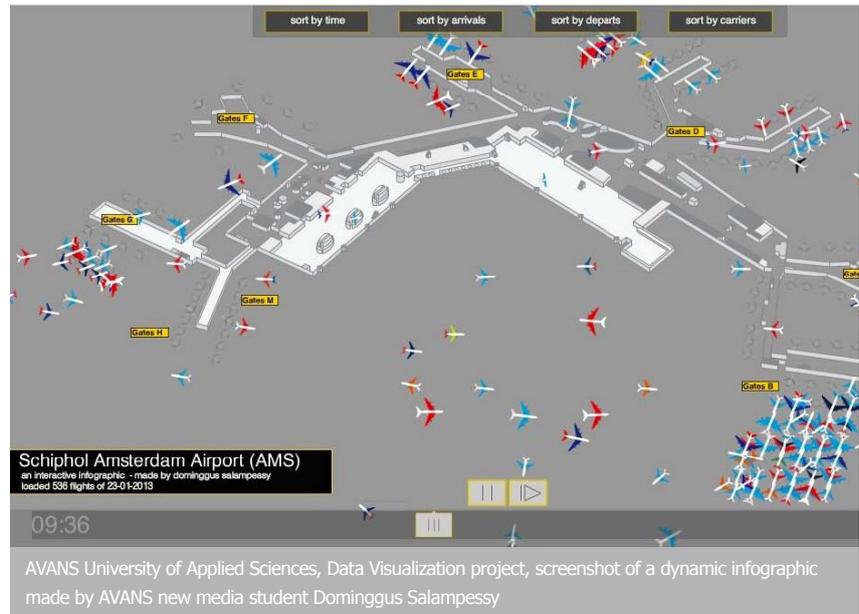
AVANS CMD Breda, Anglia Ruskin

University, Cambridge

(Data Visualisation)

Data visualisation for shared understanding and new insight

The need for better visualisation of data is considerable and increasing every day. More and more, businesses are collecting data about clients, production, distribution, efficiency and for a plethora of other reasons. Understanding the meaning of collected data has never been so important. The report, 'Data Visualisation Applications Market – Future of Decision-making – Trends, Forecasts and the Challengers (2014–2019)' states the Data Visualisation market is currently valued at \$4.12 billion and is expected to grow at a CAGR of 9.21%, to reach \$6.40 billion by the end of 2019. This growth is being fuelled by the complex and amount of data that is being collected to study consumer behaviour and patterns.



Speed and clarity

The problem with rapidly growing data mountains is how to analyse them to be understandable – and therefore useful. This is where data visualisation plays a significant dual role. As well as processing and collating the data to create shared understanding, visualisation also gives us the ability to combine data in order to create new insight – with speed and clarity.

Visualising data is useful in 3 ways:

1. Efficiency – good visualisation allows people to understand vast quantities of data quickly.
2. Insight – visualisation helps to achieve insight into the nature of a problem and to discover a new understanding.
3. Shared view – visualisation creates a shared view that can promote shared action.

Schiphol Amsterdam Airport is a good example of how large data sets can be visualised, displayed, and understood clearly and efficiently.

Learning Points

This chapter illustrates the value of a type of project-centred, collaborative innovation that brings together both the traditional and creative industries in a project-specific mix.

By combining the competencies of artists, designers, students, researchers with those from engineering, marketing, business,

technology and local government, projects are able to address new types of innovation challenges. These challenges are in some cases highly speculative and in others totally dependent on the interaction between users and producers.

This highly adaptable form of innovation is able to deal with high levels of uncertainty and complexity, is creative and opportunistic but

guided by real-world constraints and opportunities. This is primarily effective in their ability to generate pragmatic solutions to unique and often novel or complex challenges.

CHAPTER 2

Maintaining the innovative edge by developing creative professionals



The creative sector is characterised by small-scale businesses, partnerships and micro firms.

The trend towards entrepreneurship and self-employment in the creative sector means that more than ever, business, finance, marketing and a range of other competencies are just as important to success as a creative specialism.

If the creative sector is to remain relevant, there is a pressing need for the knowledge and skills of practitioners to respond to the demands of the wider society. In this context, gaining new knowledge, methods and experience are required to effectively run a sustainable business which can positively impact on their region's growth and development.

The CREA-Zone partners' case

studies in this chapter describe how practical business and technical skills development can enhance a business' position in the market place. For example, the 'Crysalis' programme not only helped to create jobs but also provided a platform for young professionals to gain exposure in a competitive design business environment. This chapter briefly describes the rich and varied opportunities for skills development in the creative sector together with some key tips.

The two Crysalis and Villa Cross Media projects concluded that the professionalism of the creative sector is essential to enhanced performance, accessibility to traditional industry and commercial results. The analysis on what creative start-ups need to succeed resulted in a list

of factors that contributed to their success, including:

- developing connections with other people and businesses (e.g., Crysalis professionals programme),
- understanding of business skills alongside creative knowledge (e.g., CREA-Link),
- experimentation and resilience are the path to success,
- multidisciplinary connections boost business opportunities,
- bespoke training needs to fit individual needs, as well as one-to-one approaches and on the job training opportunities (e.g., Villa Cross Media),
- clear guidance is a proven formula to enhanced results,
- sector specific workshops and

- housing creates visibility and opportunities for start-ups,
- incubation and training are effective in supporting young and/or small companies to convert ideas into business or product proposals (e.g., Crystals Skills Tours),
 - protecting the value of creativity whilst identifying and articulating the economic, social and environmental value.

Some of the challenges identified around this subject were:

- staying constantly visible in the market,
- joining large-scale projects being a small player and the collaborative processes involved,
- how to expose start-ups and small businesses in the partners' regions

- and an international environment,
- coaching traditional enterprises to brief creative assignments and coaching creatives to pitch to industry in a more effective way,
- accessing funding,
- fostering local and regional collaborations,
- how to incentivise small enterprises to take up training opportunities,
- shaping public perceptions of the art and design profession and the added value they bring,
- bridging the gap between creative and traditional companies and creating routes for collaboration,
- taking ideas into production,
- how to utilise social media and other virtual marketing techniques effectively.

The collaboration in the partnership has found that their respective institutions not only provide access to the creative centres such as London, Paris, Brussels or Amsterdam, but that much of the expertise can be sourced within the regions themselves and that creative knowledge is insufficiently visible and requires the collaborative partnership arrangements to become truly tangible to the business communities and professionals. In addition, the joined training, development and information opportunities in an interregional and therefore cross-cultural context presents added value and new contexts for peer-to-peer learning and relationships.

Case Study Belgium and the United Kingdom

Entrepreneurial skills for the creative sector.

August 2011 to September 2014
TIO3 and UCA (Crystals project - Professionals Programme)
Interreg IVA 2 seas

Many approaches to upskilling creative entrepreneurs (Crystals)

Trainingindustry.com believes the global market for training expenditure in 2013 was about \$306.9B and that Europe represents about 29% of the global market (\$89B). It also states that companies spend about 44% of their training related dollars on employees, compared with 49% on customers, and 7% on suppliers and channel partners. In this context the CREA-Zone cluster believe in professional development as a step forward in any innovation journey and the following cluster partners shared their experiences in 3 very different programmes – 'Crystals Professionals Programme', 'Villa Cross Media (VXM)' and 'CREA-Link' – which took innovative approaches to upskilling creative entrepreneurs.



TIO3 and UCA, Crystals project, professionals programme, wallpaper design by UCA student Victoria Price



TIO3 and UCA, Crystals project, professionals programme

The Crystals Professionals Programme aimed to provide creative entrepreneurs from across the UK, Belgium and France with the business skills to be able to compete in a challenging market through a programme of seminars, inspiring talks by experts and practical workshops. A collaboration with the Textiles Innovation Centre supported business start-ups in finding seed capital through developing a network of potential investors. The programme has yielded new jobs, mostly in the local economy. For instance, through the programme, artist Victoria Price was guided to create designs for household items and as a result was selected as a finalist for the UK Ideal Home Show Wallpaper 2014 competition.

CASE STUDY Belgium

Professional media experience for students.

July 2010 to September 2014

Mechelen (Villa Cross Media)

Intereeg IVA 2 seas

Many approaches to upskilling creative entrepreneurs (VXM)

VXM supported young people into jobs in media: many of the young people were unemployed students. VXM gave these young people the opportunity to try out different radio formats, design and run magazines as well as improve their leadership and team skills. Mattias Govaerts, Jasper Kuylen and Alexander Vandebek were just three young people whose experience with VXM made all the difference. Mattias said, 'The VXM magazine was my first real opportunity to practice what I learned from my degree in journalism which I earned in 2008. It had always been one of my dreams to run a real magazine. Thanks to VXM I've now done this.' Jasper's experience was also positive; he says, 'I was able to experiment with presentation styles and I also gained experience learning how to coach a group of young people. I also developed my technical capabilities.' The project also helped them get a job. 'I got my job through VXM,' said Alexander. 'Through the network I built up with VXM I got a job interview with Radio 1. My VXM experience convinced them to hire me.'



Villa Cross Media project (VXM), Mechelen

CASE STUDY Belgium

Giving start-ups access to larger projects and working together in multidisciplinary teams.

October 2013 to October 2015

OCWEST (CREA-Link)

Many approaches to upskilling creative entrepreneurs (Crea-Link)

The 'barriers to entrepreneurship', 'determinants of entrepreneurship' and 'burdens on the creation of new enterprises' in European countries were discussed in the OECD report 'Entrepreneurship at a Glance 2014' which stated that 'a combination of opportunity, capabilities and resources does not necessarily lead to entrepreneurship if opportunity costs (e.g., forgone salary and loss of health insurance) and start-up costs outweigh the potential benefits. The regulatory framework, taxes, regulations etc. is therefore a critical factor affecting countries' entrepreneurial performance'.

In this context, CREA-Link was a project that focused on temporary collaborations and its legal issues – intellectual property and copyright. Through encouraging multidisciplinary temporary collaborations, entrepreneurs worked together to organise themselves to respond to industry briefs while also gaining clarity about legal collaborative relationships.

These CREA-Link temporary assignments, combined with the project parallel activities of workshops and one-to-one sessions in financial management, business skills and other topics, have tested and strengthened the start-ups entrepreneurial competencies and readiness to market.

**DRINGEND
GEZOCHT:
CREATIEF
TALENT
VOOR MOOIE
OPDRACHTEN**

lets voor jou?
crealink.be

Crealink

Zin om deel uit te maken van een creatief netwerk en te werken aan mooie opdrachten met andere startende ondernemers uit de creatieve industrieën? Met het initiatief crealink geven we startende ondernemers uit de creatieve sectoren de kans om samen met anderen te werken aan mooie opdrachten. Bovendien krijg je gratis begeleiding door experts en een coach, je maakt ook deel uit van een dynamisch netwerk.

Neem alvast een kijkje op crealink.be en schrijf je in voor het inspirerende info event op donderdag 15 mei.

- Bouw mooie referenties op;
- Werk samen met andere creatieven in een multidisciplinair team;
- Professionele coaching door ervaren experts;

lets voor jou?
crealink.be

Crealink

OCWEST, CREA-Link project

TIPS Belgium

Guidance to start-ups.

October 2008 to June 2013

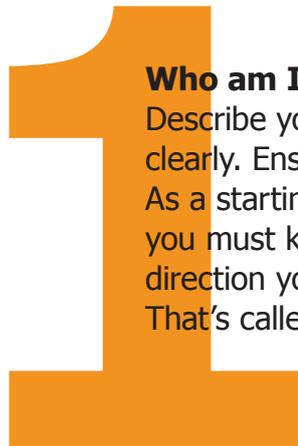
OCWEST

Seven tips for a successful creative business

Bernard Coorevits is a commercial expert working within the project 'Creative Starters'. These are his seven tips for commercial success for a creative business:



OCWEST, seven tips for a successful creative business by Bernard Coorevits



Who am I?

Describe your activities very clearly. Ensure a clear vision. As a starting entrepreneur you must know which direction you want to go. That's called strategic insight.



Step by step.

Step by step you progress. Take enough time to develop your concept. Proper preparation is crucial.



What does the customer want?

Make sure activities are attractive to the market and this means prioritising the needs of your potential customer.

Keep it simple.

Explain what added value is offered. Position the activities clearly and ensure the right balance between personal contact and communication via social media.

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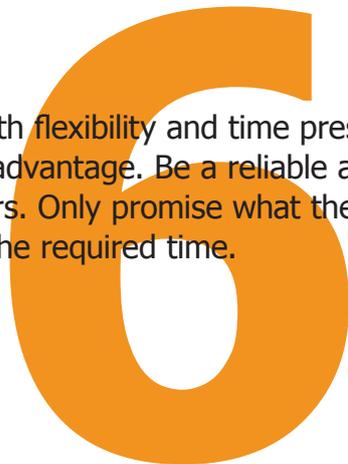
Create your network.

Be involved in the local community and networks; never underestimate the power of your network.

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Flexibility wins.

Dealing positively with flexibility and time pressure can bring a huge competitive advantage. Be a reliable and reachable partner for customers. Only promise what the business can do and do it within the required time.

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Make the difference.

If there is little difference between your product and a competitors' product, make sure you create an added value, for instance, through excellent service.

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Case Study Belgium and the United Kingdom

Connecting start-ups with technology, skills development and boosting networking opportunities.

August 2011 to September 2014

TIO3 and UCA

(Crysalis project – Skills Tours)

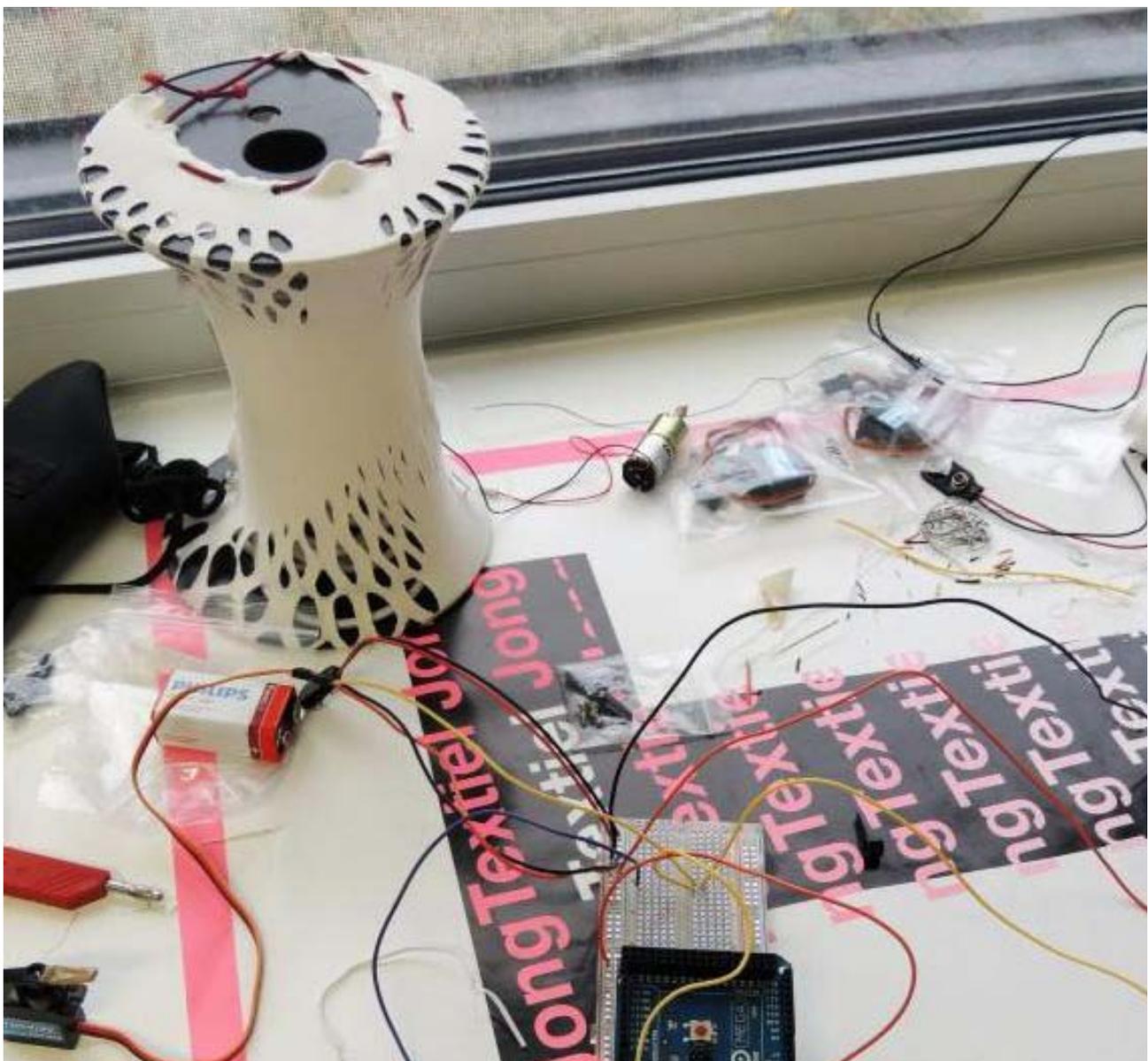
Intereeg IVA 2 seas

Crysalis Skills Tour

The 'Skills Tour' was a 5-day, hands-on workshop that provided opportunities for designers and other professionals to work at partner locations in TIO3 Ronse, Belgium, and the Plymouth College of Art, UK, to take advantage of specialist resources and equipment. A series of 5 Skills Tours were held, covering different aspects of textile creativity.

Young creative professionals were given the opportunity to strengthen their network and find out about the new and upcoming technologies. This process allowed the participants to bond with each other, as a precursor to future projects; a tour alumni group may be the next logical step, as there has been high demand for a repeat of the project.

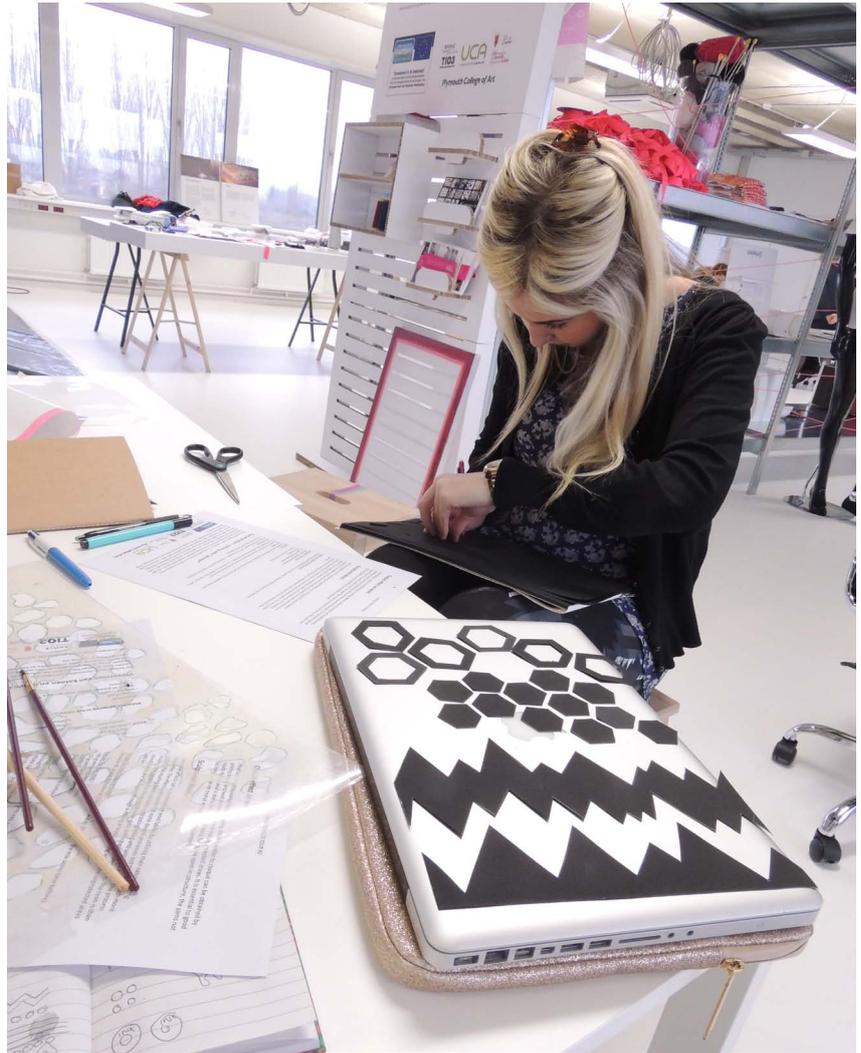
The programme was attended by 61 people from Belgium, the UK, The Netherlands and France. In addition to' the upskilling added value for the individual participants, Skills Tours also brought cross-border and cross-sector people together, and fostered potential business synergies.



TIO3, Crysalis project, skills tour



TIO3, Crystals project, skills tour



TIO3, Crystals project, skills tour

Learning Points

For the innovation synergies demonstrated by the CREA-Zone projects to flourish in the wider environment, the parties involved in collaborations need to be capable of contributing not just in their specialist areas but as participants, fluent in all areas of entrepreneurial and business practice: strategy, finance, business modelling, marketing etc.

Due to a variety of structural and cultural reasons discussed, the dynamic

focus on entrepreneurship so evident in the wider start-up community, for example, hasn't, with notable exceptions, so rapidly translated across to the creative sector.

Projects in this chapter demonstrate the contribution of practical, in-context approaches to skills development and knowledge transfer in closing this entrepreneurial skills gap.

Larger players in the innovation environment,

businesses, art and design universities, and even local government have been shown to play an important role as instigators, and in some cases, enablers of entrepreneurial skills acquisition and eventually, the sectoral culture change, so needed for this collaborative environment to reach its full potential.

CHAPTER 3

Connecting people and spaces as a basis for innovation

Professional networks have existed within the more traditional industries for some time, but those that focus on innovation through ideation and open source problem solving are new. The CREA-Zone cluster networks have successfully focused on this innovation gap which they are so much more than talking shops. Something different is happening in these partners' initiatives that make the impact of connectivity more significant. Through a range of mechanisms, both physical and digital, people and organisations are being connected in networks and supply chains for the purpose of furthering innovation.

Creative industries are a sector which thrives on the convergence of a range of disciplines and

approaches. Creative businesses won't develop to their potential if they only network or collaborate with similar businesses – many of whom will be their competitors. Rather, they are more likely to flourish if they collaborate with businesses from a range of different creative sectors and, indeed, businesses from across all sectors. Made up of predominantly small and micro businesses, creative businesses gain scale, increase productivity and mobilise innovation through collaboration.

As well as networking, the provision of physical and digital hubs of knowledge, talent, workspace and technology is important in a fast-changing creative economy. Businesses need to be agile, mobile and increasingly networked. There is

a requirement for a variety of spaces, clusters and sector development organisations such as universities and support agencies. For example, creative workers need different types of workplaces, such as co-working, hot-desking and interdisciplinary hubs. They need to have access to touch points of knowledge, access different technologies on a 'just-in-time' basis, and be nourished by different sectors and disciplines.

What is illustrated by the CREA-Zone case studies in this chapter is a new type of collaboration where players are first assembled and then new innovation opportunities emerge. In addition, access to expertise and technical services support businesses in realising innovation. The examples show clearly the benefits of accessing

knowledge hubs, utilising flexible workspaces and engaging actively in creative networks to the business and creativity of a business.

Cluster partners shared experiences on how to connect people envisaging the creation of social networks where people can combine their skills and collaborate. This is the basis for this chapter, supported by the case studies presented here. The conclusions regarding the success factors for 'connecting people and spaces as a basis for innovation' were developed during partner meetings and encompassed:

- the value of online platforms in clarifying possible ways to connect people and access resources (e.g., Edge),
- the importance of tailoring services to fit individual organisational needs,
- employing creative professionals to find new approaches to problem solving,
- creating collaborative spaces where people can work and network (e.g., Bar d'Office),
- bringing people from various skills backgrounds and different sectors together in a neutral space accelerates innovation (e.g., OH! Enterprise Centre),
- networking events can increase the potential for productive

interactions and give insights, for example, through inspirational speakers,

- incubation spaces open 24/7 equipped with the latest technology helps small companies to compete and represents a democratising access to specialist resources (e.g., Buda versatile workspaces),
- communication and marketing of networking opportunities is crucial as well as the understanding of how to create connections and becoming an active player in networks is important (e.g., 5 steps to a creative network and Buda De Maakbar Expo),
- life/work balance is an important issue in an increasingly available and accessible creative professional practice but which on the other hand can also increase small business opportunities,
- informal working environments but defining of achievable tasks and goals is crucial for success as well as individual proactiveness receptive to opportunities (e.g., Tandem-ProtoPITCH).

Challenges to be considered are:

- raising awareness of how large organisations, small enterprises and individuals can organise themselves to work together,

- we are not certain that spontaneous collaborations would happen without a facilitator role to orchestrate those arrangements,
- the need for co-workers should to be researched further to enhance the effectiveness,
- how best to incentivise connections between traditional and creative industries,
- how to connect creative, professional and financial services,
- how best to facilitate understanding between creative professionals and more traditional workers,
- making the incubation spaces affordable to small businesses,
- raising awareness and comparing the advantages of physical networking to virtual networking,
- making network events more effective by connecting these to real market opportunities, such as 'meet the buyers' type events.

As in all industries, but especially in the creative industries, because they are largely part of the wider knowledge industries, connecting with people matters, connecting with people across disciplines matters even more. In addition, accessing flexible working spaces and technical resources matters as much of the work, the creative content production, is project based and requirements often change from job to job. Connecting the regional potential with local but also international business communities provides a real challenge but also opportunities for the creative industries. Combing the opportunities on an interregional basis can counterbalance the gravitational pull of the respective capital cities of the partner countries and thus strengthen the economies of the respective regions.



UCA, edge – creative expertise and technical services, digital textile printing

CASE STUDY Belgium

By encouraging cross-border cooperation between knowledge and industrial players, Tandem aim to guide the development of their innovation potential.

2010 to 2014

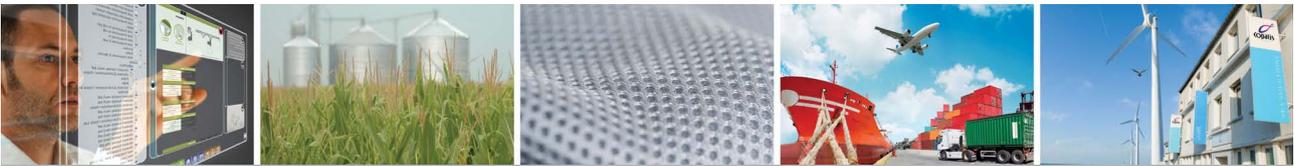
OCWEST, Pictanovo (Tandem)

Intereeg France Wallonie

Vlaanderen

Creative hubs (Tandem)

Bringing disparate industries and people together into hubs of activity has often been the catalyst for innovation and the creation of value, leading to improvement in local economies. Several of the CREA-Zone partners initiatives sought to bring different people and organisations together for the benefit of both, and others. 'Tandem' is one such programme: it encouraged an exchange of knowledge and expertise between the industries of the West-Flanders and Nord-Pas de Calais regions focusing on 5 themes: imaging and ICT, health and nutrition, textiles and new materials, transport and logistics, and clean technologies. The participants created partnership clusters. These clusters included expertise centres, research institutions and businesses, and as a result new complementary lines of research were initiated.



OCWEST, Tandem project, themes: imaging and ICT; health and nutrition; textiles and new materials; transport and logistics; clean technologies

'ProtoPITCH' is a competition and award launched by Pictanovo and its partners, under the Tandem project ICT and imaging theme, to look for the most innovative products and projects of the creative industries within the Eurometropole Lille-Kortrijk-Tournai. The ideas awarded in the ProtoPITCH award in November 2013 had the opportunity to meet creative, technological and financial experts who gave a boost to their project. These innovative products and projects were presented in a publication which was widely spread in the cross-border region. ProtoPITCH cross-border added value collaboration included: profiling and positioning the region, being a catalyst for innovative projects, stimulation of innovation and entrepreneurship and the development of an intensive partnership network.



OCWEST, Tandem project, ProtoPITCH, Matthias Van Oost

CASE STUDY Belgium

A space and platform for collaborations co-created by government, knowledge institutions and entrepreneurs aiming to connect people and boost opportunities for business collaboration.

2011 – ongoing

Mechelen (OH! Enterprise Centre)



Mechelen, OH! Enterprise Centre

Creative hubs (OH! Enterprise Centre)

The report 'Entrepreneurship at a Glance 2014', published by the Organisation for Economic Co-operation and Development (OCED), states in Chapter 5 – Innovation: 'Innovation and entrepreneurship are closely related. The creation of new products and processes, including organisational and marketing processes, define innovation. Entrepreneurialism is about bringing these ideas to market, typically estimated via start-up rates and/or high-growth rates. Innovation, therefore, is an important driver of entrepreneurship and estimates of innovation can provide an indication of the potential scale of entrepreneurialism across countries and firms, both large and small. However, different challenges to innovation exist and affect firms in different ways depending on their size, amongst other factors, requiring different policy responses to foster innovation and, in turn, entrepreneurship and, so too, economic growth and material wellbeing.'

In this context, the CREA-Zone cluster believes that spaces like the 'OH! Enterprise Centre' are institutionally neutral spaces for co-development, facilitated by an innovative mindset, and unlocked ideas that could have remained hidden if these creatives had worked from their own premises.

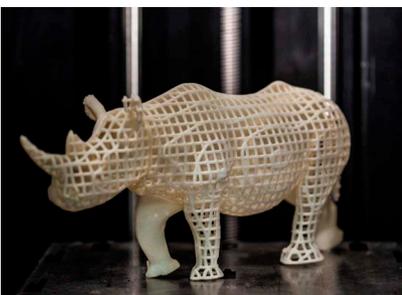
The 'OH! Enterprise Centre' is in its third year of catalysing collaborative projects between the government, industry and research organisations.

CASE STUDY The United Kingdom

Democratising the access to knowledge and specialist equipment to small businesses.

2009 – ongoing

UCA (Edge, creative expertise and technical services)



UCA, edge – creative expertise and technical services, 3D printing

Creative hubs (Edge)

The Organisation for Economic Co-operation and Development (OCED) report 'Entrepreneurship at a Glance 2014', Chapter 2 – Structural and Performance Indicators on Enterprise Population, states that 'In half of OECD countries, micro-enterprises account on average for more than 90% of total enterprises, with the highest proportion of micro-enterprises being found in the services sector.' It also says that 'Small businesses can be important drivers of growth and innovation. At the same time, larger businesses typically have competitive advantages through, for example, economies of scale, cheaper credit and direct access to global value chains, compared to smaller enterprises.'

The University for the Creative Arts service 'Edge' was designed to benefit alumni and other creative start-ups in achieving their commercial ambitions by providing easy access to creative expertise and technical services. Edge connects businesses to staff expertise and makes state-of-the-art equipment available, including digital textile printing and Gerber pattern cutting for fashion, 3D scanning and 3D printing, laser cutting and thermal efficiency equipment, plus a bronze foundry and glass hot shop to support artists to explore new design concepts. UCA staff support their clients in a myriad of ways: through one-to-one advice, a multilayered approach to a complex problem, bespoke training or through collaboration. This knowledge exchange improves graduates' professional practice, as well as supporting freelancers and organisations to innovate.

TESTIMONIES Belgium

A co-working network in Flanders boosting business opportunities. From 2010 – ongoing Flanders (network coordinator), SPK TIO3, Mechelen (Bar D'Office)

Bar d'Office

According to the Work Hubs blog, the co-working phenomenon statistics are: 70% of co-working space members feel healthier than when they worked in a traditional office. In the last 12 months alone, 3 new co-working spaces were opened daily. The industry is maturing, with 40% of all current co-working space today less than a year old. The number of people seeking co-working spaces continues to outstrip the number of workspaces on offer, 91% of co-working members now have better interactions with people, 60% are more relaxed at home since co-working and 50% report higher incomes.

'Bar d'Office' is a Flemish co-working concept in 12 Flemish municipalities where anyone can work at the cost to them of only €1 a day. After registration, each member can work in any of the locations. Its aim was to inspire members through the workspaces and conversations with other users. Creative home-based freelancers found it an inspiring space to work, free from the distractions of the home office and with an open creative atmosphere not often found at home.



Koen Lauwereyns, copywriter

I have a home office, but that's regularly waylaid by two young children. That's why I was looking for a quiet place nearby and I found this at Bar d'Office in Ronse. Working at home is not always easy because sometimes you can feel closed in and you miss talking to people.

I have come to Bar d'Office every week since I started my own business. It's great because I'm not working on my own, and I am out of the house.



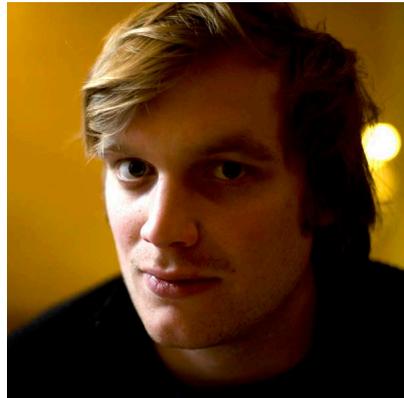
Hans Claesen, communication advisor

This is what some
Bar d'Office
entrepreneurs say ...

Once a week I go to Bar d'Office Turnhout because I can work in a different environment here, and this is better than always having to sit in your own office. And if I have clients in Ghent or Leuven, I can also walk into a local Bar d'Office.



Sam Dierckx, audiovisual business
communication expert



Senne Strackx, journalist & copywriter

For me the Bar d'Office concept has several advantages: you can work in a focused way in a quiet environment; it's got all the facilities you need, the price is reasonable and I meet new people. I feel at home without actually being at home. The atmosphere is friendly – because SPK employees have flexible work times, it feels as if they are freelancers just like me.

TIPS Belgium

Cross-sectoral creative entrepreneurial network creating a safe environment for creatives to explore each other's skills and learn from each other's successes and failures.

2012 to 2013

SPK (Kempen CiNe Creative Industry Network)

Five steps to a creative network

The report 'Entrepreneurship at a Glance 2014' published by the Organisation for Economic Co-operation and Development (OCED) states 'Interestingly, in those countries where cooperation is relatively high, respondents generally rate the obstacles to innovation as low, suggesting that either the same barriers to innovation also impede cooperation or that cooperation is an effective tool to overcome barriers and their perceived impact.'

Aware of the importance of cooperation, in the end of 2012, SPK started 'Creative Inspiring Network (CiNe)', the first creative network in the Kempen region, Belgium. CiNe organises networking activities for creative entrepreneurs, innovation managers and cultural organisations – everyone who considers creativity as an important part of their business. As an organisation keen on continual improvement and shared learning, SPK reflected on the processes in creating the network and identified what worked and what didn't work so well.

1

Insight into target group: Who are they and what would make them want to join in?

2

Being creative in form and content: Keeping interest by surprising the participants, being creative with meetings and including fun.

3

Ambassadors: Empowering interesting and widely networked people to communicate.

4

Showcasing: Giving people the opportunity for creative showcasing.

5

Energise contacts: Stimulating conversation and matchmaking diverse contacts.

CASE STUDY Belgium

The benefits of an expo are the public exposure that it generates for the participating entrepreneurs, universities and artists. An expo is a good tool to attract a broader audience and to put Buda and the city of Kortrijk on the map as a creative region. An expo is also a tool to welcome a public with a different background. During the Maakbar we attracted students, architects, art lovers, local citizens, entrepreneurs. The expo was the start of a network which now also encompasses the Buda Factory and Buda Arts Centre hubs.

October 2010 – ongoing

Buda (De Maakbar Expo,

Buda Factory and

Buda Arts Centre hubs)

Learning Points

The projects in this chapter demonstrate that to realise collaborative innovation at scale within a region, supply chain or between different networks, mechanisms to both stimulate and enable collaborations are desirable.

This is especially so where collaborations aim to involve larger organisations and smaller participants such as the one person firms and micro SME's so often found in local and regional, creative and traditional industries.

The CREA-Zone initiative is an example of how deliberate action to trigger innovation projects can

Versatile workspaces

The Buda network began as an expo – 'De Maakbar' – where small and large companies around Kortrijk, Belgium, shared knowledge about how the relationship between raw material and finished product can be marketed. The network now features the intertwining of industry and arts through the Buda Factory and Buda Arts Centre hubs.

The Buda Factory acts as a fabric, in which are embedded 9 organisations from very different sectors – arts, entrepreneurship, education, care and active citizenship – who found in each other a common conviction – that innovation comes from open and honest coalition between people from different disciplines and with different backgrounds.

One of the driving forces behind the Buda network is the Buda Arts Centre. Its aim is to be a workplace for stage artists. Every year around 45 international companies create theatre and dance performances, and as a result approximately 320 performances take place across Europe every year. Performing arts are, as it were, one of Buda's exports. The arts centre has a unique pedigree: artists visit Buda exclusively to create.

This momentum has transferred to a wider domain – product development and idea creation – since the opening of the Buda Factory. The arts centre is an active part of the factory ecosystem and the creative energy that artists bring with them has transferred to some of the companies within the factory; artist/business collaboration is thriving. This conviction is reinforced by well-known academics such as Professor C. K. Prahalad, of Business Administration at the University of Michigan Business School, who in his article 'co-creation experiences: the next practice in value creation' published in the Journal of Interactive Marketing states that: 'The meaning of value and the process of value creation are rapidly shifting from a product- and firm-centric view to personalised consumer experiences. Informed, networked, empowered and active consumers are increasingly co-creating value with the firm.' The result is an inspiring city district where creatives with both an artistic and business background work together, developing a common language and understanding that reinforces both business and artistic sectors, and puts the region on the map as a hotbed of creativity.

be effective. It also shows that the instigation of projects may be dependent on some very practical enablers such as providing places for people to meet, collaborate or co-work. As well as facilitating networks to allow dispersed participants to self-organise into functioning collaborations. There is also a need for smaller players to gain access to specialised resources and equipment.

For the type of innovation described in CREA-Zone to work on a larger scale, coordination is needed across stakeholder groups and larger players such as local government, art and design universities, and even industry networks can all play a key role in instigating collaborations and facilitating these practical enablers and so helping innovation projects to flourish.

CHAPTER 4

The power of co-creation



Previous chapters have highlighted the importance of understanding the changes in society, professional development, as well as mobilising networks and collaborative platforms, and encouraging stronger links between creative talent and industry.

Real-world practice tends to prioritise execution speed and cost minimisation over solution quality, rapid solutions over iterative processes, cost over value, secrecy over openness, linear thinking over creative thinking, convergent culture over divergent culture and individualism over consensus. In response, new and exciting ways of working are emerging, where creative businesses flourish in a mixed knowledge sector environment that connects the processes of research, ideation (ideas

generation) and commercialisation.

The CREA-Zone cluster has found that exchanging ideas from different perspectives to tackle challenges is the basis for co-creation (for example, to utilise the customer base and business networks as a knowledge resource), though there is no single methodology for this process. There are common success factors: the user perspective and input, the facilitator role, funding, openness and willingness to engage and experiment. To enable future collaboration and co-creation it is important to disseminate success stories to a wider audience as demonstrated in the case studies in this chapter. The examples demonstrate how engaging with enthusiastic and talented students, or collaborating with

customers can create an environment of shared value and mutual benefit, and which innovative techniques can be employed to achieve co-creation.

In this last stage of the innovation journey of this publication, the partners analyse how they effectively realise innovation, the focus in this chapter is co-creation. The success factors identified and discussed as a result of these projects are demonstrated here as follow:

- the success of connecting people depends on personalities not only skills,
- the benefits of businesses in different professions working collaboratively (e.g., Canopy Street),
- coaching as part of some collaborative arrangements to facilitate the delivery process,

- the importance of mutual understanding and trusted relationships (relationship building) before moving a commercial project forward (e.g., Edge Talents), as well as SMART (specific, measurable, achievable, realistic, timebound) working practices,
- for effective co-creation to happen the process to be followed needs to be clear to all players, having a project management approach helps to define scope, deadlines and ensures that the strategy is well placed for collaboration to succeed,
- the intermediate role is crucial to facilitate the collaboration (e.g., Buda Factory and Buda Lab),
- the relevance of the role of governments as drivers of innovation (e.g., Factories of the Future and Making Knowledge Work),
- engagement and willingness to collaborate is essential,
- methodologies such as hackathons, ideation workshops, open innovation etc. help innovation to flow (e.g., COINED),
- multidisciplinary teams and experimentation add value to collaborative arrangements and can foster the development of futuristic products (e.g., Incunables),
- co-creation is about social

activities, exploring strengths, understanding the customer perspective, building trust and working together towards common goals (e.g., health technology),

- co-creation takes time (no quick fix), a planning and legal framework must be used in all co-creation endeavours,
- taxonomy and using the power of the web and modern technologies can support connections.

The challenges concerning co-creation are:

- more work needs to be done with regards to motivating traditional and creative industries to work together,
- the legal framework and intellectual property options are many and confusing but a model needs to be chosen before the collaboration starts,
- there is uncertainty if collaborations can happen spontaneously without the intermediate role,
- there are many methodologies and approaches to co-creation so choosing one that fits every requirement can be challenging,
- many people still do not understand the meaning and benefits of co-creation,
- there is doubt about how the intermediate role is or should

be financed to allow sustainable long-term connections,

- how to get the most of the methodologies by turning ideas into feasible and tangible products and services,
- how to source skills and engage people,
- how to ensure ideas are realised into concrete innovative products and services.

Co-creation often benefits from opportunities to 'think outside the box', from lateral thinking, from spaces that allow working creatively. The partnership regions provide a potential hotbed for innovation by simply drawing on its diverse cultural make up, a multicultural opportunity but untapped and unrealised for the benefit of its economies and communities. Here then is an exciting possibility for the partnership to positively exploit these potentials and develop platforms that allow cross and interregional co-creation. However in order to exploit this potential, additional work is required to which on the one hand allows the creativity 'outside the box' yet within a robust legal and intellectual property framework. Both go hand in hand and should not hinder each other if properly communicated and planned for.

CASE STUDY

The United Kingdom

Fresh thinking and innovative ideas being co-created between students and industry.

April 2014 to July 2014

UCA (Edge Talents co-creation with Basepoint)

Students working together for the community

The University for the Creative Arts' aim to add value to student experience and to boost students' entrepreneurial spirit has led to the launch of 'Edge Talents', an open innovation network to help business access students' innovative concepts and early stage designs.

Recently, Edge Talents connected with the BA (Hons) Interior Architecture & Design course at UCA's Farnham campus and, under the auspices of the Interreg project Recreate they have embarked on a co-creation initiative to propose interior designs for 'Basepoint', a charity that provides a wide range of workspaces to let, including serviced and managed offices, workshops, trade



UCA, Edge Talents, Basepoint project, 2nd prize awarded by UCA interior design student Charlotte Bernard



UCA, Edge Talents, Basepoint project, 1st prize awarded by UCA interior design student Helena Masat

counters and studios in 30 locations across the south of England.

According to the Global Architectural Services Market Research Report – Jan 2014 which is published by Ibis World, the statistics for this market are as follow: \$191bn revenue, 571,083 businesses and 1,736 people employed in the sector. This market encompass the following products: building design, interior design, construction project management, planning and predesign, feasibility studies, landscape and urban design, and other services.

In the Basepoint industry brief, Year 2 students were engaged in a co-creation endeavour in the interior architecture sector to provide flexible workspaces with the emphasis on breaking down boundaries to encourage a greater degree of social interaction, collaboration and networking for a new generation of creative entrepreneurs. The brief requested that the design should be contemporary and use modern techniques, technologies and designs specifically aimed at the target market including: flexible contemporary working space, modern stylish design complete with leading edge technologies and modular spaces.

The complexity of the task required students to explore the project's numerous boundaries and interfaces during the research and design development phases. Their emphasis was on designing a series of integrated spaces that would facilitate a better work/life balance – for instance, through more flexi-working – and a more engaging workspace with a greater degree of social interaction, in addition to the provision of personal and secure space when required. Student proposals were presented to Basepoint, which selected the top two ideas for awards at a management event in Winchester, UK. The relationship and co-creativity elements within this project successfully delivered innovative designs and enriched the exchange of knowledge between different players.

CASE STUDY Belgium

Insight into regional innovation policies in Europe to foster collaboration and business opportunities.

January 2010 to December 2011

Flanders DC

(Making Knowledge Work)

Intereeg IVC

Developing new approaches via cross-sectoral collaboration (Making Knowledge Work)

Co-creation has emerged from macro to micro level. At a macro level, the 'Making Knowledge Work (MKW)' project brought together 12 enthusiastic partner regions from across Europe, all dedicated to investing in knowledge for the benefit of their economies. During a two-year 'Interreg IVC' project the partners exchanged good practices, learned extensively from each other and set up improved regional policies, projects, programmes and initiatives. The project is proud that an audience of more than 100 Members of the European Parliament watched MKW at work through a video, which was also screened at the Regions for Economic Change Conference in June 2011 and discussed at a variety of regional, national and European innovation and economy events.

CASE STUDY Belgium

Cross-sector collaborations
boosting retail.

June 2014 – ongoing

Mechelen

(Swelvet, Canopy Street project)

**Developing new approaches via cross-sectoral collaboration
(Canopy Street)**

At a micro level, 'Canopy Street' was an innovative concept that made 3 shopping alleys in Mechelen more attractive to shoppers. Traders in Mechelen were already impatient for more attractive alleys so the city asked design company Studio Swelvet to do something about it. Working with public work contractors, traders, developers and the city council, Studio Swelvet built a vertical garden, innovative because of its shape and illumination. Using 3D structures, solar panels and a built-in spray system, the garden, evolving through the seasons, was lit day and night. The success of the project has embedded a tradition of co-creation within the town as well as creating more footfall within the shopping alleys.



Mechelen, Canopy Street project with Studio Swelvet

CASE STUDY France

Augmented reality paving the way for the future of reading by enhancing educational interactions and user experience.

2013 to 2015

Pictanovo (Incunables)

**Developing new approaches via cross-sectoral collaboration
(Incunables)**

According to a new market research report of 'Augmented Reality & Virtual Reality Market' Global Forecast and Analysis to 2013 – 2018, the augmented reality and virtual reality market will be worth \$1.06 billion by 2018. The report also states that augmented reality is still in the progressive stage and focuses on wearable technology like goggles, contact lenses and so on which will be commonly used in future. Considerable research and developments are taking place in application areas such as healthcare, education, military, enterprise and so on.



Pictanovo, Incunables

Considering the many opportunities in the augmented reality market, the 'Incunables' project was launched. Via a co-creation effort between a children's author, a publishing house, a graphic designer, an ICT company, a researcher and children themselves, 'Incunables' has created a new generation of educative books, combining interactivity and immersion. Based on the interplay of paper, digital content and smart phone apps, the reader follows and interacts with the adventures of a 15th century master printer.

This project, supported by Pictanovo, is a true connection between history, heritage and technology. The concept will be developed further to make and market a collection of futuristic digital teaching books.

TESTIMONY Belgium

Government role in fostering innovation.

From 2014 – ongoing

OCWEST (Factories of the Future)

Factories of the Future

Jean De Bethune, the Deputy for Economics, West-Flanders Province, talks about the 'Factories of the Future' cluster:

Creativity and innovation have always been key drivers of our West-Flemish economy. The Factories of the Future is an innovative cluster that strengthens and develops the areas in which West-Flanders already excels by stimulating targeted research, optimising production processes, developing competence, helping the adaptation to new technologies and obtaining foreign expertise.

How has creativity and innovation transformed the traditional economic landscape to make it more competitive?

It's creativity that has solved the problems faced by traditional SMEs and it is innovation that gets the creativity into business. For example, look at the evolution of the flax industry. From a very traditional industry it has evolved into a hi-tech sector around technical textiles and synthetics, areas in which West-Flanders are amongst the global leaders.

What role do you see for the government?

A government role is one of facilitation, so that entrepreneurs can develop themselves more effectively. A government is also a strong force for bringing partners together and developing a joint strategy, and then to execute it and support it with funding from various streams.

When I look at the projects we've started in West-Flanders over the past few years – projects about advanced materials, food, blue energy – they are excellent examples of the strengths of local government. Close enough to the real world to understand the local economy and local businesses, while still able to see the big picture and strong enough to give the right support. It's also a local government role to connect with other levels of government and to represent and showcase West-Flemish sectors on the European stage.

CASE STUDY

The United Kingdom

A creative open innovation network for expertise in design, which planned and tested an open innovation workflow for identification and exploration of potential Intellectual Property within partner universities creating new opportunities for students.

March 2012 to April 2013

UCA (COINED)

Students and business creating together

The Design Council research found that design can directly and significantly improve sales, profits, turnover and growth. Using and valuing design brings bottom line benefits, and those who understand and act on this insight have a competitive edge over the rest. For example: rapidly growing businesses are nearly 6 times as likely as static ones to see design as integral, shares in design-led businesses have outperformed the FTSE 100 by more than 200% over the past decade, for every £100 a design alert business spends on design, turnover increases by £225, and businesses that add value through design see a greater impact on business performance than the rest. Those and other statistics are found in The Value of Design Factfinder report published by the Design Council in the UK.

Aware of how design can improve business performance and add value, the 'COINED' project used a 3-step methodology to bring students and businesses together to explore open innovation opportunities:

Ideation Workshops

The ideas (potential IP) are co-created via theme-related ideation events. These 1-day workshops gather students, industry, academics and members of the university together. The workshop methodology includes splitting the audience into groups, each group focused on creating market-potential ideas on proposed themes.

Visibility Box

The 'Visibility Box' encompasses online and offline elements that identify and exploit IP generated as part of normal course activities. The wider model builds an effective bridge between universities and businesses via a mixed infrastructure: online platform, entrepreneurship training and course curriculum. As ideas are generated as part of students' everyday activities, IP which potentially fits with the business interests are identified and made visible to businesses online.

Industry Brief

This technique allows industry to guide student thinking towards their own commercial interests and encompasses 3 steps: setting a brief for students, students working on the brief as part of their course activities, and academics and industry holding selection panels to assess proposals and then selecting the best ideas.

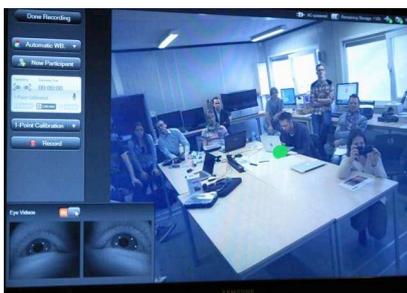
CASE STUDY The Netherlands
Exploring new ways of co-creation
between interactive technology
and healthcare cf. the use of the
CMD technology lab within the
health education.

March 2014

AVANS CMD, Avans Health
Technology, Avans Minor Active
Ageing. Breda (Health Innovation)



AVANS University of Applied Science,
Health Innovation project, prototype health
check sensor



AVANS University of Applied Science, Health
Innovation project, virtual reality sensor

Co-creating health: medicines for better healthcare

A website which is accessible for people with visual impairment, an app that helps older colleagues to maintain their level of competence in the later years of their career, a hi-tech glove that allows patients to control their mental condition, therapeutic applications with the help of 3D printing and mobile eye tracking; these are only a few examples of the far-reaching possibilities from the results of co-creation within contemporary healthcare.

These issues were addressed during the 'Health & Innovation Seminar' in Breda, The Netherlands, organised by AVANS University of Applied Sciences in March 2014. It was set up as a co-operative experiment between students of interactive multimedia and students of healthcare technology. Delegates considered technical possibilities, care supply and patient requirements, and exchanged ideas and insights to outline possible solutions for healthcare issues, such as: helping visually impaired people to present themselves.

'The European Medical Technology Industry in Figures' report, published by MedTech Europe, states the European medical technology market is estimated at roughly €100 billion. Medical technology is characterised by a constant flow of innovations, which are the result of a high level of research and development within the industry, and of close cooperation with the users. Products typically have a life cycle of only 18–24 months before an improved product becomes available. In 2012, more than 10,000 patent applications were filed with the European Patent Office (EPO) in the field of medical technology – equivalent to 7% of the total number of applications – more than any other technical field. 38% of these patent applications were filed from European countries.

In collaboration with organisations representing the interests of the blind and visually impaired, 2 graduate students of new media developed a method of helping people with visual impairment experience how to present themselves for optimal effect. Through the provision of tips and confidence-boosting advice, for example, regarding clothes, they learned how they could enhance their presence.

Wearable check-ups

Sensors are being used more and more, and clothes have been developed which can wirelessly monitor vital body functions, including the pulse, oxygen in the blood, breathing rate, body temperature, heart activity, glycogen levels, sweating, blood pressure and patient position. The biometric information gathered can be used in real time to monitor the state of a patient or to obtain data for medical diagnosis.

CASE STUDY Belgium

Incubation spaces and co-creation
as basis for innovation.

January 2013 – ongoing

Buda (Buda Factory and Buda Lab)

Customers co-creating designs

The days when customers bought what designers made are over. These days the consumer wants to get involved: this is co-creation. We're now seeing more of a dialogue developed between customer and producer. The Buda Factory and Buda Lab are a place for this dialogue.

On March 20 of 2013 in the US, Congressman Bill Foster (D-IL) introduced

Learning Points

CREA-Zone illustrates clearly the rationale for collaborative, and specifically, co-creation activity that addresses a variety of innovation challenges which may be novel in context, highly complex or even simply where the success of the final solution will be determined by the responses of a variety of specialised end-users or wide range of consumers.

At the project level, co-creation is a pragmatic way to ensure that solutions generated by a project are: technically feasible and practical to deploy, meet the needs of end-users and ultimately, are shaped and optimised via the involvement of end-users. Co-creation of the sort described here offers the potential for far more than innovation effectiveness at a project level.

As a result of the experience, skills and insights gained through collaborative working, involvement with new networks, exposure to new technologies, end-user and commercial environments, if nurtured appropriately, a sustaining ecosystem can evolve where participants, newly experienced in co-creation and open innovation, can themselves instigate new innovation collaborations to benefit the wider economy and society.

The National Fab Lab Network Act of 2013 (H.R. 1289), which would create a federal charter for a nonprofit organisation called 'The National Fab Lab Network' (NFLN). After this the Massachusetts Institute of Technology (MIT) launched the first lab, The Centre for Bits and Atoms, and it provides a strong model for a new kind of national laboratory that can link local facilities for advanced manufacturing.

Fab labs are now a worldwide phenomenon which means democratic access to modern manufacturing and a high degree of interaction between businesses and end users. Buda Lab, located on the ground floor of the Buda Factory, is a public workspace where students, individuals, companies, schools and artists can go to create, attend workshops, meet people, be inspired and challenged.

What would the world be like if everyone had a 'Star Trek Replicator' on the desk beside the printer? This device from the popular science fiction series made any object, from a cup of tea to a computer. According to Professor Neil Gershenfeld of MIT, it is no longer a question of if this future scenario becomes a reality, but when. Neil says, 'Although very few people realise it, we are working on the next digital revolution: personal fabrication.' While Neil Gershenfeld was working hard in the lab at MIT to achieve this goal, he encountered another phenomenon. To teach students how to do without expensive technology required for research, he devised a course 'How to make (almost) anything', which attracted not the handful of engineers and technicians as expected, but hundreds of people. These were regular people, driven by a common goal: they wanted to make something, sometimes for a market of one, things that no product development team of a large company would touch. For example, one person made a clock that makes you prove that you're awake; another made a web browser for his parrot.

After the course Neil compiled a set of devices, costing in total about \$20,000, made to enable the exploration and manufacture of things that were previously only possible with MIT's expensive technology. He called the set a 'FabLab (Fabrication/Fabulous Laboratory)' which is replicable globally. In developing countries, FabLabs are being used to solve local problems using local resources; for instance, in India a milk tester was developed. Originally, farmers paid a factory to tell them how much fat their milk contained, but now they can test it themselves, using a device costing less than \$1, developed in a FabLab. In Boston, a FabLab was established in a disadvantaged neighbourhood to train young people who had fallen out of regular education to be digital professionals. In Norway, a FabLab was set up in collaboration with a university to offer an incubator of creativity; providing people with the ability to create changes their viewpoint of themselves to inventors and producers rather than just passive consumers.

Buda Lab Kortrijk is an initiative of Design Region Kortrijk, in association with its partners Howest Leiedal, Voka West-Flanders, Interieur Foundation and the City of Kortrijk. Design Region Kortrijk is also a founding member and regional hub of the Design Platform Flanders. Buda Lab Kortrijk was realised with the support of Interreg IVB – new within the 'PROUD' project.

CHAPTER 5

CREA-Zone cluster analysis and experience



In 2012, the MEP Helga Truepel said: 'Cities that have invested in culture have had more economic success than those that invested only in cars and airports. In the knowledge society, a lot of innovation – when you put it in economic terms – depends on creativity.' What is true for cities can also be extended to our CREA-Zone regions, one could claim when reflecting on our cluster experience.

The CREA-Zone cluster has come together through the work undertaken by three different cross-border projects part-funded by Interreg: Crysalis, VIVID and Villa Cross Media. These, in turn, build on the experience of a range of partner institutions and some of their innovation projects which have worked towards a demonstration of the economic and wider business and community value of the CCIs (Creative and Cultural Industries). The cluster and Interreg projects, however, have provided the partners with a unique opportunity to test some of these concepts in a cross-border setting and gained some valuable knowledge as to the benefits resulting from such interregional collaboration. In short, the CREA-Zone cluster has allowed the partnership to:

- create synergies,
- strengthen each other's approaches to innovation and creativity through the sharing of knowledge and experience,
- disseminate success stories and lessons learned, including the value of cross-border collaboration.

And as such, this work has contributed to smart economic growth in the 2Seas area over a longer term.

In this publication, our cluster focus was on the exchange of knowledge and experiences between partners, and on disseminating our success stories and best practices.

To do so, the CREA-Zone cluster partners have worked together in sharing their experiences (case studies, testimonials and tips), as well as discussing and reflecting on it. By comparing our different approaches and methodologies we have identified common key success factors, challenges and doubts, which have been presented in the introduction of each of the chapters above. These items considered the broader issues than just a cultural or national approach and demonstrated how the issues, faced by entrepreneurs in different regions, are similar. The cluster believes that our combined skills and experience, shared in this publication, are the added value of this cross-border cooperation. We also believe that we can achieve much more if we combine our strengths further in Phase 2 by creating cross-border pilots and interventions.

In this publication we have further sought to demonstrate how our partnership has nurtured and explored the possibilities of innovation and creativity, by linking creative knowledge hubs and expertise with a wider business community across our partnership regions. In doing so, we have made a contribution to the EU regional policy investment objective of supporting job creation, competitiveness, economic growth, improved quality of life and sustainable development.

We have seen that the rapid advancements in technology have transformed the ways in which we live and work, re-shaped how we experience the world and totally disrupted the ways in which ideas are generated, shared and, in some cases, sold. In addition, a trend has been demonstrated towards a more diverse, mobile and connected European population, and the growing internationalisation of markets that are shifting the historic role of specific institutions, communities, cities and regions, prompting us all to re-think what it is we value – from where we choose to live and work to how we conduct our business and perform our identities.

These new circumstances set out a strong message where communities of practice are the lifeblood of the future creative industries: with different disciplines converging with entrepreneurship integrated through the creative process. This creative input is now the driver of innovation.

Collaboration is essential where creatives work with one another across boundaries into different sectors, disciplines, countries and regions. The best creative businesses work at the edge of the known, combining different approaches and ideas, and actively pursuing opportunities to experiment. They thrive in places where there is an open and generous ecology of ideas exchange and teamwork.

This collaborative economy is built on participation and, increasingly, a process of democratic sharing of knowledge and resources where micro businesses can be equal partners with larger businesses and institutions.

This analysis is supported by an independent report on European Territorial Cooperation (ETC) within the CCIs by Interact (2013), referring to the

opportunity to access new markets: 'By stimulating cultural entrepreneurship and encouraging spill-over effects between cultural activities and industries, new and more competitive markets flourish in border regions'.

An increase in cross-border collaboration of cultural knowledge: 'The exchange of knowledge and experience tends to stop at borders. Cross-border networks allow experts from different countries to exchange their know-how and skills in various fields in order to preserve cultural heritage, invest in life-long learning, or improve the efficiency of management structures'.

Access to, and increase of, innovative and creative techniques: 'ETC projects facilitate knowledge transfer across borders, helping educators compare different approaches in teaching creative subjects (e.g., music, film or literature)'.

And of course providing border regions with greater visibility: 'By combining inputs from many different ETC project partners, tourist attractions become more appealing, local products more innovative and Europe's border regions more competitive'.

When all the environmental fundamentals are in place, where needs are considered, where businesses are sustainable and where access to resources, workspaces and technology is available, only then can innovation be effectively realised.

A key challenge in Europe is to consolidate and adapt historical assets while adapting to deliver new ideas, products and services that maintain the relevance of cities and regions in a world of increasingly fast-changing tastes and priorities. Businesses and institutions such as universities have an important role in meeting this challenge. Creative businesses on the sharp edge of new technologies can collaborate alongside traditional industries seeking new futures; and universities can broker the connections and invest in the types of convergent practice this allows. This, in turn, will accelerate the generation of new ideas, of market-ready businesses and of freshly confident traditional sectors. Regional economies increasingly depend on such processes and regional agencies need to do more to enable them – opening up sectors so they are ever more collaborative, entrepreneurial and connected.

Policy makers in regions across Europe would also be wise to explore how specific niches can be established which blend their creative and traditional sectors. This can include approaches which adapt existing skills and re-orientate them to changing markets; opportunities to re-brand and re-position traditional product ranges with a contemporary design-led adaptation; and university-led projects which facilitate collaboration between creative and traditional industries to create something genuinely new. Such activities will require different departments working together, new targeted programmes and incentives to attract different partners to collaborate.

The complex ecosystem which enables the connectivity of talents, expertise, technology and spaces, encompasses universities, cultural organisations, creative businesses, specialist development agencies, municipalities, plus national governments, the European Commission and dedicated interregional network programmes. If opened up as a resource to the wider creative and knowledge economy, partners here can pioneer open innovation ecosystems which, in turn, can help to deliver long-term smart growth and sustainability to regional economies across Europe.



Buda: versatile workspaces

In addition to the above, we also need to see more collaboration activities between Europe's relatively 'non-metropolitan' or notionally peripheral regions and primary economic regions. This is to make the most of technological and social change to re-invigorate regions, enabling a diverse mix of regions to 'plug in and play'. With the right mix of policy support, investment and collaboration, regions which until recently were seen as struggling or which remain in difficulty, could become the next generation hubs for productive transactions that blend the assets, aspirations and ideas of universities, businesses, cultural institutions and consumers.

It is not surprising that it is at the local and regional level that innovation and creativity potential is best witnessed, which impacts on the local economies, as indicated by Power et al. in the Priority Sector Report (2010). As the European Commission Green Paper on Unlocking the Potential of Cultural and Creative Industries explains: 'regional and local development strategies have successfully integrated CCIs in many areas: promotion of cultural heritage for business use; development of cultural infrastructure and services to support sustainable tourism; clustering of local businesses and partnerships between CCIs and industry, research, education and other sectors; setting up of innovation labs; development of cross-border integrated strategies to manage natural and cultural resources and revitalise local economies; sustainable urban development' (2010).

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Design: HDR Visual Communication Ltd

Translations: Eclipse

This issue is produced in the framework of the Cluster works, and coordinated by the INTERREG IV A 2 Seas Programme.

This cluster is led by Strategische Projectenorganisatie Kempen, SPK (BE). The cluster partnership also gathers City Development Company Ronse (BE), University for the Creative Arts, UCA (UK), Avans University of Applied Sciences, AVANS (NL), City of Mechelen (BE), Autonomous Municipal Company Buda (BE), House of Visual Culture (NL) and Centre for Entrepreneurship West-Flanders, OCWEST (BE).



The contents of the publication reflects its authors' view and do not necessarily reflect the opinions of the institutions of the European Union.

The text in this publication is for information purposes only and is not legally binding.

This publication is entirely financed by the European Regional Development Fund (ERDF) through the INTERREG IV A 2 Seas Crossborder Programme.



"Investing in your future"
Crossborder cooperation programme
2007-2013 Financed by the European Union
(European Regional Development Fund)

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The Interreg 2 Seas Programme is an EU funding programme which promotes crossborder cooperation between partners from France, England, Belgium (Flanders) and The Netherlands. It aims to develop the competitiveness and the sustainable growth potential of maritime and non-maritime issues through the establishment and development of cross border partnerships.