

# Creativity World Forum 2024

Euskadi Basque Country

## THE JOURNEY

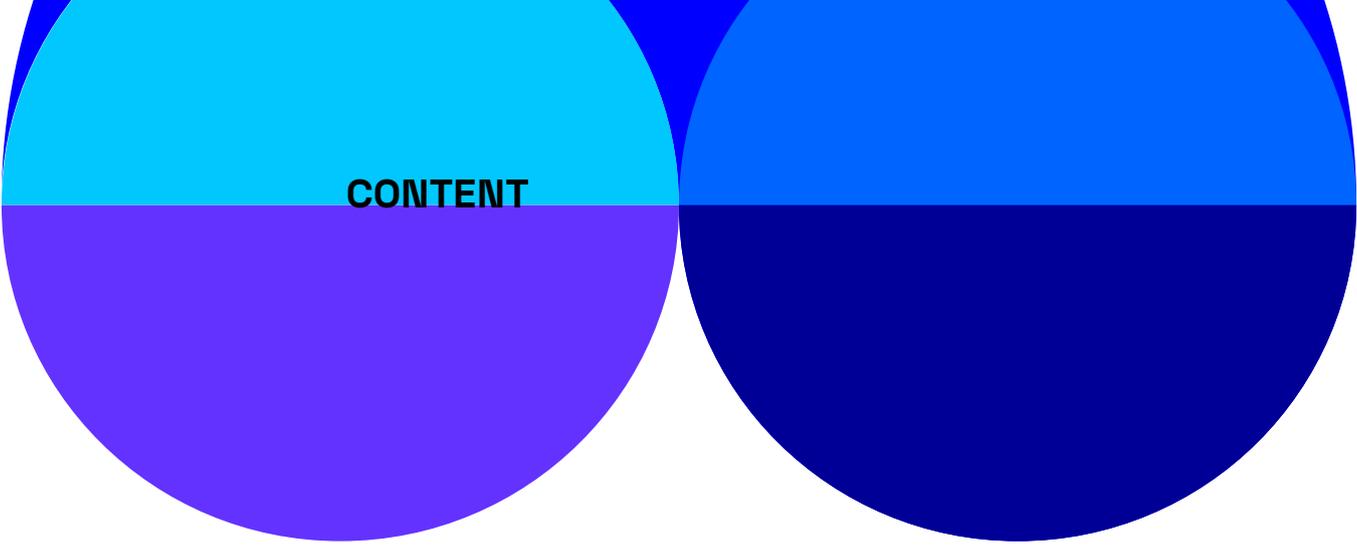
### General Report



KULTURA ETA HIZKUNTZA  
POLITIKA SAILA  
DEPARTAMENTO DE CULTURA  
Y POLITICA LINGÜISTICA

DC NETWORK





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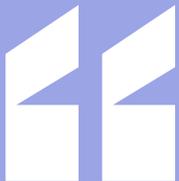
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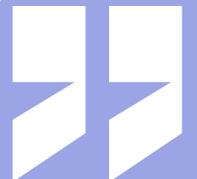
## SEE YOU AT THE CWF24

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# Creativity World Forum 2024



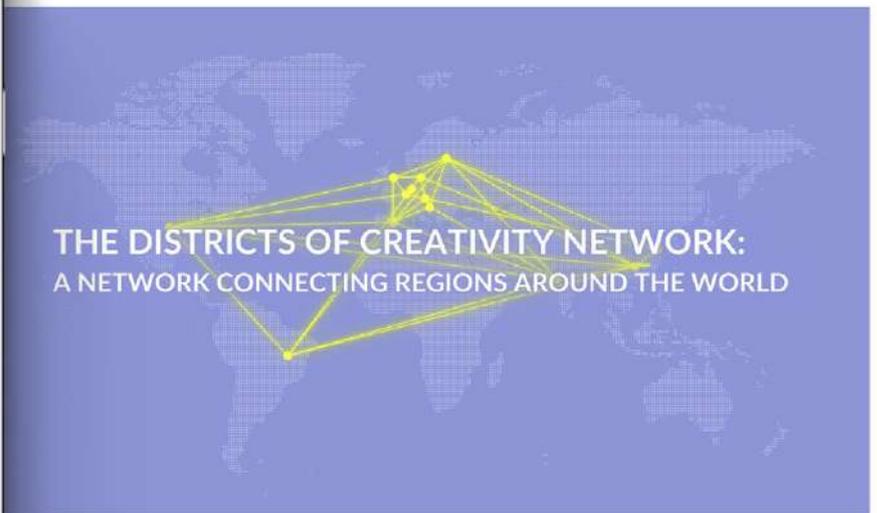
*Founded in 2004, the Districts of Creativity Network (DC Network) unites regions around the world to share and develop practices on stimulating cross-disciplinary creativity and foster innovation in order to contribute to addressing global challenges for a better future.*



## CONTEXT AND MAIN TOPIC

# DC NETWORK

Every two years, one of the DC Network regions organizes the Creativity World Forum (CWF24, hereinafter). It is a flagship conference and gathering of the DC Network that brings together and inspires a myriad of people such as government leaders, entrepreneurs, creatives, or policy makers to discuss creativity, innovation and entrepreneurship. It is focused on multidisciplinary collaboration although the organizing District has the privilege to chose the theme, focus and approach. Moreover, a DC LivingLab is also organized as part of the CWF. This is an international student exchange program on creativity and innovation and offers the opportunity to students from all the Districts of Creativity (DC) to work in an international team to address challenges within the Creative and Cultural industries (CCIs).



The **CWF24** is organized by the **Basque Government** and will be held in the Basque Country - Euskadi on the **15<sup>th</sup>, 16<sup>th</sup> and 17<sup>th</sup> April 2024**. More than 500 people will join the conference.

Aligned with the CCIs policies developed in recent years in the Basque Country through the [Creative Euskadi Strategy](#), the **main theme** of the **CWF24** is:

## Cultural and Creative Ecosystems: Governance and Innovation Models



CCIs are undoubtedly a strategic and developing sector worldwide. In recent years, numerous statistics have shown the growing relevance of this sector for its impact on the development of the economy and the revitalization of the territories. For instance, according to Eurostat figures, CCIs employ 8.7 million people in the EU, equivalent to 3.8% of the total workforce in the EU, representing 1.2 million enterprises.

CCIs are considered drivers of innovation. The global study [“Contrast II CCIs and Innovation: ecosystems, typologies, measurement, and impacts”](#) conducted by the Basque Government has revealed that the reasons that induce innovation are not mainly of an economic nature, although it is present since innovation has an important economic return for the agents of the CCIs, e.g., 59.1% of their revenues came from products in which they applied significant changes.

Innovation in the CCIs not only produces favourable individual or private revenues, but also important positive externalities, especially of social and cultural nature. More importantly, they play a key role in moving towards more inclusive and sustainable societies. This fact configures a unique character of innovation value in CCIs.

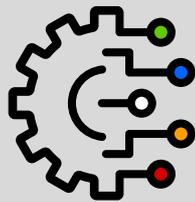
Therefore, the implementation of better governance models with a more integrated approach on policies and innovation is needed **to leverage the untapped potential of CCIs**.

In this framework, we have selected **four Thematic Areas (TA)** that are evolving and in constant change in the different innovative-based CCIs ecosystems with the purpose of obtaining a thorough understanding on:

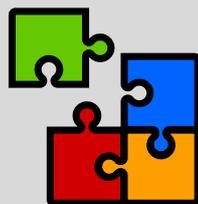
- the design of more effective multilevel governance models and policies **(TA1)**;
- how to support innovation with and within CCIs **(TA2)**,
- how to enhance competitiveness among the CCIs companies and markets **(TA3)**; and
- the role of the education and research in CCIs **(TA4)**.

In this CWF24 **we propose a journey** through these four Thematic Areas at a global level, through specific experiences that **we want to contrast with your own experiences**, trying to create possibilities for collaboration in the near future. We hope that the CWF24 will be a enriching experience to better understand these changes and propose new challenges for the future.

## OBJECTIVES



To update the **new trends** in **governance and innovation** in the CCIs



To create **local and international collaboration environments based on sharing value-added projects**

Futhermore, it intents to **energize the DC Network itself** based on a **CWF model** that **facilitates the identification and support of projects with high potential for collaboration at an international level**. As a means to achieve this change in model, the **participation of the Cultural and Creative Districts of the DC Network is essential**.

## LOCATION AND FORMAT

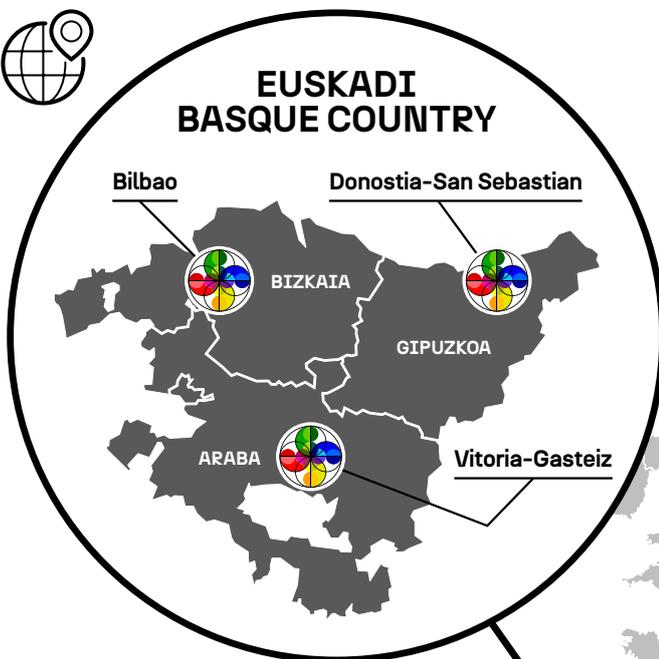
The CWF24 will take place on the **15<sup>th</sup>, 16<sup>th</sup> and 17<sup>th</sup> April 2024** in the **3 capitals of the Basque Country**. During the first and third days there will be the possibility to attend the congress both face to face or online, and the second day only **in-person**.

The first and third days of the event take place in Bilbao at the Euskalduna Conference Centre. The 15th begins with the **welcome and the official opening**, followed by the presentation of the 4 Thematic Areas (TA) and the DC Living Labs that configure the CWF24, and inspirational presentations as well as **matchmaking sessions**. In the afternoon, attendees will have the opportunity to choose among different CCI itineraries to visit **in the city**.

The 16th, the program is divided according to the TA and will take place in different venues. The TA1 working group will work at the Artium Museum in Vitoria-Gasteiz, while TA2 and TA3 teams will work at the Euskalduna Conference Centre, and TA4 will work at the Tabakalera Centre in Donostia-San Sebastián. In each of the locations the idea is to **work in groups and generate synergies**, specially between the challenges and the highlighted projects. Participants will also have the opportunity to visit the main CCI spots of the destination.

The 17th, a **common and final session** takes place in Bilbao, to present the main results of each TA. Again, participants will be encouraged to participate in the matchmaking sessions. The goal is to go home with ideas and opportunities for collaboration in order to **continue strengthening** the CCI in an innovative and sustainable way.

See in detail the final program [here](#).



**Creativity  
World Forum  
2024**  
 Euskadi Basque Country

# BILBAO

[Euskalduna Conference Centre](#)



# DONOSTIA-SAN SEBASTIAN

[Tabakalera Centre](#)



# VITORIA-GASTEIZ

[Artium Museum](#)



## THEMATIC AREAS & DC LIVING LABS

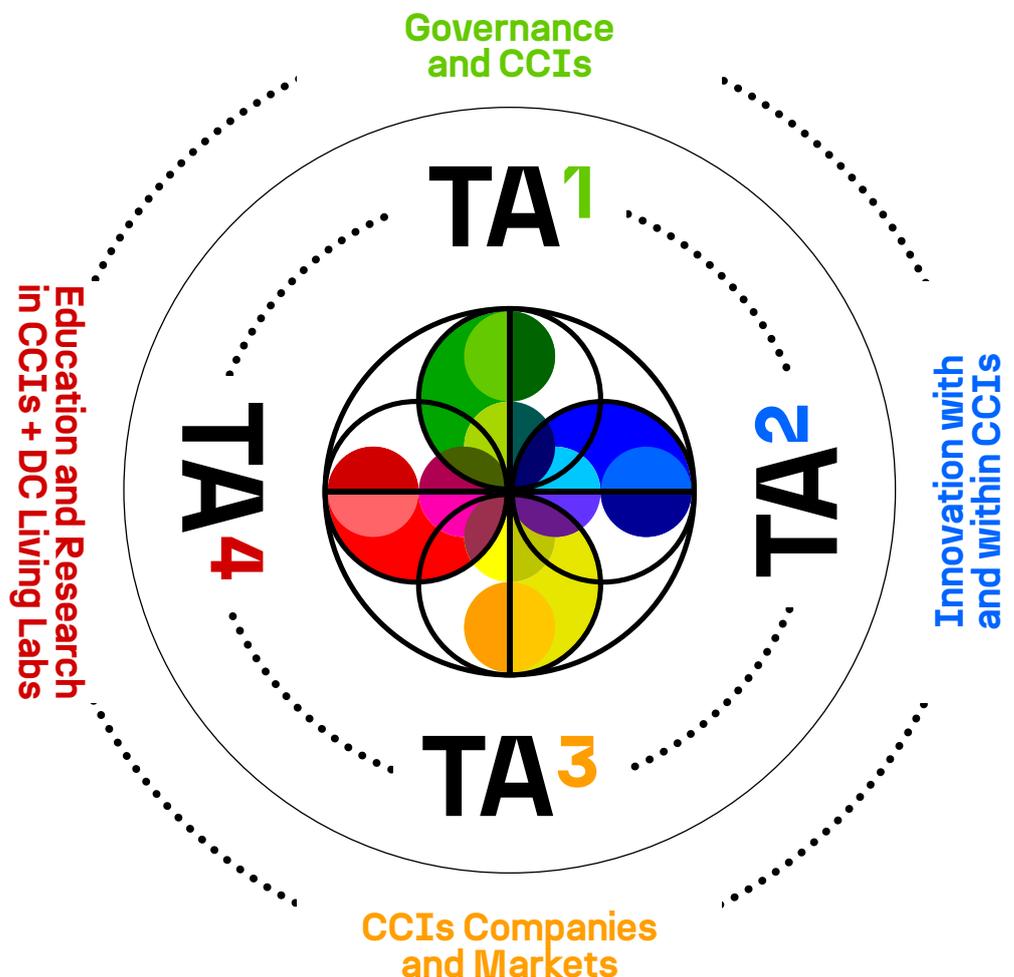
To unlock the potential of **CCIs as innovation drivers** in order to overcome major societal challenges requires an integrated approach of co-governance on the basis of the quintuple helix. To this end, it seems necessary to involve key stakeholders coming from the industry, academia, public sector and of course the innovation ecosystem in the policy making to assuring a participatory process.

Nevertheless, despite its acknowledged potential, **CCIs also face important challenges** that need indeed to be solved. For instance, it seems necessary to deepen the understanding on how to foster cross-fertilisation with and within CCIs, while supporting them in accessing local and global markets and private financing, as well as in enhancing entrepreneurial skills.

In this context, **four working groups have been set up (structured in 4TA)** to work on in order to achieve the CWF24 objectives. TA1 focuses on Governance and CCIs, TA2 on Innovation with and within CCIs, TA3 on Companies and Markets, and TA4 on Education and Research in CCIs.

Each TA is **coordinated by a leading entity from the Basque Country**, with strong expertise in the specific field and used to working in collaborative environments. The second day of the Forum each TA will have a specific working program and activities in different locations across the **3 Basque capitals**.

Apart from the 4 TA, although closely related to them, the international students program **DC Living Lab** will play a key role in the CWF. In this new edition, 4 DC Living Labs will be organized under the T4 Education and Reseach in CCIs umbrella although they are **integrated transversally in each of the TA** in order to find solutions to the challenges proposed in each working group.





Thematic Area **TA<sup>1</sup>**

**Governance and CCI's**

Design of more effective multilevel governance models and policies to support dynamic and collaborative CCI ecosystems and promote cross-sectorial innovation that help address the main challenges of the triple transition (social, environmental, and digital).



Thematic Area **TA<sup>2</sup>**

**Innovation with and within CCI's**

Foster cross-innovation and the adoption of technology to flourish disruptions and make the CCI's a catalyst for solutions helping the transition to a greener, more sustainable future with societal impact.



Thematic Area **TA<sup>3</sup>**

**CCI's Companies and Markets**

Accelerate the creation and recognition of CCI's companies in the local and global markets, with the application of relevant initiatives or services to stimulate private investment, sustainability and cross-fertilisation.



Thematic Area **TA<sup>4</sup>**

**Education and Research in CCI's + DC Living Labs**

Education as a key tool for the creation of high-skilled, innovative and creative professionals acting as agents of change in a constantly evolving and challenging world.



**THE COORDINATING ENTITY**

Department of Culture and Linguistic Policy of the Basque Government, on behalf of the Creative Euskadi Steering Group.



**THE COORDINATING ENTITIES**

Innobasque, the Basque Agency of Innovation, and Tecnalia Research & Innovation.



**THE COORDINATING ENTITIES**

BDCC, Basque District of Culture and Creativity.



**THE COORDINATING ENTITIES**

KSIGUNE, Cluster of Cultural and Creative Industries in Euskadi. DC Living Labs are facilitated by TZBZTravelling U.



## WORK PROCESS AND METHODOLOGY

### THEMATIC AREAS

During June and November 2023, each TA devised and developed through a core multidisciplinary working group where the participants, from different countries and regions of the DC Network, involving practitioners, academia, policy-makers and relevant stakeholders in CCIs to ensure expertise and knowledge, met through virtual meetings. Together, they defined the lines of work and shared their expertise for the purpose to prepare an innovative and successful CWF24.

Each TA had a core working group which was composed by various participants and roles:

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#### **THE COORDINATING ENTITY**

It leads and direct the group to be able to achieve the set objectives and workplan. It energizes and seeks the collective experience and growth of the group.

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#### **A MAIN LEADER / SPEAKER**

The main Leader has extensive knowledge about the subjects covered within the TA and fosters quality opinions and conversations, making find reliable and meaningful information simpler for other members. This expert is the main speaker or representative of their TA during the congress.

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#### **INTERNATIONAL EXPERT/S - MEMBER/S OF THE DC NETWORK**

They bring together the expertise and value input from the regions of the global DC Network, recognized for their achievements in innovation and work in CCIs.

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#### **LOCAL EXPERT/S**

They bring knowledge and expertise from a local point-of-view and add value to the community.

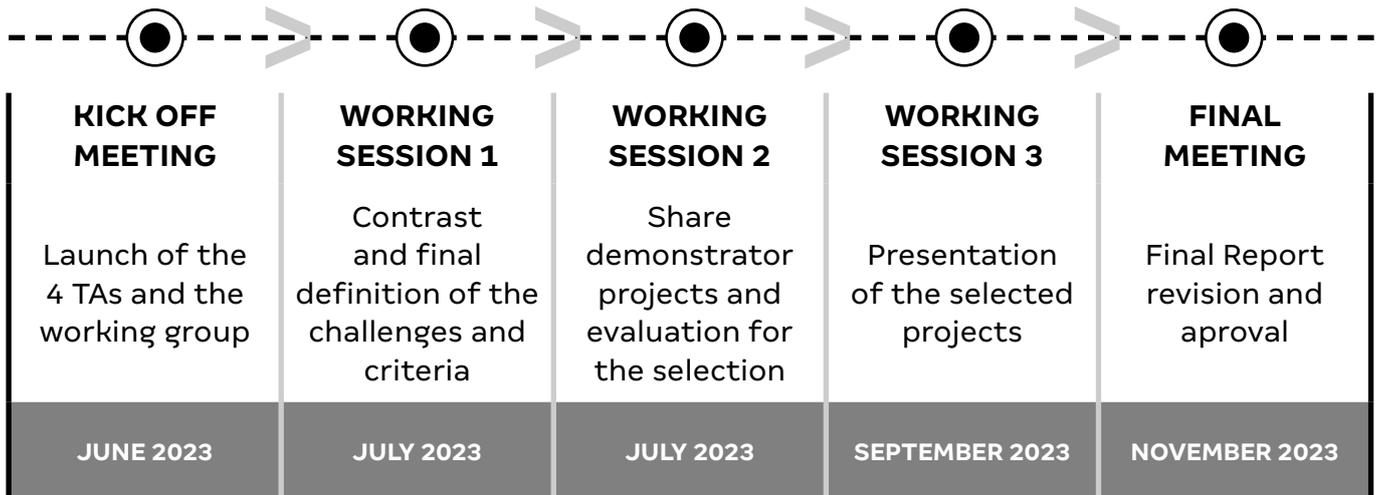
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#### **A RAPPORTEUR**

The rapporteur reports on the proceeding of the working groups in order to provide coherence and integration among the different TA. She elaborates the final dossier of the journey and results of the work.

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Each group followed the same progression of steps with a final goal in mind, which was to discover and select relevant cases or projects, closely related to the corresponding TA, to present in the CWF24. In this sense, 5 online working sessions were celebrated per TA. It started with a Kick-off meeting to put the whole group in context about the operation and objectives, followed by 3 central meetings with intense research work and debate, and a final one to review the final results, embodied in this present report. This process lays the foundations for the work that will be carried out at the congress.



The groups worked in parallel with their coordinating entity. The TA1 coordinating entity, apart from its participation in TA1, in its role of organizing entity of the CWF24 together with the Rapporteur have participated in all the TA meetings throughout the achievement of the work, in order to carry out a more complete and harmonious follow-up, to be able to observe and communicate the progress among all areas. This has allowed to identify any risk of achievement and be able to take the relevant measures to mitigate it in an agile way.

The first step was to contrast and select a series of meaningful **challenges associated with their TA**. It is relevant to mention that the cogeneration of challenges based on the composition of a **multidisciplinary team** was a very important asset of the process. Finally, each group agreed between **2 and 3 challenges**, after a debate process around a proposal made by the organizing team.

Below are the challenges chosen for each TA:

	CHALLENGE 1	CHALLENGE 2	CHALLENGE 3
<b>TA<sup>1</sup></b> Governance and CCIIs	Models of innovation in CCIIs governance policies at an international level	CCIIs policy evaluation systems	
<b>TA<sup>2</sup></b> Innovation with and within CCIIs	Disruptive technologies and its impact on culture and creativity	CCIIs as a catalyst for a green, sustainable future and societal impact	
<b>TA<sup>3</sup></b> CCIIs Companies and Markets	Co-creation of services	Local and global markets	Private capital investment
<b>TA<sup>4</sup></b> Education and Research in CCIIs+ DC Living Labs	New educational systems in need of creative, innovative and entrepreneurial skills	Possible models, currents needs of CCIIs sectors	

Once the challenges were defined, the second step was to define the criteria that the final chosen experiences had to cover. Transversely, for the purpose to align with the main objectives of the CWF24, it was key that the projects had to be:

⇒ **Open to transfer**

⇒ **With vocation for collaboration**

⇒ **With results**

Moreover, a list of other points of references was agreed on:

⇒ **Publicly, privately or mixed funded**

Sustainable and profitable, with a smart strategy that leads to optimizing the resources so as to maintain competitiveness over time.

⇒ **Gender approach**

It helps achieve gender equality addressing existing gender gaps and reducing gender imbalances in professional environments.

⇒ **Cross innovation potential**

It looks beyond its own sector and gets inspiration from other ones to co-create innovative solutions, formulate new strategies, ideas, etc.

⇒ **Scalability potential**

It can be upscaled. The ideas and processes that were brought through the project can be implemented in a different context again, and thereby reach many more agents.

⇒ **Unique and differential aspects**

Differential and distinctive aspects that make the project stand out with a positive impact.

⇒ **Digital, social, and green transition**

It contributes to moving towards the triple transition: digital, green, and social.

Next, the group members carried out research work in order to find **international experiences**, with emphasis on covering **the widest geography possible**. They had to respond to the challenges and met the agreed criteria. Each member or expert could propose a maximum of 6 experiences per challenge and, ideally, those projects would be easily accessible, in order to interview them and invite them to present their case.. The participants presented their list to all the group members and after, the goal was to ask them to evaluate the projects (the ones which they were not directly involved in, for more objectivity). An own tool created for this purpose was used. It was the case of an evaluation matrix where an impact score was given around the established criteria.

 Creativity World Forum 2024 Euskadi Basque Country												
Selection of demonstrator projects or experiences Evaluation Matrix												
			CRITERIA									
			1st Level - Mandatory*			2nd Level - Added value						
			If the project does not respond YES in all these 3, should not be considered. It would not go to the next level of evaluation.			Have a look at the scoring guide (right of the table) to help you select your score 1 = Low ; 2 = Medium ; 3 = High						
Proposer's Name	Proposer's Name	Country, Region	Open to transfer / transferability*	Vocation or willingness to collaborate	Concrete results (not only conceptual)*	Publicity - privately - mixed funded	Gender approach	Cross innovation potential (within CCIs sector and outside)	Scalability potential	Unique and differential aspects	Digital, social or green transition related	Total Score (max. 18 points)
												0
												0
												0
												0
												0
												0

The **best rated projects** and after agreeing on the results with the entire working group, were considered the ones selected and contacted to present during the CWF24. A **list of substitutes** was also contemplated in the event that the former were not available or agreed to participate. In some cases, the same projects were detected in different TA, since they presented actions that could respond to various objectives or audiences. In those cases, it was analyzed which of the TA was the most representative to integrate the chosen cases.

In conclusion, **6 international projects plus 1 from the Basque Country**, as the host region, were selected per each TA. Thus, **24 innovative projects plus 4 Basque cases**, in total. Finally, representatives were invited to present their projects to the working group during an online meeting, confirming their **willingness to participate in person in the event** and, hence, to **collaborate, grow and create synergies**, being these the main focuses or outputs to be achieved with the organization of CWF24. The coordinating entity was responsible for sending the **formal invitations** and organizing parallel meetings, if necessary, to confirm some specific details about the projects, their final participation and travel details to CWF24 in March. The projects' representatives were asked to fill on the template, briefly but concisely, in order to outline their projects in this report. Thus, all readers and congress attendees would be able to know in advance what type of experiences they will find and interact during the congress. These project files can be found in the chapter of each thematic area, where the following information is collected:

How the project or idea was born and why, and what innovation or added value it brought.	How the project or idea has developed, what barriers has encountered, if it is a one-off change (more of product) or systematic (more of process), and what kind of support it had	What impacts is it having (ideally, from an economic, social or environmental point of view)	The future plans, especially in terms of collaboration (for example, with other sectors, entities, regions...)
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The last stage of the working group was to meet again as a means to check the **final report** of their thematic area, providing suggestions to improve the content and close the final version. It should be noted that the aim of the dossier is to be the most attractive and understandable as possible. Thus, those interested in attending the congress can get an idea of the challenges, selected projects and values in order to **choose which TA they would be interested in learning more** about during the congress and attend their respective activities.

## DC LIVING LABS

The DC Living labs are coordinated by KSIgune and Travelling U/Tazebaez, an educational cooperative that designs international learning experiences based on three main pillars: collaborative learning, human centered leadership and entrepreneurship.

### DC Living Labs 2024 in a nutshell

- 4 key challenges that connect with the key topics of the forum
- 24 international students working on the challenges at hand in groups of 6 people
- Challenge owners from DC Living Labs districts that bring context and realness to the challenges
- Hybrid process of shared workshops and working sessions online, and in person training and presentations during the forum. \_Online platform and support of digital tools of creation
- A coherent process aligned with the CWF and integrated on its development

### A different timeline adapted to the academic calendar

DC Living Labs have a different working methodology and timeline aligned with the academic calendar.

The launching phase and selection to attract challenge owners will be January 2023 and students February- mid March 2024. In March 18-22th 2024 they will start working remotely to culminate the process in person in the CWF24.

### Big picture of the process

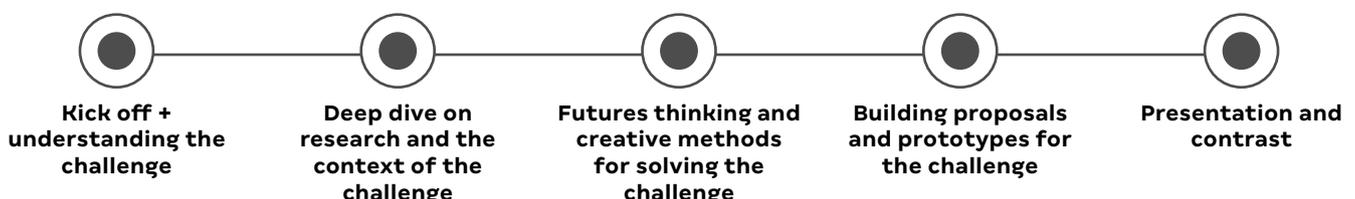
The process combines an hybrid working methodology, as follows:

- 5 days online bootcamp
- The process culminates in an in-person workshop inside the CWF as well as in person presentations for industry professionals for quality feedback and collaboration opportunities
- The process is accompanied by process owners and facilitators from TZBZ-Travelling U that lead all the teams through the leading methodology.
- The small teams are also accompanied by voices from the industry/ Challenge Owners by at least 3 designed and planned interactions.
- Challenge Owners will play a key role in bringing insights of the industry and helping the teams to land the challenge in a concrete context.
- The process is supported by digital tools to enable quality work both in sessions and asynchronous.

### Main methodology

All the teams will course a main methodology through shared sessions. These sessions assure that all the teams move forward in a coherent way and have all the tools necessary to keep on advancing. These sessions go through 3 key phases such as:

- Understanding and diving deeper into the topic; context, research into what already exists and may be relevant to the challenge at hand. Combining the knowledge of the participants with new knowledge found through research as well as connecting with the challenge owners. Understanding the current global challenges that relate with the challenge at hand. Creating solutions to the challenges through design thinking process and futures thinking tools.
- Contrasting the designed solutions with industry representatives, and preparing the final deliverable.
- Presenting the final outcomes in the CWF and building bridges for future collaboration.



Thematic  
Area

TA

# Governance and CCIIs



**Creativity  
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2024**  
Euskadi Basque Country





***Design of more effective multilevel governance models and policies to support dynamic and collaborative CCI ecosystems and promote cross-sectorial innovation that help address the main challenges of the triple transition (social, environmental, and digital).***



**Keynote speech by  
Pier Luigi Sacco**

*TA1 focuses on Governance and CCIs, namely a crucial topic in terms of models of innovation at an international level and CCIs policy evaluation systems.*

*Creative sectors are endemically innovative by contributing to technological innovations in other industries and to the so-called “soft innovation”, meant as innovation in goods and services that primarily impacts upon sensory perception, aesthetic appeal or intellectual appeal rather than functional performance (Stoneman). Even if the phenomenon is not homogenous, it represents a pivotal aspect when it comes to governance in order to understand and capture the contribution of the creative sectors to the economy.*

*As a matter of fact, CCIs show a complex intersectoral structure which can lead to a local development if translated into well-designed policies.*

*In terms of concrete challenges, it would be suitable to consider a cross-sectoral perspective in the creation of an innovative work platform workforce. As already stated by OECD (2018), “there is a need to invest in a workforce that will meet the challenges and the requirements of a rapidly evolving post-industrial, knowledge-based economy that places equal focus on non-cognitive skills as much as on technical and cognitive skills. Policy designs need to clearly define the way in which arts, culture and creativity in education can be used to enhance the skills of the workforce suitable for a local economy with converging and cross-feeding sectors”. Moreover, managing creative economies as cultural eco-systems requires recognizing that they are embedded within a wider socio-economic and institutional framework. These two challenges clearly fit into the agenda of CWF24 as they set out two of the most relevant drivers of structural transformation that they cultural and creative industries will face in the years to come.*

*The cases presented in TA1 aim at offering a well detailed perspective of possible, improvable, and successful relations between governance and CCIs. If one considers creativity as a problem-solving skill, it is then evident that the most sensitive – among the challenges the sectors are facing – is the match between the creation of an innovative workforce meeting the demand of an economy and interdependent, well-connected sectors of production. The presence of a diverse, innovative and well-*

*educated workforce leads to better interconnections in the economy. The presence of a greater creative capital leads to higher rates of innovation, high-technology business formation, job generation and economic growth (OECD, 2018). Moreover, the spillovers impacting the local development are also acting as a cross-feeding model. This is because the interaction of such creative activities with the local, place-based variables gives rise to agglomeration and cluster effects leading to growth and development (Sacco and Segre, 2009).*

*This challenge led to the need of expanding the extent of policy domains, working on creative economies as eco-systems that require re-thinking and expanding the range of agents involved in policy processes, using a more participatory approach to the creative economy policy design.*

*Each of the 6 proposed cases/projects responds to a specific question in relation to governance models involving different actors, and offering possible solutions to common issues. For instance, by providing a comprehensive understanding of the social and economic implications of digitization, thereby encouraging innovative approaches to the utilization of cultural assets is the empowerment process of policymakers.*

*The inDICEs project aimed to comprehend the positive and socially valuable outcomes stemming from authentic user participation within the digital realm. Innovation is to be meant also in relation with the environment where the projects are operating and this is the case of Platform in De Maak which allowed creative makers to work together and/or present and being a voice in conversations about artist-run, horizontal ways of organizing that can provide a set of useful indications to young artists not totally aware of the sector's dynamics. So, this bottom-up approach offers a wide range of applications in other contexts providing visibility and contributing to create a professional community. A different approach has been developed by the Creative PEC, which provides independent evidence to inform the development of policies to support the UK's creative industries. Firstly, it was structured as a consortium of researchers from different universities that now are setting up hubs to deliver distinctive embedded approaches to knowledge exchange with policymakers in specific geographical areas. From the private sector, the experience of ECCOM can widely represent associations or agencies whose economic model has been based on the participation to local, national and European public calls, since they have never had an operational support from public bodies. Nevertheless, the socio-cultural impact has increased in terms of transformation and deep change of cultural professionals, students, or communities which normally do not have access to culture.*




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**Pier Luigi Sacco**


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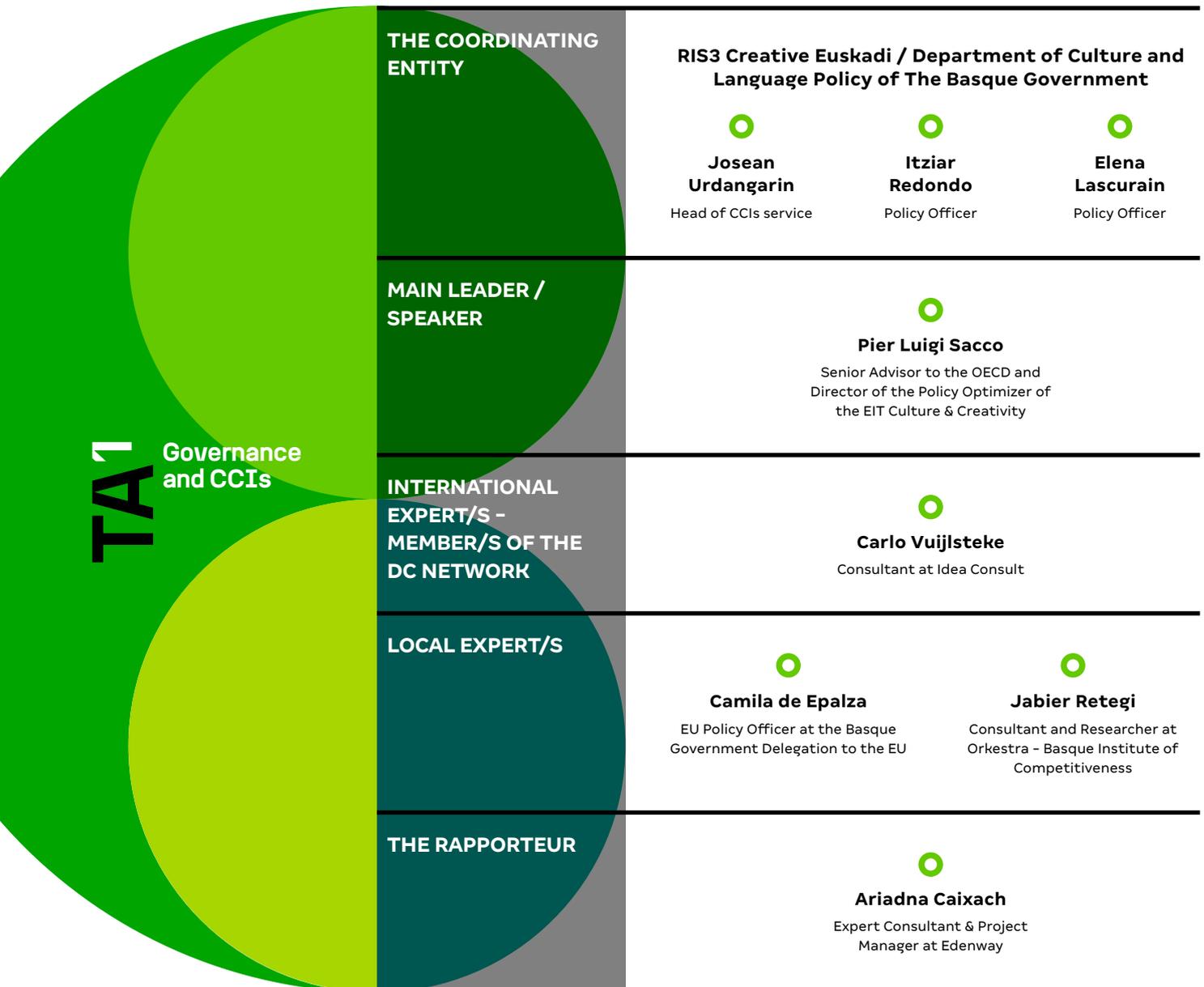
Interim Director AP 10

EIT Culture & Creativity and Senior advisor

OECD Centre for Entrepreneurship, SMEs, Regions & Cities

## PROCESS AND METHODOLOGY

Between June and November 2023, the TA was devised and developed through a core working group where the participants defined the lines of work and shared their expertise for the purpose to prepare an innovative and successful CWF24. In these TA1, the core working group was composed by:



The group followed a progression of steps in line with the common methodology or process explained previously, in the previous section.

First, the coordinating entity launched the debate by proposing the following challenges:

1. Benchmarking of CCIS policies at an international level, from emerging to consolidated models
2. Innovation in CCIS policies
3. CCIS policy evaluation systems

After a process of analysis and discussion, the group decided to merge the challenges as it was understood that the first challenge was already embedded as a crosscutting element of this thematic area. Therefore, the challenges were redefined as follows:



### Challenge 1

Models of innovation in CCIs governance policies at an international level



### Challenge 2

CCIs policy evaluation systems

The topics about technology adoption and Artificial Intelligence were mentioned during the discussion in different thematic areas, as global challenges that we are facing nowadays. Although these topics are specially being debated in TA2 (Innovation with and within CCIs), all the working groups maintained a **constant connection to** observe how those topics evolved in a coherent way and avoid duplicities.

Once the challenges were defined, they also defined the **criteria** that the final chosen experiences had to meet, and next, the group members carried out research work in order to find **international experiences** that responded to the challenges and met these agreed criteria.

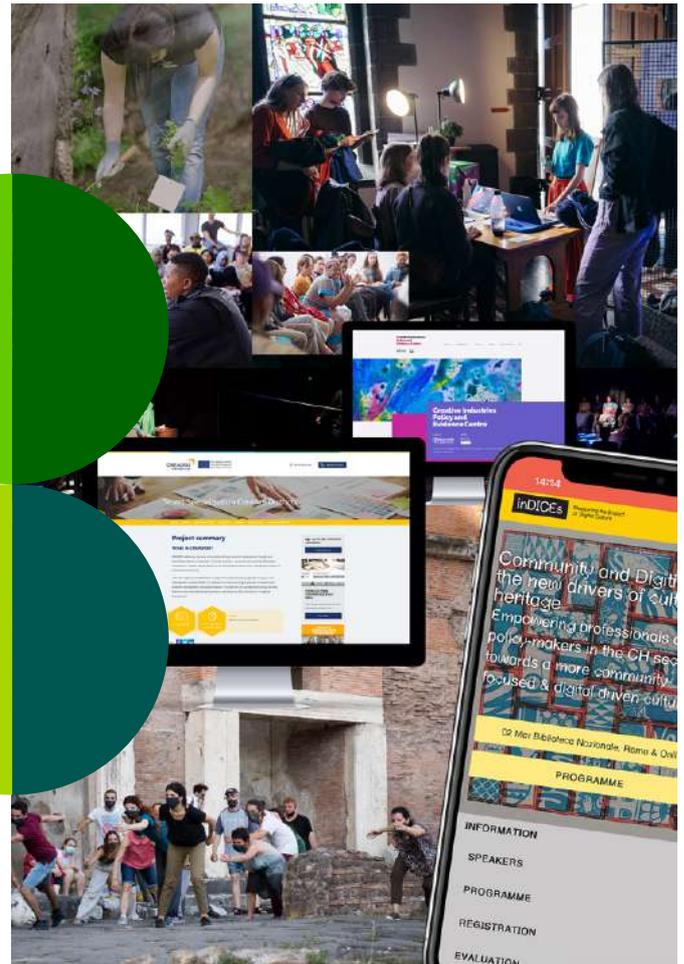
A total of **32 proposals** of projects were received within TA1. Then, the members **evaluated the projects** (the ones which they were not directly involved in, for more objectivity) using the **evaluation matrix tool**. The best rated projects and the list of substituted were shared and agreed on the results with the entire working group.

In conclusion, **6 international projects** have come **out plus 1 from the Basque Country**, as the host region. As a result, **4 projects answer the first challenge** and **3 answer the second one**. Finally, representatives were invited to present their projects to the working group during an online meeting, confirming their **willingness to participate in person in the event** and to **collaborate, grow and create synergies**; being these the main focuses or outputs to be achieved with the organization of CWF24.

# cases >

The final selected for the CWF24 within TA1

## Governance and CCIIs



**CREATIVE INDUSTRIES POLICY AND EVIDENCE CENTER (Creative PEC)**  
(United Kingdom)

**PLATFORM IN DE MAAK** (Belgium)

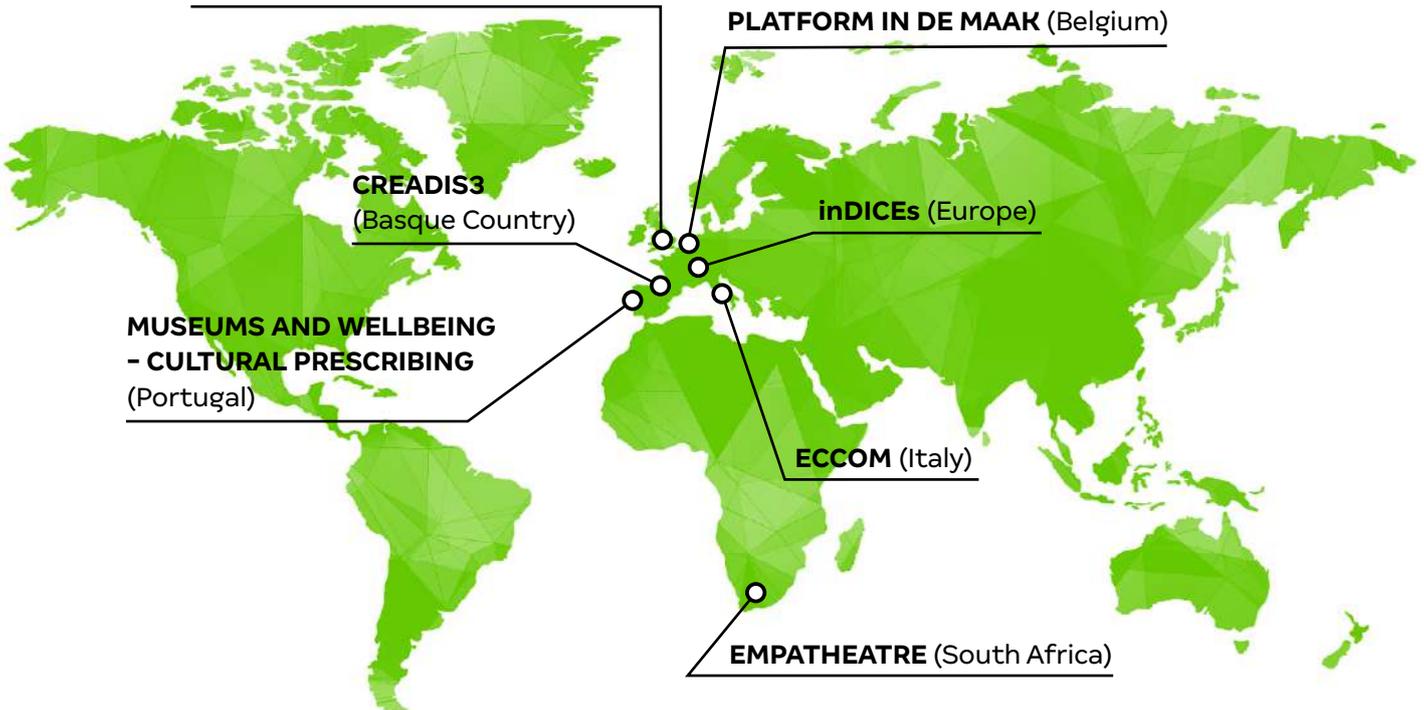
**CREADIS3**  
(Basque Country)

**inDICEs** (Europe)

**MUSEUMS AND WELLBEING - CULTURAL PRESCRIBING**  
(Portugal)

**ECCOM** (Italy)

**EMPATHEATRE** (South Africa)



## MUSEUMS AND WELLBEING - CULTURAL PRESCRIBING



 UNIVERSIDADE  
DE LISBOA

 MUSEU NACIONAL DE HISTÓRIA  
NATURAL E DA CIÊNCIA


### Challenge 1:

### Models of innovation in CCIIs governance policies at an international level

#### The birth

Museums have the power to create the link between heritage and wellbeing facing current societal challenges. In the last decade, the social role of museums has been highlighted for therapeutic purposes, that is, the possibility of occupying users with tasks in museums, by medical indication. Museums and botanic gardens may, therefore, promote opportunities for social interaction and relaxing experiences to promote self-esteem and identity and reduce the levels of isolation and anxiety. This new approach has been called cultural prescribing: the National Museum of Natural History and Science (Portugal) started a network in Lisbon in order to implement prescribing initiatives using the museum and botanic garden collections.

#### The journey

The National Museum of Natural History and Science of the University of Lisbon is developing the Museums and Wellbeing – cultural prescribing project, in partnership with national entities aiming to prepare Portuguese museums and botanic gardens for cultural prescribing. This project targets university students promoting the inclusion and attraction of young adults, but also includes cultural prescribing interventions for users of the local health units and for senior groups of day care centres of neighboring communities.

For museums, the challenge to embrace cultural prescribing is to integrate into their staff people who can develop the interventions together with the doctors and psychologists who prescribe them as therapy. This task has been allocated to the educational services of museums, as they include professionals with experience and skills for the work with different audiences. However, training and specialization is necessary and urgent.

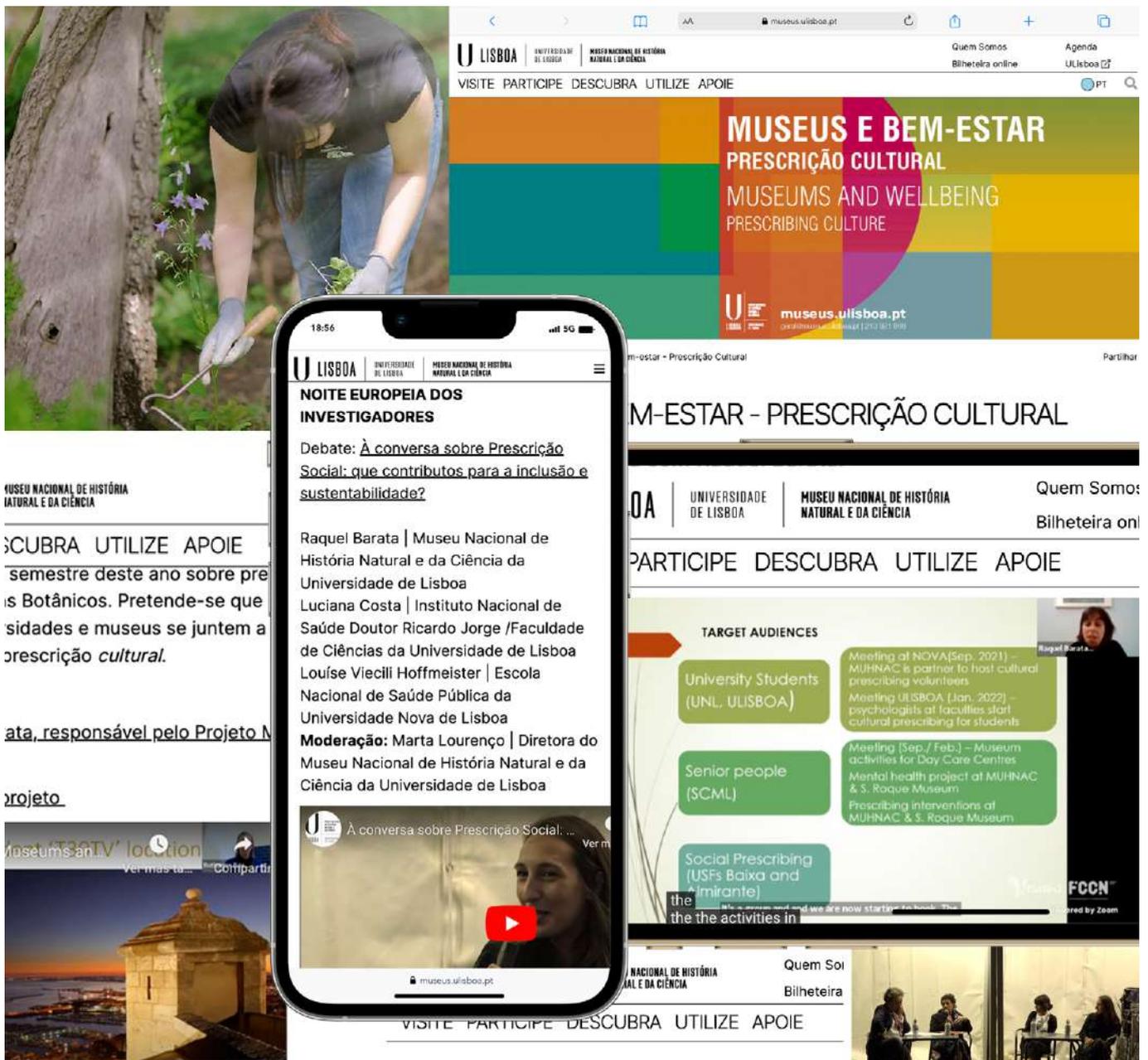
#### The positive impact

The impact of the project is indicated by a qualitative approach among the participants. Since March 2022 until May 2023 the project included 5 university students, diagnosed with burnout and anxiety, 4 clinical patients from the health centres diagnosed with depression and anxiety and 22 senior people from day care centres with the profile of social isolation and depression.

The results of the interviews done with such participants indicate wellbeing promotion of cultural prescribing initiatives by allowing stress reduction, competence and enjoyment among the University students, as well as promoting self-confidence, competence and social involvement among clinical patients and helping social involvement, enjoyment and place attachment among the senior people.

## The growth and collaboration

The Museums and Wellbeing project foresees the broad involvement of the national and international academic community in the research about this topic, including the development of impact assessment. A training course is also to be offered in 2024 by MUHNAC-ULisboa and the Museums of the University of Edinburgh on cultural prescribing at museums and botanic gardens. It is intended that other health units, universities and museums join this network to promote cultural prescribing at a national level, as well as to collaborate at an international level with other similar projects.



**MUSEUS E BEM-ESTAR**  
PRESCRIÇÃO CULTURAL  
MUSEUMS AND WELLBEING  
PRESCRIBING CULTURE

**NOITE EUROPEIA DOS INVESTIGADORES**  
Debate: [À conversa sobre Prescrição Social: que contributos para a inclusão e sustentabilidade?](#)

Raquel Barata | Museu Nacional de História Natural e da Ciência da Universidade de Lisboa  
Luciana Costa | Instituto Nacional de Saúde Doutor Ricardo Jorge /Faculdade de Ciências da Universidade de Lisboa  
Louíse Vieçili Hoffmeister | Escola Nacional de Saúde Pública da Universidade Nova de Lisboa  
**Moderação:** Marta Lourenço | Diretora do Museu Nacional de História Natural e da Ciência da Universidade de Lisboa

**TARGET AUDIENCES**

- University Students (UNL, ULISBOA)
  - Meeting at NOVA (Sep. 2021) – MUHNAC is partner to host cultural prescribing volunteers
  - Meeting ULISBOA (Jan. 2022) – psychologists at faculties start cultural prescribing for students
- Senior people (SCML)
  - Meeting (Sep./ Feb.) – Museum activities for Day Care Centres
  - Mental health project at MUHNAC & S. Roque Museum
  - Prescribing interventions at MUHNAC & S. Roque Museum
- Social Prescribing (USFs Baixa and Amirante)

Website

<https://museus.ulisboa.pt/museus-e-bem-estar-prescricao-cultural>

Contact person

**Raquel Barata**  
[arbarata@museus.ulisboa.pt](mailto:arbarata@museus.ulisboa.pt)

## PLATFORM IN DE MAAK



### Challenge 1:

### Models of innovation in CCIIs governance policies at an international level

#### The birth

Platform In De Maak was founded in 2019 by Barbara T'Jonck, Eline Dewaele, Oihana Azpillaga and Zoë Demoustier as a presentation platform for starting makers in the performing arts. Feeling discouraged by gatekeepers and disconnected from their own generation, they decided to create their own context for performing work without artistic selection.

#### The journey

After the first festival in 2019, the core group of Platform In De Maak wanted to continue working together and creating opportunities for starting makers. Based upon their experiences and reflection, they (re-)created an organisational structure based on the principle "who organizes, programs." Since 2019, four more festivals have been organised, always growing in scope and audience.

#### The positive impact

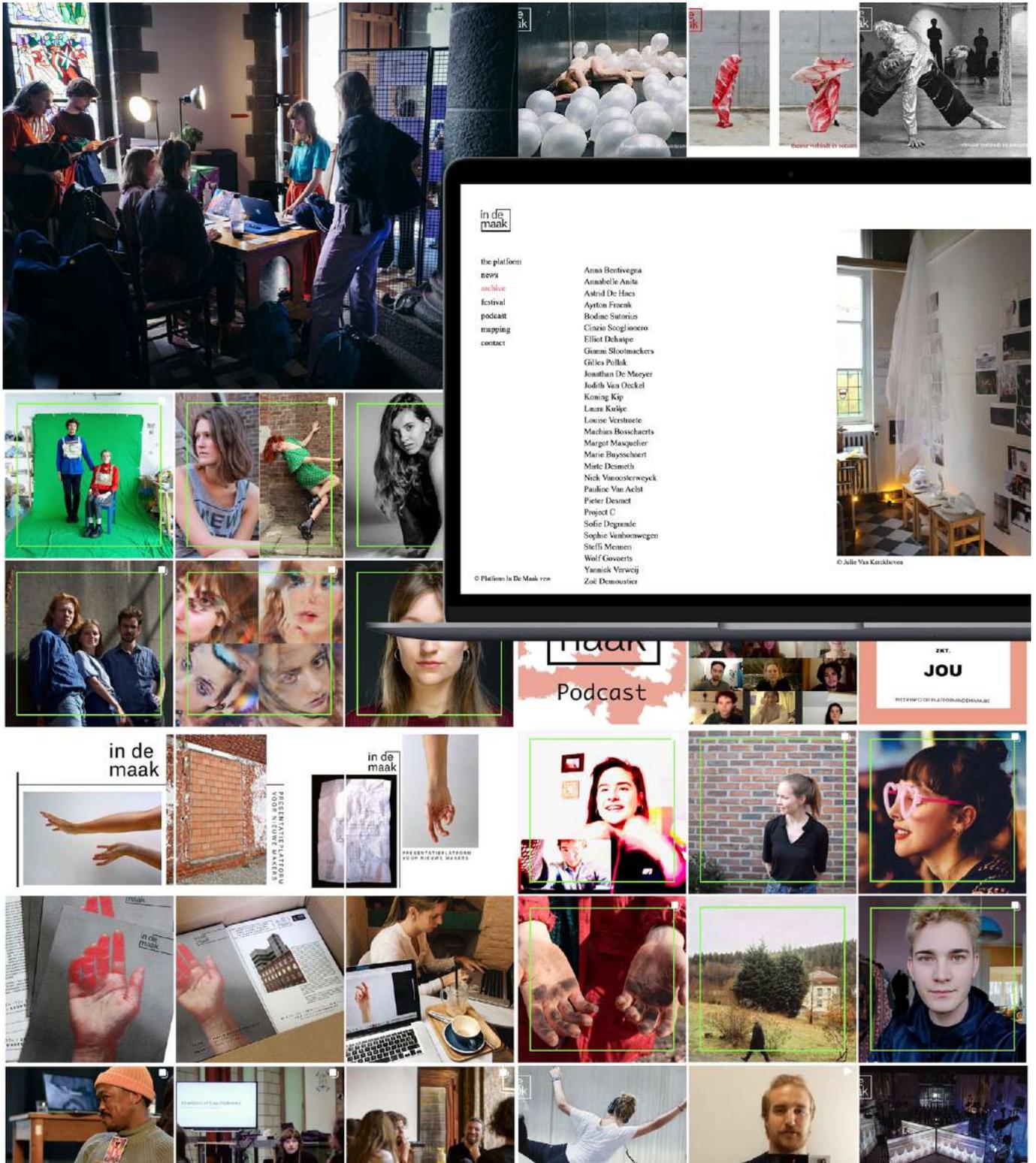
The platform was founded in 2019 with multiple missions in mind. During the last 4 years, it has been able to have an impact within each mission. Highlights are:

- Four different festival editions in 2019, 2021 and 2022 with a growing audience
- 76 different makers have been able to work together and/or present
- From a platform for presentation to a platform for development and presentation
- Being a voice in conversations about artist-run, horizontal ways of organizing: i.e. Kunstenpunt, STUK and Habitat Festival

#### The growth and collaboration

Platform In De Maak has outgrown its city fundings and has applied in September 2023 for a project subsidy from the Flemish Government. This subsidy is necessary to continue the mission. Platform In De Maak has created an 18-month development trajectory (from Sep 2023-Mar 2025) for 20 starting makers\*, in which the makers have both the possibility to develop artistically as well as learn other organizational skills. The trajectory ends with a performing arts festival in Leuven. For this new trajectory, Platform In De Maak has grown its partners and scope throughout Flanders and Brussels.

*\*a starting maker is a performer or lighting technician, a choreographer or cultural worker, a dramaturg or scenographer, a graphic designer with an affinity for the performing arts, an aspiring business manager or costume designer, etc.*



in de maak

the platform  
news  
archive  
festival  
podcast  
mapping  
contact

Anna Beritvegia  
Annabelle Anita  
Astrid De Haes  
Ayton Frosak  
Bodino Satorius  
Cinzia Scoglionero  
Elliot Dehaese  
Gianni Sloomackers  
Gilles Pollak  
Jonathan De Maeyer  
Judith Van Oeckel  
Koning Kip  
Laura Kuisje  
Louise Versteete  
Mathias Boschaerts  
Margot Mousquellier  
Marie Bayschaert  
Mieke Desmetin  
Nick Vanscoilerweyck  
Pauline Van Acht  
Pieter Desmet  
Project C  
Sofie Degrande  
Sophie Vinboonweghen  
Steffi Meenen  
Wolf Govaerts  
Yannick Verweij  
Zoë Demoutiere

© Platform in De Maak vzw

**Website**

[www.platformindemaak.be](http://www.platformindemaak.be)  
 However the website has been needing an update for a while.  
 Our social media is more updated:  
<https://www.instagram.com/platformindemaak/>  
<https://www.facebook.com/platformindemaak>

**Contact person**

**Eline Dewaele**  
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## EMPATHEATRE



### Challenge 1:

### Models of innovation in CCIs governance policies at an international level

#### The birth

In a world rife with societal inequalities, Empatheatre stands as a sanctuary and refuge during complex and uncertain times, offering innovative and creative approaches to address pressing issues. Founded in 2014, Empatheatre believes that, in unequal societies, where popular and political debates are often polarized and marginalized voices are ignored, it is crucial to explore different ways of knowing, being, and doing. The organization has championed creative and empathetic methods to facilitate multiple forms of listening, fostering knowledge-sharing across diverse publics.

#### The journey

The organization's journey has taken it through diverse issues, including land-based mining and displacement, street-level drug addiction, vulnerabilities faced by migrant women, xenophobia, gentrification, public housing conflicts, and even ocean heritage and governance. Empatheatre's approach is rooted in extensive action-based research. The creative team collaborates with co-participants and key partners to identify matters of critical concern for social justice, honing in on a pressing central question. This process involves listening to multiple narratives, exploring different scales and positionality, and delving into archives and wide-ranging reading. The organization shapes the research findings into an engaging, relevant, and true-to-life theatrical script, which is then shared with participants and partners for feedback. This iterative process ensures that the script remains credible and resonates with the communities it represents. The Empatheatre team then proceeds to devise and rehearse the theatrical production. This production is once again shared with relevant knowledge holders from diverse backgrounds, enriching and verifying the research. After receiving approval from project collaborators, the performances are rolled out to strategic audiences, including policymakers, participants, and concerned publics. The heart of Empatheatre's approach lies in post-play conversations, which are meticulously facilitated as public dialogues between the audience, actors, and playwrights. These conversations enable yet another layer of research to emerge, as diverse viewpoints and insights are shared.

As such, our impact is more geared to systematic change, through changing processes, policies, practices and even changing the law. We have also once-off-change, in the fact that we create theatre productions, films and other media outputs, which can be seen as products, and go on to have their individual educational impact in society.

#### The positive impact

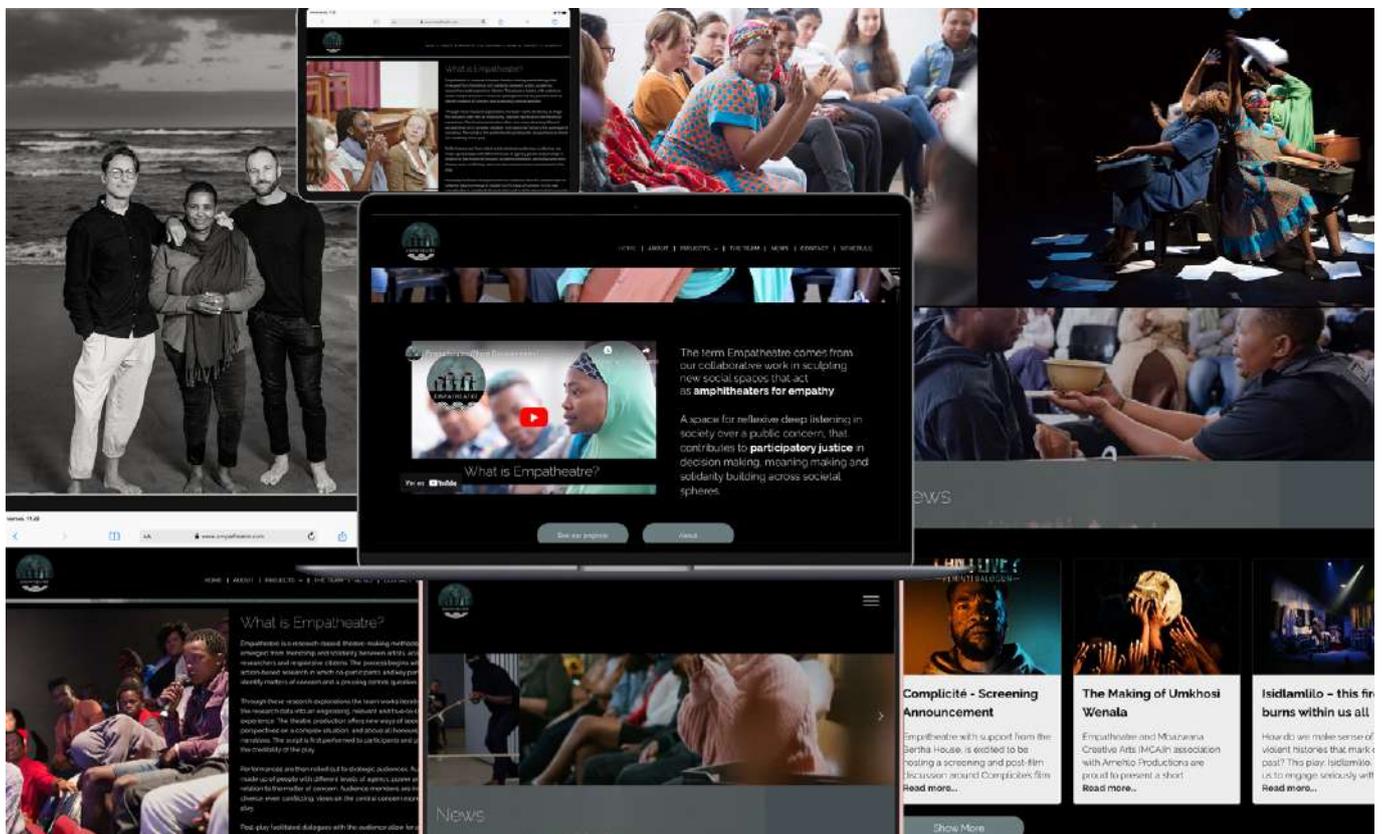
Empatheatre's reach has been extensive, with performances reaching thousands of South Africans and other audiences abroad. These productions have been staged in various venues, from theaters and art galleries to schools, churches, police stations, football fields, aquariums, and rehabilitation centers. We have performed at the IPCC climate conference in Egypt COP 27, in Nov 2022, we have performed and run processes (and workshops) for

the FAO headquarters in Rome, March 2023, and have run workshops and addressed the UN general Assembly in NYC in June 2023. We have had our plays and films used as evidence in Court in South Africa, We have also had many extra-legal impacts by changing policing practices, establishing the first harm reduction program for drug users in Durban, and also have had many other smaller conflict transformation impacts in our projects, with different civil society organizations etc. If you're interested in joining these efforts, getting involved, donating, or learning more, visit [www.empatheatre.com](http://www.empatheatre.com). Empatheatre's remarkable journey stands as a testament to the power of empathy, creativity, and participatory justice in addressing societal challenges in unequal societies.

## The growth and collaboration

Empatheatre has reached international acclaim, and won several awards both for its theatre and for its societal impact, we have toured international, changed policy, created evidence for court and created sanctuaries for conflict transformation in many different social spaces, yet we are still struggling to raise resources and capital for the overheads and running of our Organisation.

As such our future goal, is to get CSI investment that would cover our running costs, and for us to establish a permanent team, and move away from 'project-to-project' funding, and towards an ongoing partnership with organisations, municipalities, governments, and other partners, where we can build long term relationships to conduct research, create tribunals, develop responsive educational processes, build sanctuaries for public storytelling and decision making, and to further build and expand our research.



Website

[www.empatheatre.com](http://www.empatheatre.com)

Contact person

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## ECCOM



### Challenge 2:

### CCIS policy evaluation systems

#### The birth

ECCOM has been founded in 1995 by a group of cultural professionals who aimed to having a multidisciplinary and innovative approach to the cultural sector. As a private organization in a context at the time almost completely in the hands of public institutions, it brought, as added values, new perspectives, ideas, knowledge. Being a project-based organisation, it fostered a managerial approach to culture, at the same time working on issues such as social and cultural inclusion in the perspective of enhancing the value and the potential of the cultural system.

#### The journey

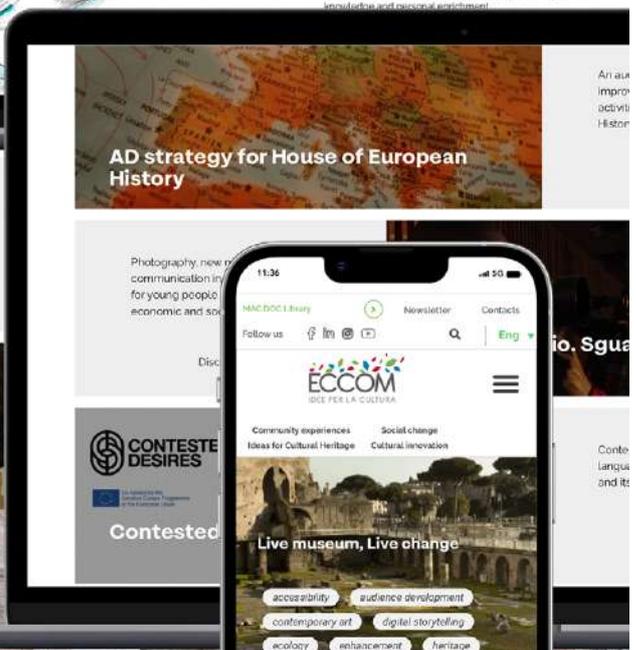
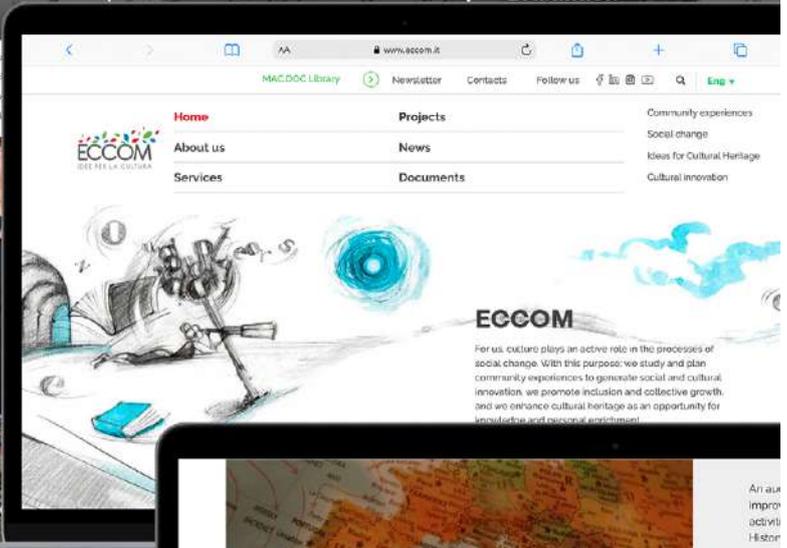
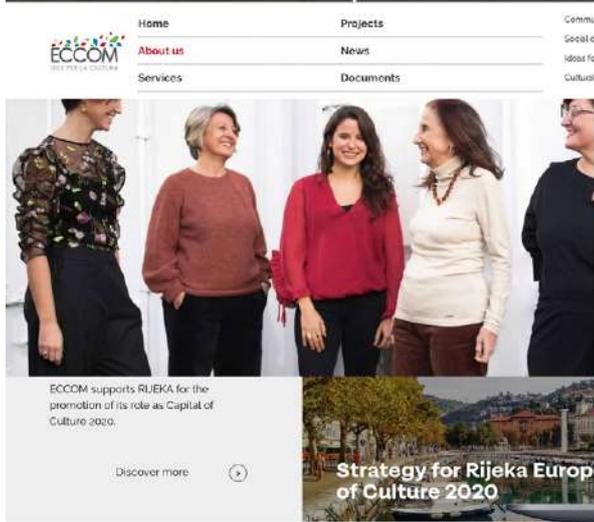
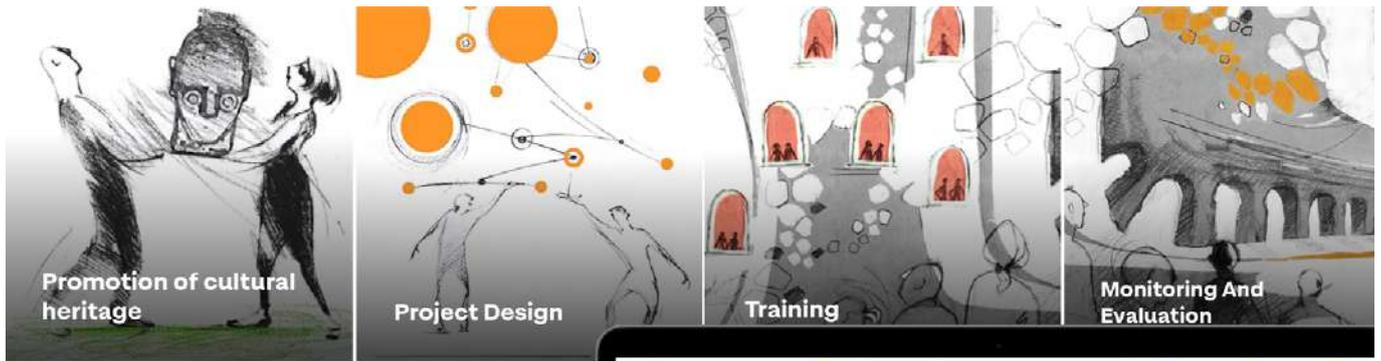
ECCOM was born as a non-for-profit association; in 2007, a limited company has been created, called ECCOM Progetti s.r.l., to develop services and provide consultancies. Its economic model has been based on the participation to local, national and European public calls, since it has never had an operational support from public bodies: the hardest part of it has been setting up a cv and developing project planning and managing skills, both needed in order to get fundings through calls. Little by little, ECCOM started building its own strong reputation, which initially was based mainly on its individual members' ones.

#### The positive impact

Through the years there has been a concrete and constant economic growth of the organisation in terms of yearly turnover, number of staff members, number of external collaborators, number of projects managed. ECCOM's social and cultural impact has increased in terms – for example – of transformation and deep change of many of the cultural professionals who took part in our programmes/activities, of students we have worked with, of communities which normally do not have access to culture. All this, through new narratives and a plurality of points of view, participated storytelling aiming at creating new visions, meanings, intercultural approaches. ECCOM's attention is also devoted to foster an integrated vision of the sector in which environmental issues occupy a crucial place: natural and cultural heritage should be seen as a unique, integrated system of relationships.

#### The growth and collaboration

ECCOM has developed a network of local, national and international relationships with different kinds of organisations and institutions, giving birth to stable and long-lasting partnerships in different sectors (from heritage – both tangible and intangible – to cultural policies, from education to social stakeholders). ECCOM's member have been active in different activities and interventions addressed to urban, cultural and social regeneration through co-creative planning with local communities, with a specific focus on new generations and artists as trigger of new processes and new contemporary creations able to create a bridge between the past, the present and the future.



**Website**

**Contact person**

<https://www.eccom.it/en/>

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UNITED KINGDOM

## CREATIVE INDUSTRIES POLICY AND EVIDENCE CENTER (Creative PEC)

**Creative Industries  
Policy and  
Evidence Centre**

Led by  Newcastle University with  RSA



### Challenge 2:

### CCIS policy evaluation systems

#### The birth

The Creative PEC was founded in 2018 and funded by the Arts and Humanities Research Council (AHRC) as part of the UK government's commitment to the creative industries in its [2017 Industrial Strategy](#). It was charged with providing a step change in the quantity and quality of independent evidence to inform the development of policies to support the UK's creative industries. Through its strong links with industry, such as its [network of Industry Champions](#), and its researchers' embeddedness with policymakers, the Creative PEC's research programme has been seen as highly responsive to the policy needs of industry and policymakers. As a consequence of this responsiveness, the Creative PEC secured another 5 years of funding from the AHRC from June 2023.

#### The journey

In its first incarnation, the Creative PEC was structured as a large consortium of researchers drawn from ten universities and the innovation foundation, Nesta, each of whom were on fractional appointments, committing, say, a tenth or a fifth of their time to Creative PEC activity. The strength of this arrangement was the Centre's breadth of expertise. But its weakness was the somewhat fragmented nature of the consortium, which made curation and managing delivery of the Creative PEC's research more challenging than it need be. To address this structural weakness, in the next phase of the Creative PEC's work we are working with a much smaller number of consortium partners (four) but are aiming to maintain, indeed grow, the breadth of our expertise through a new global network of research fellows. Although initially funded through the UK's 2017 Industrial Strategy (which has already been superseded), the Creative PEC's early successes has meant that it is now funded through the AHRC's baseline budget: it is viewed as an essential part of the UK's creative industries research infrastructure.

#### The positive impact

The Creative PEC's research in a wide range of policy areas is heavily cited in UK government strategy documents and in parliamentary debates. For example, the [government's flagship Creative Industries Sector Vision](#), published in June 2023, cites 12 Creative PEC reports in 37 places.

#### The growth and collaboration

In the next phase of the Creative PEC's work we have introduced a twin-hub structure, whereby in addition to our established base in the South of England (now at the Royal Society of Arts, RSA in London) we are developing a Northern hub at Newcastle University. This will enable us for the first time to deliver our distinctive "embedded" approach to knowledge exchange with policymakers in the North of England. We view this very much as an experiment. If we are successful in our Northern Hub we may develop a triple or quadruple hub structure in future years. The strategic partnership with the RSA is another

essential feature of Creative PEC 2.0. We hope to combine the RSA's strengths in practical programmes with the Creative PEC's research excellence to explore a "think-do" approach to creative industries development, drawing on the earlier experiences of Nesta in this area.

**Creative PEC: A unique model**

The Creative PEC is a unique model of research excellence, knowledge exchange, and evidence-based policy. It is a partnership between the UK's leading research institutions, the UK's leading creative industries policy think tank, and the UK's leading evidence-based policy think tank. It is a partnership between the UK's leading research institutions, the UK's leading creative industries policy think tank, and the UK's leading evidence-based policy think tank.

The industry side is a network of **100+ Industry Champions** from across the UK and beyond, networked via an international Council partnership with the British Council.

**Industry Influence** → **Ideas** → **Government**

The work closely with policy makers, academics, and governments and our research informs policy. A bridge and networking point for the interaction of industry, research and policy, the Creative PEC helps all three fields interact to drive forward policy change.

**Policy-making**

The Creative Industries Policy and Evidence Centre. Produced knowledge including:

- Geography of the Creative Industries
- The Value of Arts and Culture
- International, Transnational Investigation
- Skills, Labour and Education
- Intellectual Property and Regulation
- R&D and Innovation
- Diversity and Inclusion
- Business Models and Access to Finance
- Public Service Reorganisation
- Climate

**The Creative PEC works in 10 key areas, which are:**

- Geography of the Creative Industries
- The Value of Arts and Culture
- International, Transnational Investigation
- Skills, Labour and Education
- Intellectual Property and Regulation
- R&D and Innovation
- Diversity and Inclusion
- Business Models and Access to Finance
- Public Service Reorganisation
- Climate

**People**

Meet the core team, the researchers, Industry Champions, and International partners.

**THE STATE OF CREATIVITY**

**Policy Research Industry**

**Creative Industries Policy & Evidence Centre**

Led by Nesta

**2023**

**Creative Industries Policy and Evidence Centre**

About | Research | Events | Blogs | News and press

**Cross-cutting**

**xR-St(ories)**

**How Research and Innovation can help level up the Creative Industries**

Author: Professor Andrew Chitty

Andrew Chitty blogs about the impact of the Creative Industries Clusters Programme

**Diversity and Inclusion**

**Class inequality in the Creative Industries is rooted in unequal access to arts and cultural education**

Author: Dr Heidi Ashton

Research suggesting social inequality in the arts is hampering the creative sector

**Blogs**

**Creative industries: Timeline**

1994: Publication of the first UK Creative Industries Manifesto

1997: Launch of the UK Department for Culture, Media and Sport (DCMS)

1998: The DCMS publishes the first mapping documents of the UK creative industries

2001: The House of Commons Culture Select Committee is established, with a remit to look at the growth of cultural industries and their impact

2002: The House of Lords Select Committee on Culture, Heritage and the Creative Industries is established

2003: The Creative Industries Manifesto is published by the DCMS

2004: The DCMS publishes the first mapping documents of the UK creative industries

2005: The DCMS publishes the first mapping documents of the UK creative industries

2006: Establishment of the Creative Industries Commission (CIC)

2007: The Creative Industries Commission (CIC) is established

2008: The Creative Industries Commission (CIC) is established

2009: The Creative Industries Commission (CIC) is established

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2019: The Creative Industries Commission (CIC) is established

2020: The Creative Industries Commission (CIC) is established

2021: The Creative Industries Commission (CIC) is established

2022: The Creative Industries Commission (CIC) is established

2023: The Creative Industries Commission (CIC) is established

**Website** <https://pec.ac.uk>

**Contact person** **Professor Hasan Bakhshi MBE** | Director, Creative PEC  
[hasan.bakhshi@pec.ac.uk](mailto:hasan.bakhshi@pec.ac.uk)

## inDICES



 Measuring the Impact  
 of Digital Culture


### Challenge 1:

### Models of innovation in CCIIs governance policies at an international level

#### The birth

The European Horizon 2020 project inDICES seeks to empower CCIIs, Institutes, and policymakers by providing a comprehensive understanding of the social implications of digitization, thereby encouraging innovative approaches to the utilization of cultural assets. A key objective is to redirect the focus towards novel criteria for devising strategic plans and measuring participation founded on the impact of active participation on societal challenges. Based on the theoretical framework "3.0 Culture", we elaborated a theoretical matrix "Change Impact Assessment Framework", that emphasize the significance of incorporating novel models of collaborative production, co-authorship and contamination into the value-creation processes of cultural activities in the digital, and how this can impact on various areas and layers.

#### The journey

The inDICES project was made up of a cross-sectorial consortium of 14 entities (from Humanities, Social Science, Law and IPR, Computational Sciences) and a network of European stakeholders such as CHIs, Policy makers and researchers.

All subjects collaborated horizontally, through agile governance and digital co-creation tools, to bring their expertise to achieve the project objectives by contaminating each others. The co-creation processes between professionals from such different sectors, seemingly incommunicable worlds, has proven to be both challenging and very enriching.

#### The positive impact

The "Change management and policy recommendations", one of the main outcomes of the project, is a policy framework developed to understanding cultural value chains and impact of cultural heritage, combined with insight from specific cases of re-using digital cultural resources: this tool has been studied from 452 users among policy-makers, cultural professionals and students. The "Change Impact Assessment Framework" tool has been read and shared by 163 users from the CHIs world.

#### The growth and collaboration

Currently we are building, with a network of partner institutes (such as the Bologna Civic Museums network and others to be confirmed), specific pilot projects to apply and implement measurement according to the strategy suggested in the Change Impact Assessment Framework. They will test the framework, develop specific indicators and share the results with the inDICES community. Moreover, we are carrying out the scientific dissemination of the results of big-data analyzes applied to cultural participation.

inDICES >> Creativity World Forum 2024

# inDICES

Measuring the impact of digital culture

**(Obj.4)**  
Establish an **open observatory** to track policies and trends over the long-term

LOOKITS FOR Communities' management  
VAD for Researchers  
Repository

**Maria Tartari**  
ISPC-CNR ITALY

inDICES brings together internationally renowned research groups in the domains of **Cultural Economics, IP Law and Digital Humanities**, representatives from the CCI with deep with substantial outreach capacity, social innovators and platform developers.

### Cross-sectorial Partners

### Self-Assessment Tool For CHIs

2022 with InDICES SAT  
Making Digital Culture Count

inDICES Resource

Towards Better Understanding the Value and Impact of the Digital Cultural Heritage

Within the inDICES project, we aim to understand the effects of the digital revolution on modes of cultural and creative production and on their economic and social impact. Especially in the context of the global pandemic of COVID-19 we feel it is an urgent task that can contribute to the rapidly gaining momentum process of digital transformation of the cultural sector. As part of Work Package 3 *Change management and policy recommendations*, we were taking a closer look on how value and impact is oriented on the basis of the digital cultural heritage. We consulted reports, analysed literature and conducted case studies analysis. As a result, we came up with a framework, developed on the basis of existing approaches to understanding cultural value chains and impact of cultural heritage, combined with insight from specific cases of re-using digital cultural resources that we analysed. We also see the need for a new, system-wide representation of the structural interdependencies between the online cultural sector and other sectors of the creative ecosystem. We hope the results of our work can contribute to such a new perspective.

In the report we present key findings of our analysis as well as initial recommendations formulated on the basis of our research. The more extensive work on policy

### Change Impact Assessment Framework

European cultural goods and services and their modes of production

**8 IMPACT AREAS**

- Collective identity
- Learning society
- New forms of entrepreneurship
- Welfare and well-being
- Sustainability and environment
- Social cohesion
- Self-power

**Creation Cycle**

Market Strategies (optional)

Big-data+literature – based document for supporting CHIs active participation activities setting and evaluation

COMMENDATION AREA	BRIEF DESCRIPTION
Copyright Harmonization	promote concrete discussion on how to reduce the fragmented copyright landscape
Open legal concept cultural Heritage Institutions	adapt the definition of 'cultural heritage' to include scope of the definition currently in legal texts
Shared Markets	allow commercial actors to benefit for institutions, as long as the pursuit of a public interest is not compromised
Use of text and data mining	define exceptions and limitations related to complementary activities of text and data mining
Co-creative partnerships	encourage the collaboration between established private enterprises, by offering incentives
Cultural heritage institutions support	enlarge the scope of beneficiaries of co-creative cultural heritage institutions



## CREADIS3



### Challenge 2:

### CCIS policy evaluation systems

#### The birth

The [Smart Specialisation Creative Districts/CREADIS3](#) project was born with the objective in mind to align territorial public policy agendas to support the development of more efficient Culture and Creative Industries/CCIs policies, aiming to generate innovation and economic development in 6 European territories (2017–2021). In the case of the Basque Country, the main objective was to implement a common regional and territorial strategy of economic development and R&I initiatives, reinforcing the cooperation and governance among the 3 institutional levels in a “smarter” (under RIS3 values) and efficient way.

#### The journey

2017 was a strategic year in the development of the RIS3 CCIs Euskadi, since for the first time a comprehensive and agreed strategy for CCIs was proposed, coinciding with the start of this European project CREADIS3. After the first phase of the project (2017–2019), the period 2020–2021 were critical, because the process needed to think less about linear instruments in order to move on thinking about multidimensional models to develop CCI strategies. In our context, within this period 2020–2021, we prioritized 3 dimensions with their respective actions:

- Dimension 1 of cohesion and visibility of the CCIs through innovation: BDCC (Basque District of Culture and Creativity), pilot implementation in 2020–2021.
- Dimension 2 of multilevel governance and cross fertilization: Development of the RIS3 CCI strategic Pilot Group via working groups with specific objectives and projects.
- Dimension 3 of knowledge and conceptual development of the field of Culture and Creativity: Statistical operation of financing and public expenditure on Culture and Creativity in the Basque Country.

#### The positive impact

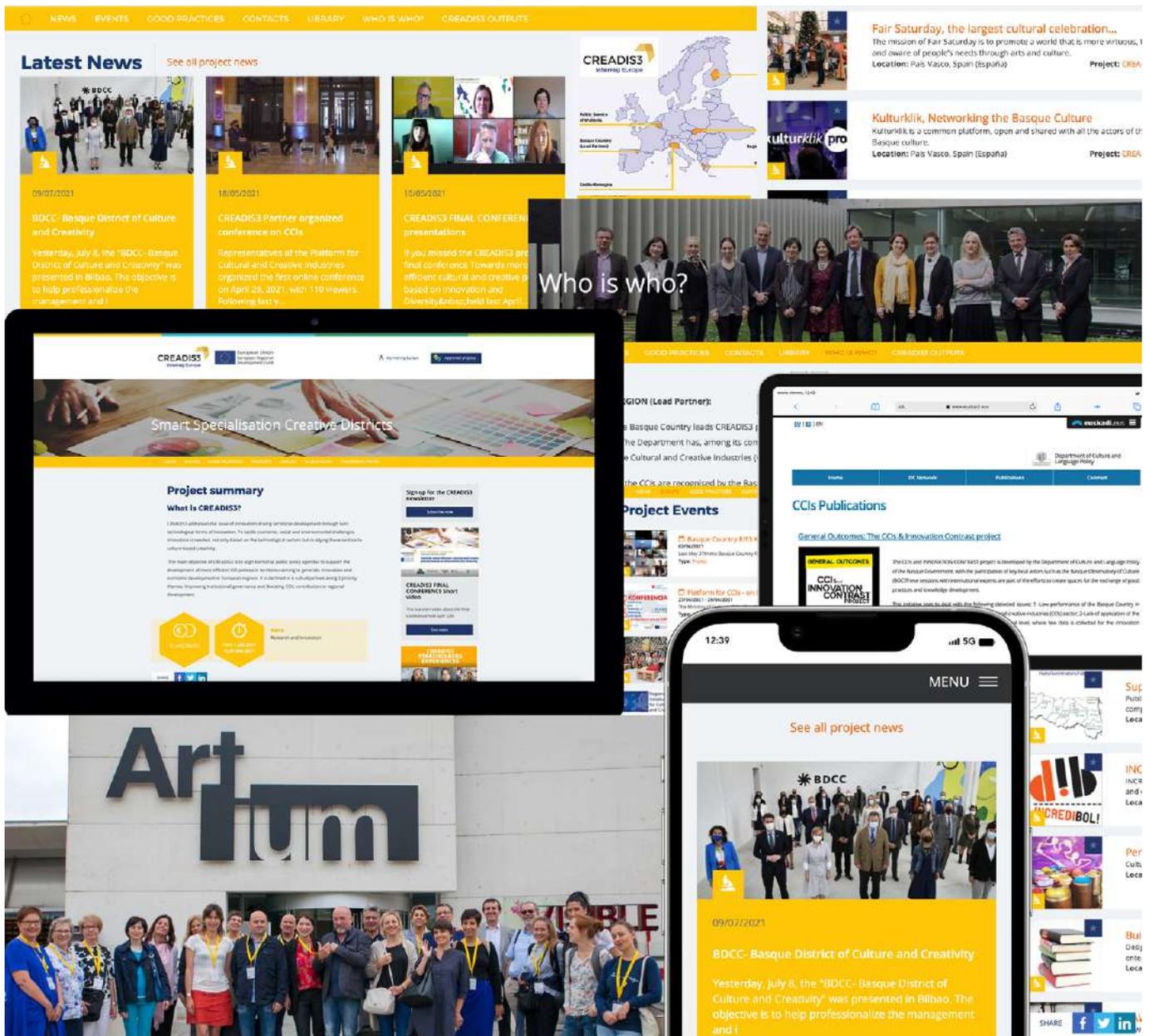
CREADIS3 gave us the possibility of developing an innovation policy in the Basque CCIs while contrasting this policy with 5 other European experiences. This duality has been very effective, and has facilitated the development of new strategies not expected at the beginning of the project. We can highlight the following results and impact:

1. The 3 objectives of CREADIS3 in Euskadi have been achieved: [BDCC](#) in operation since July 2021, [new CCIs statistics](#) in operation in the creative industries, new operating models of the Creative Euskadi Steering Group (more effective).
2. Unexpected results of the project: **a)** Launch of [KSIgune](#) (CCIs space), interuniversity cluster of Basque CCIs; **b)** Opening of a new line of

development on R&D&i ([Contrast: CCIs and Innovation](#), 2021-2023); c) Reorientation and reinforcement of the internationalization line of the CCIs.

**The growth and collaboration**

A well-interrelated CCI's ecosystem has been created in Euskadi: we are members of the [DC Network](#) since 2021, we work with an international network of 21 global regions based on innovation topics, we are members of the [EIT Culture and Creativity](#) Consortium, we actively collaborate with the Interreg Europe's Policy Learning Platform, and we collaborate with regions that develop Innovation driven CCIs policies, in peer-to-peer modality.



**Website**

**Contact person**

<https://projects2014-2020.interregeurope.eu/creadis3/>  
<https://www.euskadi.eus/ccis-publications/web01-a2kulind/en/>

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Thematic  
Area

TA  
2

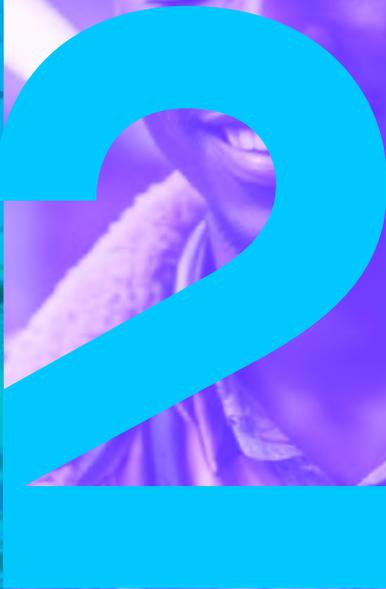
Innovation  
with and  
within CCI's

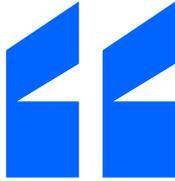


Creativity  
World Forum  
2024  
Euskadi Basque Country

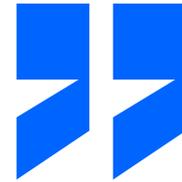
DXW  
FILM & TV  
FESTIVAL  
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XR  
EXPERIE  
OFFICIAL  
WORLD





***Foster cross-innovation and the adoption of technology to flourish disruptions and make the CCIs a catalyst for solutions helping the transition to a greener, more sustainable future with societal impact.***



**Keynote speech by  
Jenny Kornmacher**

*The cultural and creative industries (CCIs) are key for our prosperity, well-being and resilience. They provide high-quality employment, drive innovation, and help to address some of society's most urgent challenges.*

*The right innovation support structures for the sector are therefore of utmost importance and have during the last decade developed and become more tailor-made and effective than ever before. Research and development funding schemes, incubation and acceleration programs for start-ups and entrepreneurs or training programs for new skills for the CCIs are not yet widespread but a lot of good examples have been developed and successfully implemented. The unique structure which comes with cultural innovation makes it imperative that these innovation support systems are tailor-made for the specific cultural or creative industry and often even adjusted to the regional or local context.*

*But while more tailor-made innovation structures for the cultural and creative industries and sectors are crucial, also cross fertilization with the CCIs are constantly getting more important; especially in the light of the pressing global challenges, we are confronted with today.*

*Instead of new single products or services we additionally need solutions on a much larger scale. The pandemic for instance has given evidence on how flexible and fast we must be to react on various societal levels at the same time. Also, climate change or energy crisis show us that our complex societal structures make it imperative to realise that our challenges cannot be solved by a single organisation or one sector alone. These urgent needs require experts from different fields to interact with each other to be able to achieve change and find new solutions. Collaboration and co-creation are the two fundamental elements in this situation.*

*And still there is an ecosystemic gap in how to manage and fund these cross innovation processes. New organisations are needed to act as bridge builders between the different stakeholders and to combine expertise from different companies, sectors and parts of society as a neutral part. It is important that such bridgebuilding organisations do not have an own interest in the process, while at the same time they*

*need to have a huge know-how and understanding for the different experts and the process as such. Moreover, new legal frameworks which shape safe innovation spaces where various stakeholders can co-create new products, services, processes, and business models are key. Without such a framework, nothing concrete will be developed.*

*Methods and approaches from the creative sector, for example design processes, are particularly well-suited in addressing concrete yet complex societal challenges. Professional design methods are often the key to customer focus, creativity, efficiency and competitive advantage. All of the CCIIs have skills to create the new and often unexpected (out of the box-thinking). In addition, artists have long experience and deep know-how on participative processes with multiple stakeholders, other parts of the creative industries (e.g., the games sector) are experts in applying digital tools or adapting them to new circumstances and designers and architectures often have a profound understanding of material, circular processes and sustainability. These different characteristics make the CCIIs perfect drivers of cross and open innovation processes, especially for the green, social and digital transition. However, until now this potential still is almost untapped.*

*On EU level, the cultural and creative industries and sectors have lately been acknowledged as drivers for innovation and societal transformation. The president of the commission, Ursula von der Leyen, with her concept of a “New European Bauhaus” clearly sees design, architecture, and the whole creative sector in the center of a sustainable, beautiful, and commonly built future society. Also, the European Institute of Innovation and Technology (EIT) has acknowledged the cultural and creative sector as a driver for innovation by building and supporting a new Knowledge and Innovation Community (KIC) for this sector. These two large-scale projects provide even the opportunity to collaborate more internally on this topic.*

*Now innovation structures at national, regional and local level have to follow the European Union’s example and acknowledge the innovation potential of the cultural and creative industries and sectors. This means on the one hand, that we need to provide more tailor-made innovation support structures. But it also means that our perspective on innovation must be broadened and enlarged with support structures on how to unlock the innovation potential of the cultural and creative industries and on how to foster innovation through cross-sectorial collaboration.*

*Let us commonly use this chance.*




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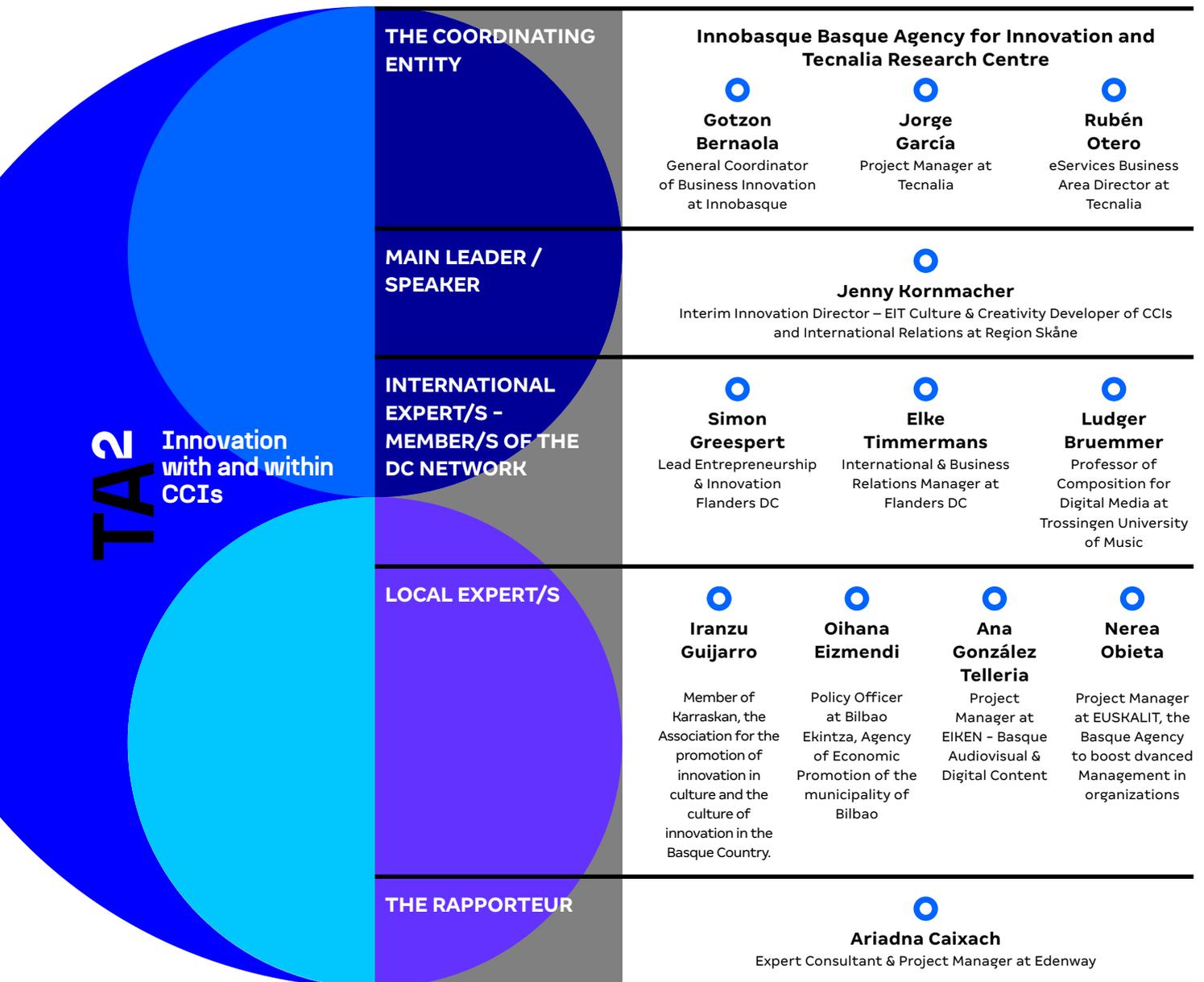
**Jenny Kornmacher**

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Interim Innovation Director  
 EIT Culture & Creativity

## PROCESS AND METHODOLOGY

Between June and November 2023, the thematic area was devised and developed through a core working group where the participants defined the lines of work and shared their expertise for the purpose to prepare an innovative and successful CWF24. In these TA2, the core working group was composed by:



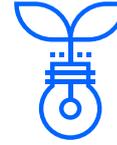
The group followed a progression of steps in line with the common methodology or process explained previously, in the previous section.

First, the group had a good debate in order to contrast and select the final challenges of this TA2. It is interesting to remark that, in challenge 2, the final title was expanded to open the mind and cover other topics in order to also consider the **social impact** and not only environmental. Initially, it revolved around Nature-Based Solutions, biodesign and bio materials, but it was thought important to reflect on the **behavioral changes**, in order to notice the societal impact which CCI's can generate.



### Challenge 1

Disruptive technologies and its impact on culture and creativity



### Challenge 2

CCIs as a catalyst for a green, sustainable future and societal impact

Regarding challenge 1, it was emphasised the acknowledgement to **immersive multi-user experiences** allowing **co-creation**, as well as, the **regulation and micro-royalties** as topics to take into consideration when searching for the future experiences or use cases to present.

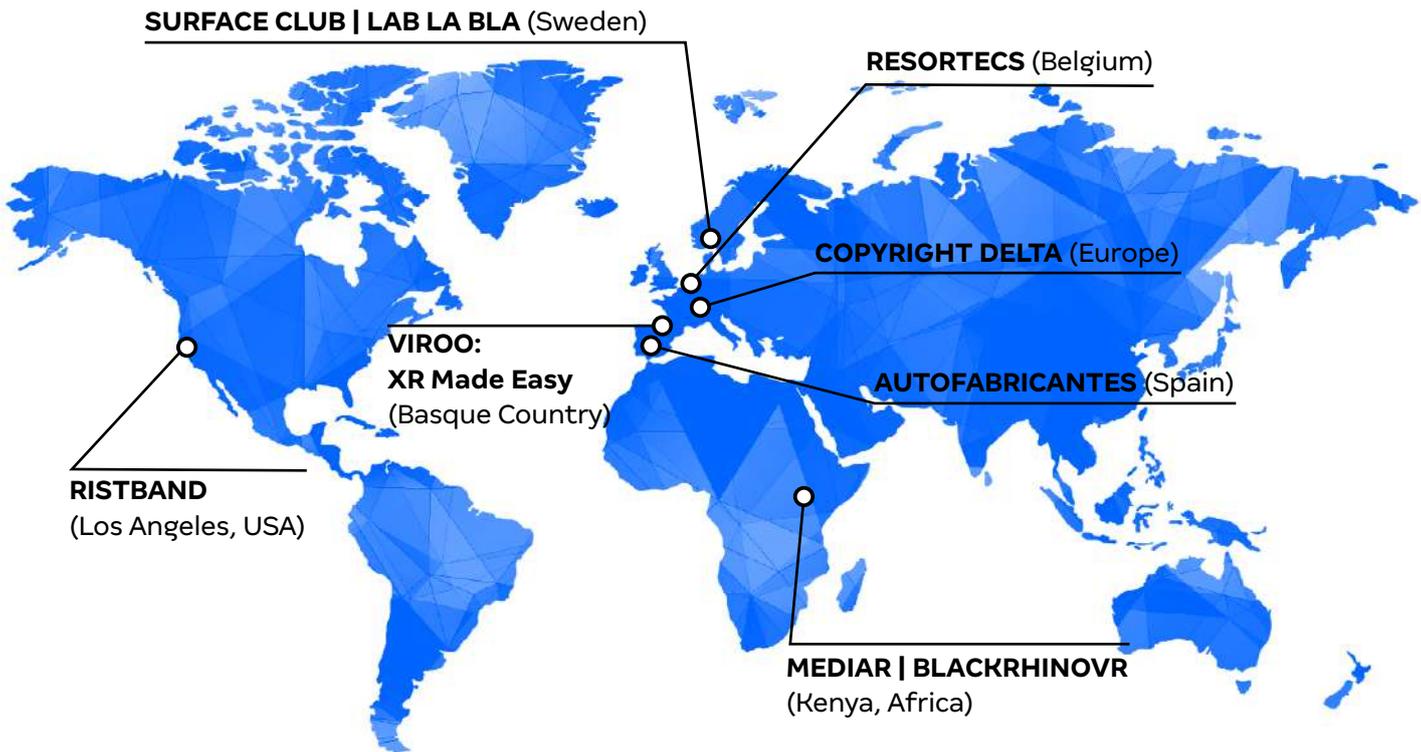
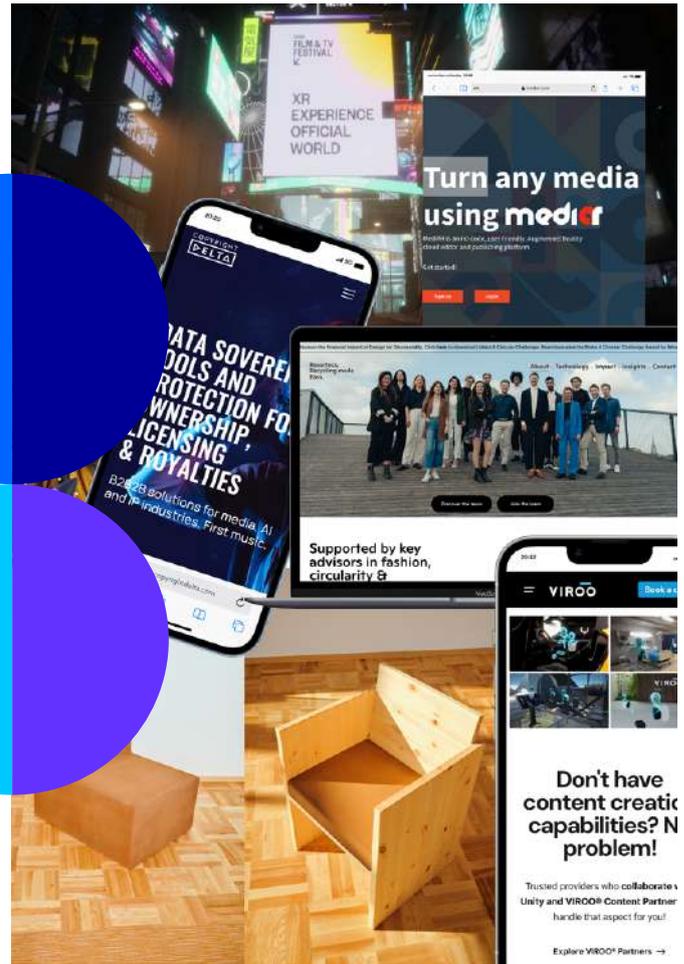
Once the challenges were defined, they also defined the criteria that the final chosen experiences had to cover, and next, the group members carried out research work in order to find **international experiences**, with emphasis on covering the **widest geography possible**, that responded to the challenges and met these agreed criteria. In this TA, the promotion of **sustainable digital transition criteria** was detected and incorporated in all the other groups.

A total of **20 proposals** of projects were received within TA2. Then, the members **evaluated the projects** (the ones which they were not directly involved in, for more objectivity) using the **evaluation matrix tool**. The best rated projects and the list of substituted were shared and agreed on the results with the entire working group. An attempt was also made to take into account, during the final selection, that **cross-fertilization or collaboration between sectors** was present in some cases, in order to emphasize how this can lead to improve innovation and efficiency. Besides, with a view to favor the criterion of geography, the coordinating team together with the main leader decided to opt for a project apart from the proposed list, resulting in a very interesting innovative project that had not been detected at that time.

In conclusion, **6 international projects** have come out plus **1 from the Basque Country**, as the host region. As a result, **4 projects answer the first challenge** and **3 answer the second one**. Finally, representatives were invited to present their projects to the working group during an online meeting, confirming their **willingness to participate in person in the event** and to **collaborate, grow and create synergies**; being these the main focuses or outputs to be achieved with the organization of CWF24.

# cases >

The final selected for the CWF24 within TA2  
**Innovation with and within CCIs**



## RISTBAND

# RISTBAND



### Challenge 1:

### Disruptive technologies and its impact on culture and creativity

#### The birth

Despite gaming's immense market growth, creatives have struggled to benefit from its success. Ristband is changing this by offering a platform for live and immersive experiences in the real and virtual worlds, bridging the gap between independent creators and the gaming industry's economic potential.

Ristband, initially aimed at independent artists, now attracts a wide range of interest from the sports, fashion, music, film and gaming industries. It offers high-quality storyworlds with built-in monetization, addressing the economic disparities faced by creatives, and enabling a new way to leverage existing IPs by adapting them to virtual worlds. During Ristband's alpha launch, a surge in user demand for high-quality live experiences led to artists, actors, brands, writers, influencers, and 3D artists seeking to participate. With current industry capabilities, there is no reason why creatives should not be fairly paid for their contributions, which will be a game changer in our economy, and society.

#### The journey

The team received a grant from Epic Games to transform their prototype into an MVP (minimal viable platform), launching at SXSW Festival in 2022. In 2023, Ristband won the SXSW Audience Award for their groundbreaking showcase. Ristband's approach features system-wide changes; business model, technical framework, and user mechanics to unlock a new category of entertainment. The platform's success is underscored by positive press coverage as well as meaningful proof points and validation over the last 18 months.

#### The positive impact

Ristband identified a significant gap in the market; the absence of a platform to harness the potential of emerging trends. Ristband fulfills the demand for high quality live interactive experiences, as well as a fairer business model, enabling creatives to participate in a meaningful way. As a result, Ristband has generated revenue for creatives, artists, and festivals in ways that were unimaginable 10 years ago.

#### The growth and collaboration

Originally focused on merging video games with live entertainment, Ristband's scope has expanded to encompass film, fashion, and live event partnerships, predominantly across the USA, the UK, Europe and the Middle East.

**REQUEST OUR CASE STUDIES TO LEARN MORE ABOUT WORKING WITH US.**

[CASE STUDIES](#)

**OUR EXPERIENCES HAVE RECEIVED INTERNATIONAL RECOGNITION.**

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<b>Contact person</b>	<b>Anne McKinnon</b> <a href="mailto:anne@ristband.co">anne@ristband.co</a>

## COPYRIGHT DELTA



### Challenge 1:

### Disruptive technologies and its impact on culture and creativity

#### The birth

In the era of digital transformation, the Cultural and Creative Industries (CCIs) sector has evolved into a complex network with legacy systems, privacy concerns, already resulting in untapped markets (like gaming) and unallocated royalties exceeding 1 billion euro annually. In addition, Generative AI poses an existential threat, as well as a huge opportunity, with an estimated market size of 700+ billion euro. Copyright Delta's (CPD) tools and platform address these issues while also ensuring compliance with EU regulations regarding data ownership, privacy and verified remunerations. They provide a path for CCI stakeholders to adapt to the digital age successfully.

Copyright Delta, the data sovereign IP licensing, settlement and protection network within the CCI sector. Our mission is to enable new revenue streams for media IP owners and creators, protect them from AI plagiarism, while streamlining royalty processing and payments. In doing so, we champion cultural diversity, infusing European values into the global CCI economy, ultimately positioning Europe as the welcoming homeland for a professional creative sector.

#### The journey

In short, CPD introduces a data sovereign neutral B2B2B-"plumbing layer" for streamlining rights licensing, royalty matching, processing and settlements, protection against AI plagiarism, double claim avoidances and several other problems hindering the creative industry today. Our infrastructure leverages our custom data analytics and AI engines, a private and public blockchain.

#### The positive impact

CPD's solution empowers multiple sides of the creative media sector, with enhanced revenues, protection against (AI) plagiarism and reduced liabilities, such as B2C-platforms (streaming, gaming, UGC, film etc), B2B-service providers (music, GenAI, fintech etc), IP owners and creators while complying with GDPR and EU copyright regulations and ensuring compliant reporting and payments (by third parties) to rights owners.

This technological and social innovation within the CCI promotes cultural diversity in the EU and beyond. CPD's designed and chosen solutions also contribute positively to the EU's "green deal" by reducing the carbon footprint. Lastly, it also enhances Europe's appeal as a home for creators worldwide, providing robust IP protection and new revenue streams.

#### The growth and collaboration

Since we are building an infrastructure network within the CCI, starting with music, we want to fully tap into the wider audio-visual sector. Thus, we work as a B2B2B-service provider with parties of the European and global CCI-ecosystem.



## MEDIAR | BLACKRHINO VR



### Challenge 1:

### Disruptive technologies and its impact on culture and creativity

#### The birth

This project's conception was based on our organization's (BlackRhino VR's) mission and vision of accelerating the adoption of immersive technologies in Africa through our 4D's ethos (Designing, Demystification, Democratization and Deploying) Extended Reality Technologies, by empowering the African youth to be the XR innovators and inventors of the future. For the youth to contribute positively to our continents socio-economic development challenges, it's increasingly important that they acquire 21st century skillsets, however, the skills needed in Africa for the internet powered economy are changing, and the educational system is underprepared. There exists a 'skills mismatch' between those being acquired in institutions of higher learning and those required by the industry. Our platform bridges this gap by offering an opportunity for individuals to 'learn and earn' using our no-code, user friendly, AR cloud editor and publishing platform embedded with a unique financial inclusive model where content creators and brands can exist in a self-sustainable digital ecosystem.

#### The journey

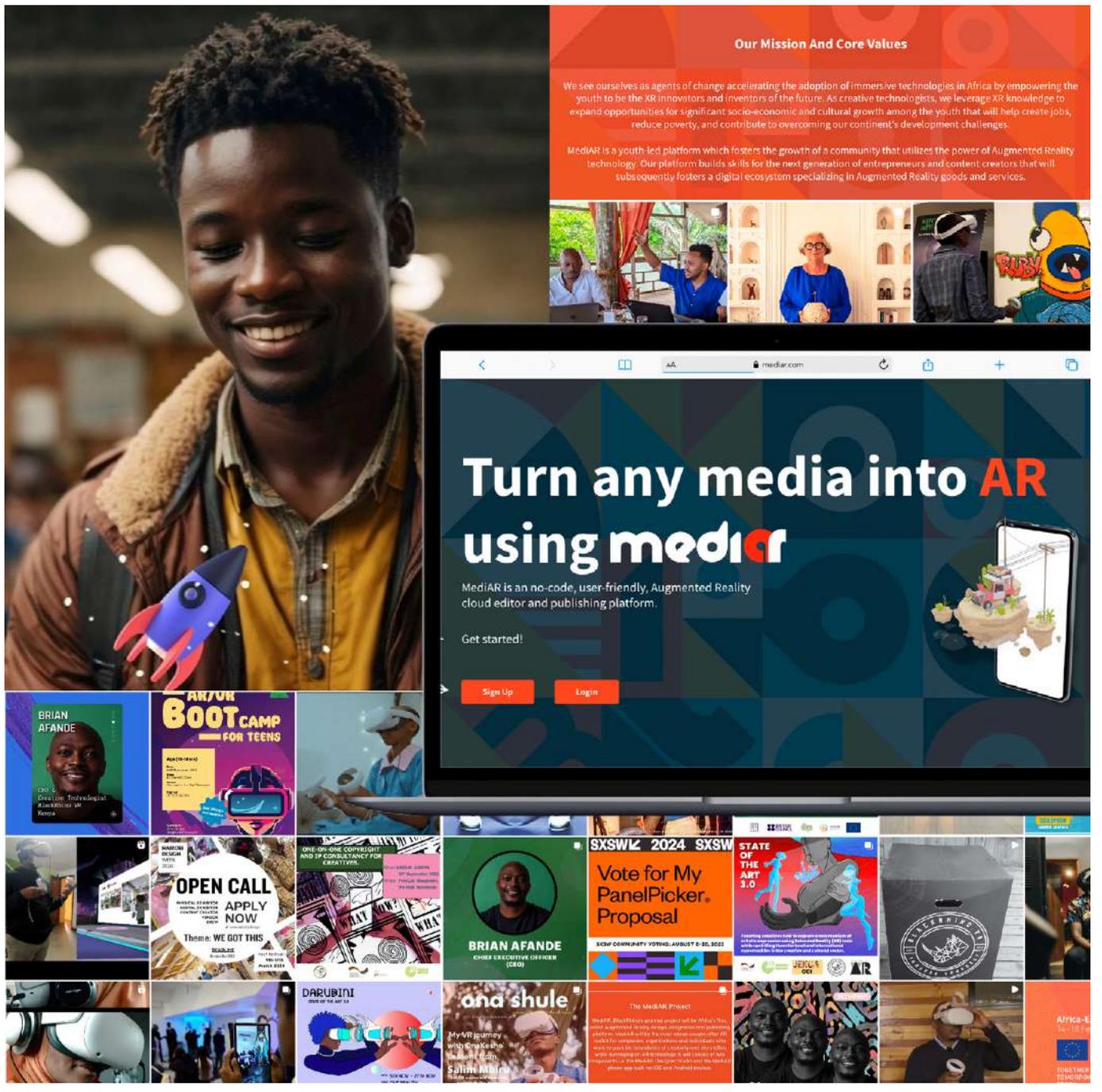
Our platform went through a series of phases from R&D, feasibility study, SWOT analysis, design, development, and stress testing. We are currently working on the marketing campaign and launch. We had some challenges especially around the legal contractual engagement to determine the scope of the platform and the best intellectual property framework. We couldn't have brought our platform to fruition if it wasn't for the [ACP-EU grant](#) of 180,000 Euros that provided the necessary financial support we needed.

#### The positive impact

According to the [World Economic Forum](#), by 2030 almost half of the world's youth population between 18-25 years old will be in Africa and there is need to reimagine education programs to nurture this talent and workforce. According to the voices of creatives [report](#) by GIZ, the importance of digital technology in the CCI has accelerated and there is high demand for access to affordable internet service, software and hardware, and a need for training in digital technologies and business practices. Our platform bridges the gap between African creativity & immersive technologies to unlock the untapped potential of the youth. By empowering a growing generation through accessing digital skills, our platform enables a conducive environment for significant socio-economic growth that will subsequently help create jobs, reduce poverty, and contribute to overcoming our continent's development challenges by perpetuating the development of an Internet economy where content creators, businesses and brands will co-exist in an inclusive digital ecosystem powered by AR.

**The growth and collaboration**

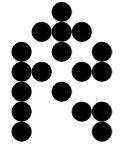
By co-developing our platform with a leading XR company from the Netherlands (**VR Owl**), we intend to explore growth opportunities by incubating a subsidiary of our organization in the Netherlands tapping into a global XR value chain and target audience. This approach will ultimately foster a knowledge and cultural exchange platform that will potentially develop new ideas, pathways, technical skill sets and capabilities for both our organizations. Within our strategic roadmap, we intend to partner with learning institutions across the continent to deliver training on our platform’s optimal useability.



<p><b>Website</b></p>	<p><a href="https://mediar.com/landing">https://mediar.com/landing</a></p>
<p><b>Contact person</b></p>	<p><b>Brian Afande</b>  <a href="mailto:brian@blackrhinovr.com">brian@blackrhinovr.com</a></p>

## RESORTECS

### Recycling made easy



#### Challenge 2:

CCIIs as a catalyst for a green, sustainable future and societal impact

#### The birth

Resortecs was created in 2017 by Cédric Vanhoeck & Vanessa Counaert. Cédric Vanhoeck studied industrial design engineering at TU Delft (NL), where he first discovered the concept of active disassembly, a research field in engineering that applies materials science to joining techniques with the goal of enabling the disassembly of complex products in an easy and cost-effective manner.

After joining the Antwerp Fashion Academy, Cédric saw first-hand the huge disconnect between fashion and the circular economy, and the amount of waste produced by textile products that are not made to be unmade.

The textile industry is the world's 4th most polluting sector, emitting over 1.2 billion tons of CO<sub>2</sub> equivalent per year and accounting for a material loss worth \$500B/year.

Cédric realized that he had the right combination of expertise to resolve the issue. He went back to the engineering drawing board to see if the principles of design-for-disassembly and active disassembly could be applied in fashion.

Active disassembly makes the recycling of consumer products possible at industrial scale. Originally, it was developed for hardware products, but at Resortecs, whose name comes from the words 'recycling', 'sorting' and 'technologies', this approach and the technology are working on textiles. A few years later, we launched our first products: Smart Stitch™ & Smart Disassembly™.

#### The journey

Resortecs globally patented thermal disassembly solution is 5X faster than traditional disassembly methods and makes it possible to recycle up to 90% of the original fabric material:

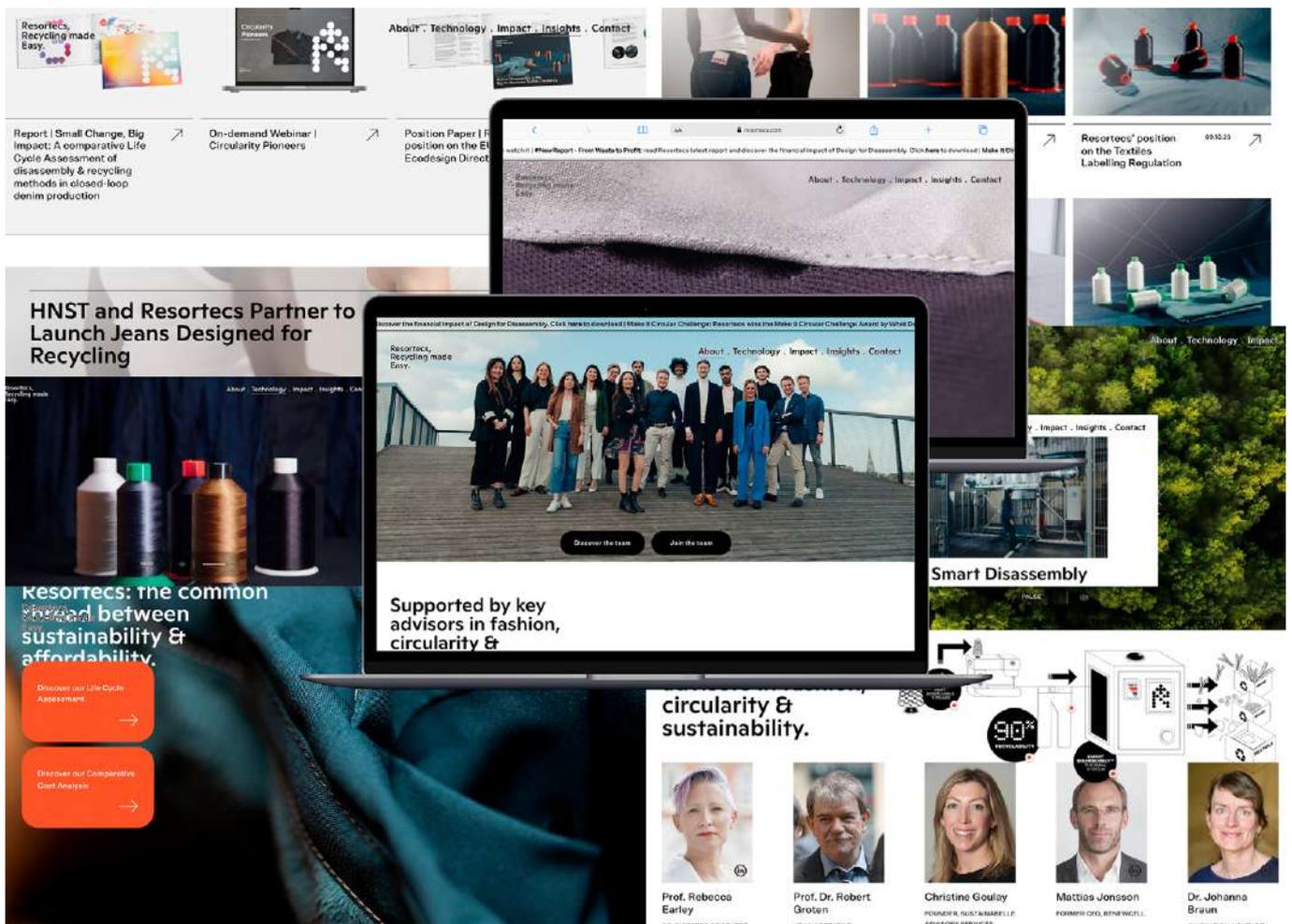
- Smart Stitch™, our range of 16 bio-based and synthetic heat-dissolvable stitching threads with different melting points (150°C to 190 °C) that enables brands to transform their products into pieces of clothing fully designed for disassembly and recycling from the manufacturing stage.
- Smart Disassembly™, our thermal disassembly system, enables recyclers to unlock higher volumes of high-quality material, processing tons of garments/year with low emissions, efficient energy consumption, and no fabric damage, so that clothing can be recycled multiple times.
- The combination of Smart Stitch™ and Smart Disassembly™ has been validated by the global fashion and textile brands such as Decathlon, BekaertDeslee and Bershka, and is currently used in products sold in over 60 countries. Our solution has been widely recognized for circularity innovativeness:
- 2018: Global Change Award by the H&M Foundation; 2019: EU Social Innovation Competition; 2020: Take-Off Award by The Textirama Foundation; 2021: Changemaker of the Year at the Belgian Fashion Awards, Global Entrepreneurship Center Textile Challenge; 2022: European Innovation Council Accelerator Winners; 2023: Henry Van de Velde Ecodesign Award by OVAM; Make It Circular Challenge by WhatDesignCanDo and Ikea Foundation.

### The positive impact

- When compared to traditional disassembly + recycling processes used in closed-loop denim production, Resortecs' patented process can reduce water usage by 3,500L and free up to 4.5m<sup>2</sup>a of land for crop production per jeans.
- When compared to other common end-of-life processing such as incineration or landfill, our solution reduces textile waste by 80% and generates 6 to 7 kg less CO<sub>2</sub> equivalent per pair of jeans.
- Translated into business figures, these eco-impact metrics mean reducing raw material loss by 50%, cutting CO<sub>2</sub> offsetting costs by 50%, and saving over EUR 1,50 per pair of denim jeans.
- If the European garment share were thermally disassembled and recycled, the fashion industry would generate 60,3 million fewer tons of CO<sub>2</sub> and save up to 2.3 billion euros per year.

### The growth and collaboration

Using the LCA calculations mentioned above, Resortecs aims to have 60 million pieces of clothing made and disassembled with the Resortecs solution in the next 5 years. This would reduce CO<sub>2</sub> emissions by over 900,000 tons; save up to 600 billion L of water; and potentially free up to 82,000 hectares of land for crop production, providing food security for 405 families/year.



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## SURFACE CLUB | LAB LA BLA

## Lab La Bla



### Challenge 2:

### CCIs as a catalyst for a green, sustainable future and societal impact

#### The birth

Surface Club provides a coating technology that enables place/case specific coatings – all based on recycled particles. The coating works on any material; soft/hard, rigid/elastic, indoors/outdoors and can be used as a textile replacement, offering an alternative to traditional upholstery for acoustic products and furniture.

Every year 10-million-tonnes of furniture is discarded in the EU and ends up being incinerated or landfilled. This innovation makes refurbishment of furniture and acoustic products less labor intensive and reduce use of toxic fabrics.

#### The journey

Since 2018 we have worked on developing and facilitating creative solutions for the transformation of by-products stemming from natural resource industries. Through a cross-disciplinary collaborations and open-ended experiments we have developed a hands-on and scalable suggestions to combat the persistent industrial waste issue, by hacking traditional production tool; the spray gun.

Our work is equal parts design, logistics and intensive detective work;

Step 1: identify supply-chains and industrial facilities and scavenge for unwanted/unknown/disused/forgotten materials.

Step 2: grind down material into particles

Step 3: add particles to 'hacked' spray gun

Step 4: point, aim and shoot. How you handle the weapon informs the outcome. Industrial precision or painterly brushstrokes

#### The positive impact

##### Economic (Transit towards goal 12)

- Upcycling based on waste to value conversion
- 8x times cyclable structural composite

##### Social (Transit towards goal 8)

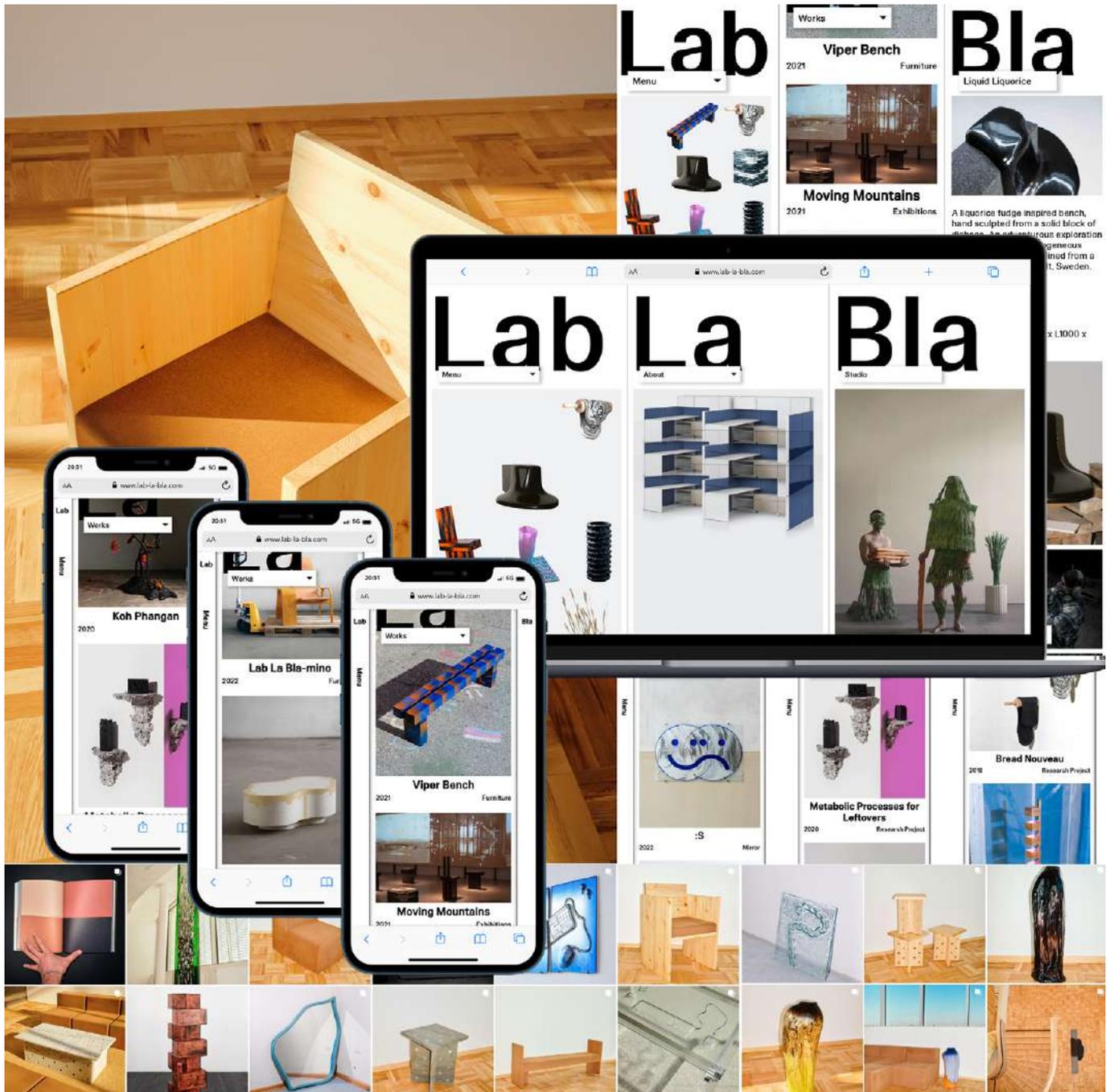
- Maker oriented infrastructure that doesn't lock materials to certain forms or functions.
- Open system architecture and low threshold for regional participation.

##### Environmental (Transit towards goal 7)

- Inbuilt refurbishment potential, 93-96% Circularity index (Ellen McArthur Foundation)
- Based on waste streams intended for incineration or landfilling

## The growth and collaboration

Surface Club is based on obsessive scrutinization of supply chains. In every step of an industrial process, both upstream and downstream, leftovers are found. We are looking for the smallest particles that cannot be integrated in emerging or current recycling strategies. This work requires a delicate hand with regional understanding that can map and quantify prospective resources. These ambassadors can be integral to the supply chain or agents with broad cross sectorial networks. We identify waste that is produced and can be procured across the globe, minimizing transport to recycle waste found in close vicinity to project/client/facilities. In-situ manufacturing.



Website

<https://www.lab-la-bla.com>

Contact person

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## AUTOFABRICANTES



### Challenge 2:

**CCIs as a catalyst for a green, sustainable future and societal impact**

#### The birth

Autofabricantes was born in Madrid in 2015 as a collective research project. The community and the child co-create cost effective designs, prototypes and products in open source code that are shared, downloaded and 3D printed all around the world. The child is the center of the process, inspiring a community of parents, doctors, teachers, engineers, designers, makers and 3d printing labs. Together with the different NGOs, they scope out potential projects and then proceed to launch a call for interested patients/participants. Once patients have been identified, Autofabricantes creates a community with the volunteer group and the patients and family. The process begins with a kick-off workshop where the co-creation team meets families and children, hear their needs, and evaluate the situation. The methodology used here to extract the real needs of the children based on their experiences, passions and the concrete circumstances is a vital defining part of the project. This is the essence of community creation for personalized solutions.

#### The journey

These “creative creation” workshops occur every 3-4 months and in the period between each workshop the volunteer team researches, develops, and prototypes solutions to be presented to the families and to be tested on the children.

Autofabricantes follows a strict research process with an open-source focus. Over the past 18 months, they have dedicated time and resources to document the whole process, creating written manuals, training workshops, and contacting with key allies to replicate their work worldwide. Each of their 8 research projects has established a set of goals against which results are constantly and consistently measured through a feedback loop from users and the immediate family and carers.

They not only want to develop products but also change the system of creating prostheses, they give a voice to users and generate a community of support and development of solutions.

They have a great challenge in the economic sustainability of the project. It is based on volunteering and is not viable in the long term. They have been supported by Medialab Prado and many foundations such as Daniel y Nina Carasso, Ashoka, Caser and Fundación ONCE and universities as UPM and U.Coruña.

#### The positive impact

Autofabricantes has worked with over 40 families, designing, and creating over 30 tried and tested prothesis, all of which have been uploaded online and can be 3D printed and used. His designs have been downloaded and used +3000 times all around the world.

They have accompanied the creation of similar workgroups in Spain (Alicante and Gijón) and in Colombia (Nariño) and Mexico (Guanajuato). They are currently still active and continue their own investigation processes.

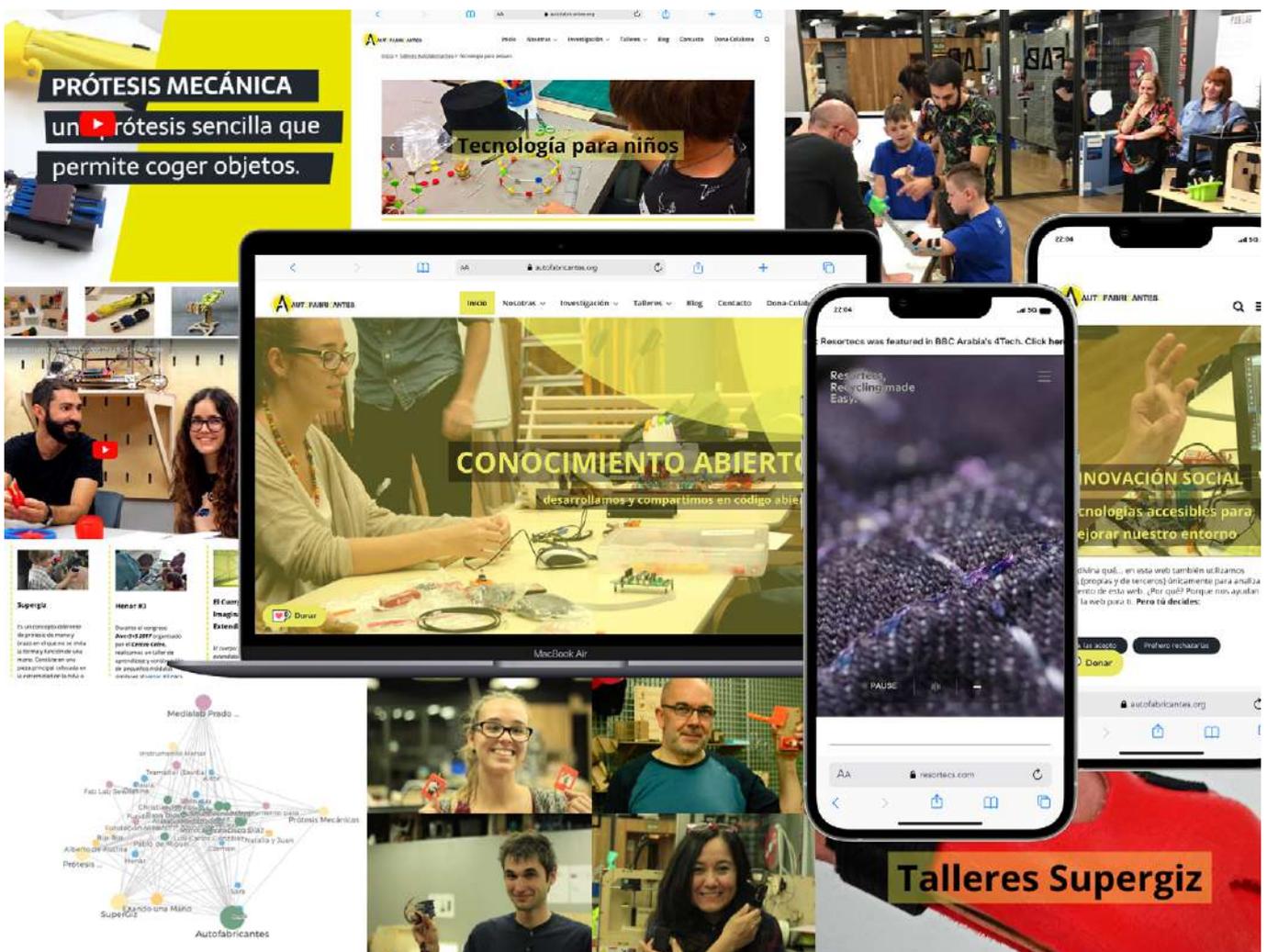
Autofabricantes has been formed by more than 150 volunteers with a contribution of more than 20,000 hours of research, including 42 students with their TFGs and TFMs.

They are currently carrying out studies on the "improvement in quality of life" of children with their prostheses. The first results indicate that 95% substantially improve their lives in at least 1 or 2 activities with an increase in their self-esteem.

## The growth and collaboration

Autofabricantes promotes an international network of similar working groups, called Gekkolab. This is being worked on and developed together with SEGIB (focused in Latam). On the other hand, they continue to generate clinical studies on quality of life. Their short-term objective is to make the most advanced projects sustainable and allow the research of the rest of the lines of work to be improved.

For this process they continue to collaborate with foundations and universities and their objective is to have a greater relationship with hospitals and change their processes and protocols to improve the lives of more people.



Website

<https://autofabricantes.org>

Contact person

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## VIROO: XR MADE EASY



### Challenge 1:

### Disruptive technologies and its impact on culture and creativity

#### The birth

VIROO® by Virtualware emerged in 2019 to address VR technology adoption challenges. We created VIROO®, an all-in-one solution that simplifies VR adoption, making it accessible, flexible, and scalable. Focused on driving innovation, Virtualware aimed to simplify and democratize VR for industries. It brings added value by bridging the physical and digital realms, setting a new standard for immersive technology in diverse industries.

#### The journey

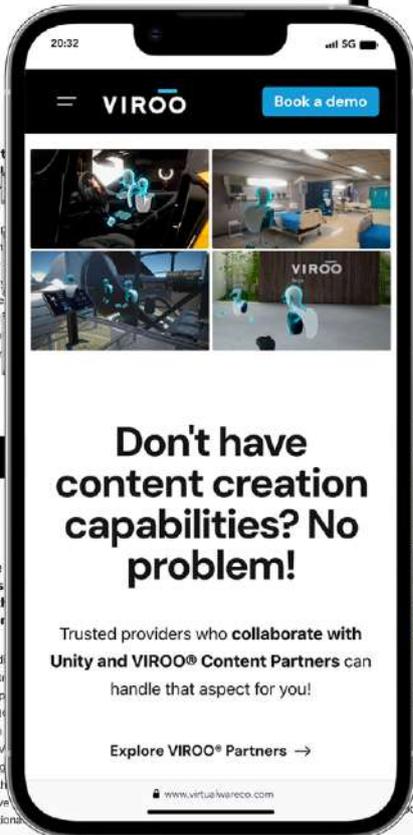
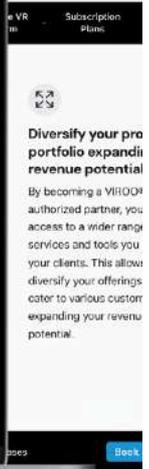
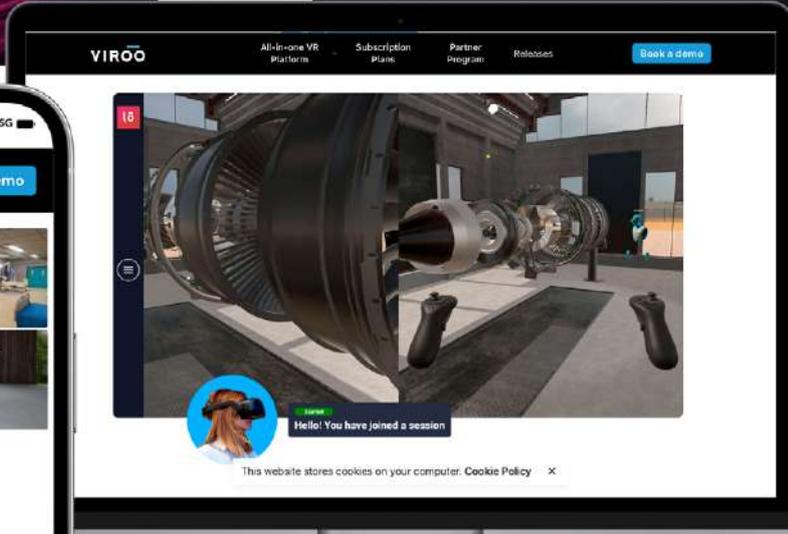
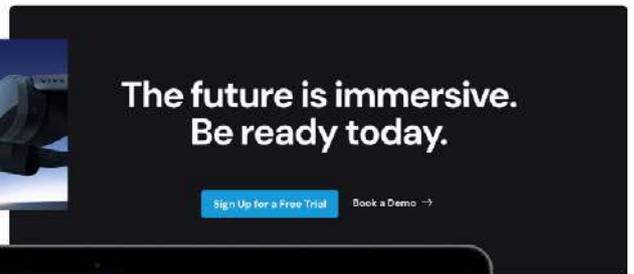
In 2019, we initiated a systemic transformation, redefining our strategy and culture to center around VIROO®. Overcoming the challenge of a 15-year-old business model, we implemented a flexible organizational and business model. This systematic change, extending beyond VIROO®, aimed at market repositioning and growth. The support primarily came from internal leadership and stakeholders, enabling us to adapt rapidly to customer demands, enhance acquisition processes, and integrate new technologies into the product. Constant innovation remains our key to success after two decades.

#### The positive impact

VIROO® revolutionizes industries, addressing real challenges like training nuclear plant workers and railway maintenance. Its impact is quantifiable, reducing environmental footprint through resource-efficient VR training. GE Hitachi deploys VIROO® for advanced reactor development, ADIF ensures seamless railway training transitions, and the Spanish Military Health School enhances army medical training. Educational institutions like McMaster University, University of El Salvador, and the Basque Government benefit from VIROO®, promoting collaborative learning and technological advancement. These impacts align with Virtualware's commitment to sustainability, contributing to positive economic, social, and environmental outcomes.

#### The growth and collaboration

In the next 5 years, we aim to disrupt every industry by expanding VIROO's usage and fostering sustainability. Our primary goal is to enhance VIROO, increasing its user base through a pay-per-use model. We target 200 organizations using VIROO by 2025, enhancing their competitiveness and sustainability. We aspire for VIROO to become the technological standard in Virtual Reality, driving us toward our goal and purpose. We plan to strengthen international presence through collaborations with global partners, organizations and universities.



Gain access to the latest in VR technology and become more competitive. VIROO® partner gives you the opportunity to leverage the reality technology competitive edge marketplace and deliver breakthrough to your customer.

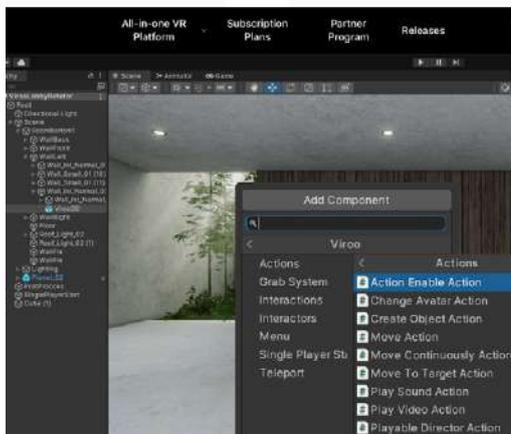
Navigate the complexities of business with expert support. More than providing comprehensive resources to help revenue with VIROO support you will have expertise in the VR holding you navigate the complexities of the ensuring you have to deliver exceptional results to your clients.

## Don't have content creation capabilities? No problem!

Trusted providers who collaborate with Unity and VIROO® Content Partners can handle that aspect for you!

Explore VIROO® Partners →

[www.virtualwareco.com](http://www.virtualwareco.com)



<b>Website</b>	<a href="https://virtualwareco.com/viroo/">https://virtualwareco.com/viroo/</a>
<b>Contact person</b>	<b>David Moreno</b> <a href="mailto:dmoreno@virtualwareco.com">dmoreno@virtualwareco.com</a>

Thematic Area

3  
TA

CCIs  
Companies  
and Markets



Creativity  
World Forum  
2024  
Euskadi Basque Country



**Accelerate the creation and recognition of CCI's companies in the local and global markets, with the application of relevant initiatives or services to stimulate monetization, sustainability and cross-fertilisation.**



**Keynote speech by  
Pascal Cools**

*The societal value of the Creative and Cultural Industries cannot be underestimated. Through their work, art, products, and services the people and companies in the CCI's bring us the news, make us laugh, educate us, comfort us when we are sad, convey societal messages, entertain us, give us stories, dress us, they help us live in an environment we like to live in, they make us think about live...*

*On top of that we see that the CCI's is also an economic powerhouse. In most countries it is noticed that the CCI's has a higher growth than other economic sectors. They also employ a lot of people. But still, often the CCI's are not recognized for their contribution to the economy by policy makers. They are still looked at as a sector thriving on subsidies, costing money to society rather than making it. As mentioned, all indicators show this is not true, to the contrary.*

*This perception is fueled by the fact that many people working in the CCI's do not fit the traditional profile of "the entrepreneur". It is a cliché (however clichés tend to be usually true), but the main priority of many CCI's entrepreneurs and companies is often not to gain the highest profit but to obtain the highest societal impact. Besides that, we see that their background in many cases does not give them the optimal business skills nor network that you ideally have as an entrepreneur. And finally, the possible success of the works, products, or services of the CCI's, especially those in the cultural sector, are difficult to predict. For films, video games, music albums, performances, and art it is very hard to know upfront how the public will react to it. All of this makes private investors quite hesitant to invest in the sector.*

*Given the economic potential however it is paramount that the CCI's take their entrepreneurship to a next level and that they get the necessary support in doing so. In preparation for the Creativity World Forum 2024, we identified three challenges that, at the same time, are also opportunities for the sector to grow.*

- *How can we ensure that the CCI's build their entrepreneurial skills, learn from each other, and thus get access to the right business network?*

- *Which business models can they develop to enter the local AND global market? After all, the CCIs is on the hand grounded in local culture and language but on the other hand it is also confronted with the toughest international competition thanks to/ due to the internet and English as the Lingua Franca.*
- *And how can we convince private investors that the CCIS are a sound investment? The more private money is injected into the CCIS, the more attention the sector will get from the public policy makers.*

*We see that these challenges and opportunities are present all over the world. That's why it is important we discuss and tackle these topics on a Creativity WORLD forum. And that's why we are very excited to present to you 7 cases from all over Europe and Africa. We have examples of how government or public initiatives can support the sector in tackling the mentioned challenges. From incubation and acceleration programmes to initiatives that promote collaboration on innovative research as well as public schemes that can help to attract private investments. But we also show cases and business models of creative entrepreneurs and companies that can serve as inspiration for others. All the selected projects and companies are keen to share their thoughts and to explore collaboration.*

*The Creativity World Forum gives the opportunity to take advantage of the work that has been done in other areas or companies around the world. It is up to the participants of the Forum or the readers of this report to translate this to their own region or business. For this they need to switch on their "Creative Mode". Creativity is all about not getting stuck on the "obstacles" of why a certain action or model will not work in your region or company, but to focus on the "possibilities", on those aspects that create an opportunity.*

*Only this way the Creativity World Forum 2024 can have the impact it aspires with theme 3: creating even stronger businesses in the CCIS so the economic value and potential of the sector will be acknowledged and thus supported more than today.*



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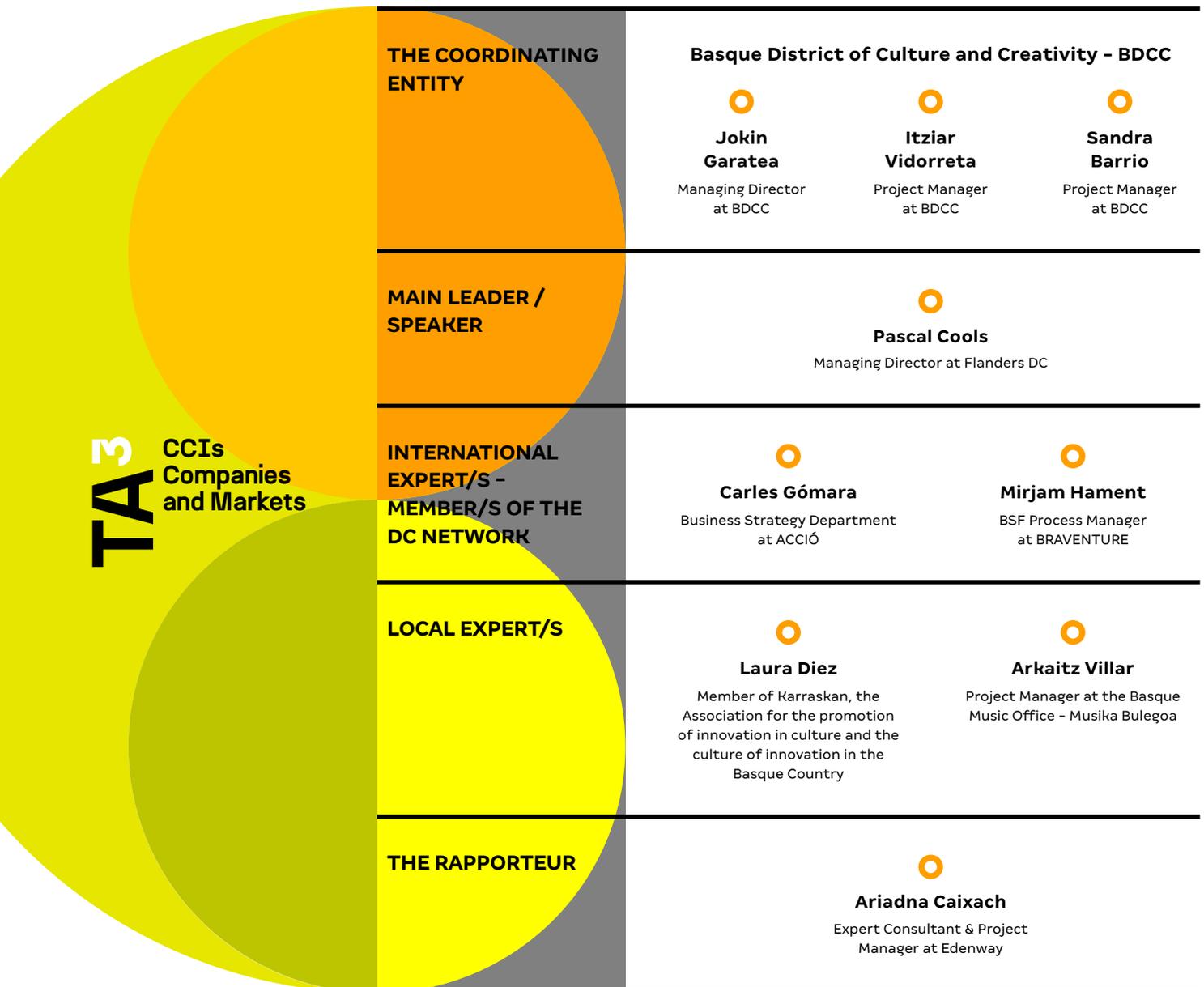
**Pascal Cools**

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Managing Director of Flanders DC

## PROCESS AND METHODOLOGY

Between June and November 2023, the thematic area was devised and developed through a core working group where the participants defined the lines of work and shared their expertise for the purpose to prepare an innovative and successful CWF24. In these TA3, the core working group was composed by:



The group also followed the process explained in the previous section.

First, after contrasting and debating they came with **3 challenges** for this TA3, simplifying the names of those initially proposed.



### Challenge 1

Co-creation of services



### Challenge 2

Local and global markets



### Challenge 3

Access to private capital investment

Regarding challenge 1, **business incubation, acceleration programs and value of creativity** were the topics discussed. On the other hand, in challenge 2, **internationalization, cooperation and development roadmaps** were the main points to take into consideration in local and global markets. Finally, in challenge 3, apart from the logical point to find ways to access private capital; **private parties/corporate investing in cultural projects and other lines of financing** entered within the definition.

Once the challenges were defined, they also defined the criteria that the final chosen experiences had to cover, and next, the group members carried out research work in order to find **international experiences**, with emphasis on covering the **widest geography possible**, that responded to the challenges and met these agreed criteria.

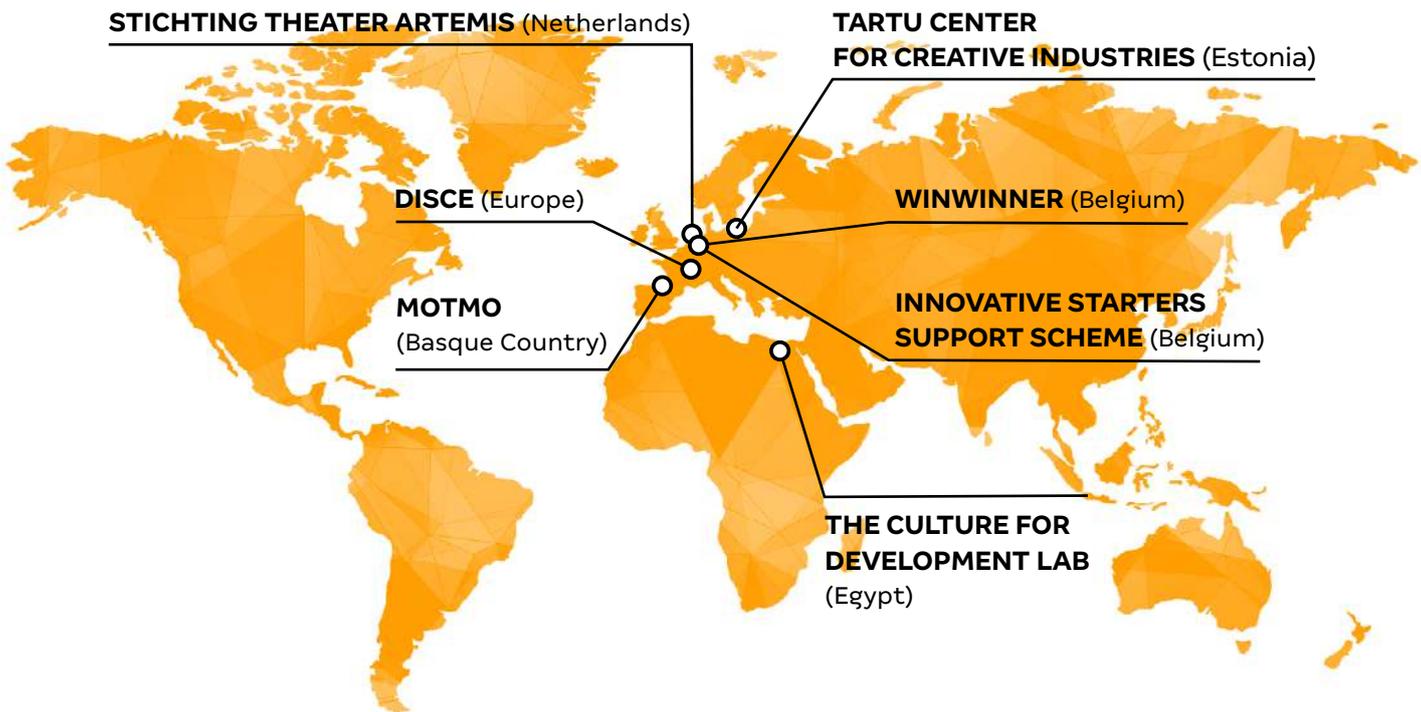
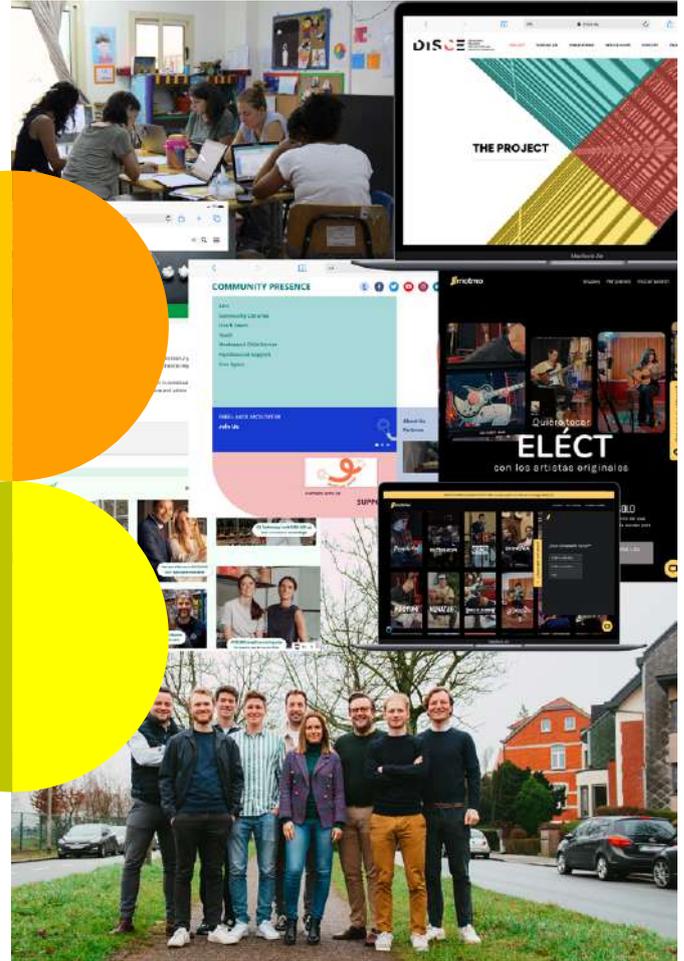
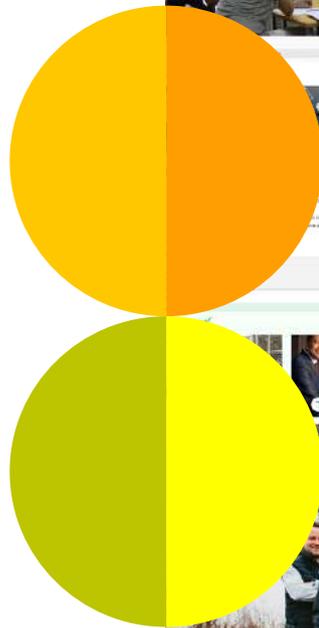
A total of **27 proposals** of projects were received within TA3. Then, the members **evaluated the projects** (the ones which they were not directly involved in, for more objectivity) using the **evaluation matrix tool**. The best rated projects and the list of substituted were shared and agreed on the results with the entire working group.

To favor the criterion of geography, the coordinating team together with the main leader decided to search for a project apart from the proposed list. Besides, it is interesting to mention that some projects that arised within this working group were shared with other ones, because of the transversality of companies and markets topic. In that case, it was decided to incorporate the project in this TA because it was well aligned here and in the other there were already enough good examples to consider.

In conclusion, **6 international projects** have come **out plus 1 from the Basque Country**, as the host region. As a result, **2 projects answer the first challenge, 3 answer the second, and 2 the third one**. Finally, representatives were invited to present their projects to the working group during an online meeting, confirming their **willingness to participate in person in the event** and to **collaborate, growth and create synergies**; being these the main focuses or outputs to be achieved with the organization of CWF24.

# cases >

The final selected for the CWF24 within TA3 CCI Companies and Markets



## DISCE: DEVELOPING INCLUSIVE AND SUSTAINABLE CREATIVE ECONOMIES



### Challenge 1:

#### Co-creation of services

#### The birth

Developing Inclusive and Sustainable Creative Economies (DISCE) was a three-year project bringing together researchers from Finland, Italy, Latvia and the UK. Funded by the European Commission, via the Horizon 2020 programme, this research made a major contribution to understanding creative economies across the EU. Combining ten regional case studies with EU-wide quantitative mapping, the project has drawn on the team's highly interdisciplinary expertise. It investigated the relationships between higher education, skills development and creative work; emerging business models; possibilities for improved quantitative mapping; new ways to understand what the 'growth' of creative economies consists of – and why such growth is valuable. At the heart of the project is the question of how the creative economies of the future can be both inclusive and sustainable. Addressing this question, the research generated new empirical and conceptual insights of value to academics, policy makers and practitioners.

#### The journey

Most of the empirical data collection from the ten European case study ecologies took place after the outbreak of Covid-19. Given that the pandemic with lock downs hit creative economies in Europe it is understandable that Covid-19 was referred to when the research participants talked about their creative work. It goes beyond the scope of the project to discuss all the aspects mentioned which relate to Covid-19 as it definitely has impacted creative workers vastly. Hence, the pandemic has exposed the challenges which have been there earlier, but they are rather structural issues, not results of Covid-19. However, Covid-19 has pushed creative workers to find alternative ways to perform their work and make a living.

#### The positive impact

DISCE proposed recommendations to actors on how to react, act and decide in specific situations to promote inclusive growth and progress in sustainable development in the field of cultural and creative industries. The range of impacts achieved was mapped along two dimensions: from the individual to society; from purely economic, to socio-cultural. The research goal aimed at the understanding of barriers and enablers of new business models and growth, earning logics, and independent agents for inclusivity, sustainability and growth in CCIs. It led to contributing to business models, resilient strategies and innovative solutions including digitisation, financing models, and IPR protection for business across the different sectors.

#### The growth and collaboration

DISCE project did seek to better understand the specific contexts of CCIs and to promote top-down and bottom-up stakeholder collaboration in order to advance a truly European perspective on developing the CCIs. One of the main results of this approach was the creation of the first Urban Cultural

Observatory in Italy based in cooperation with the Municipality of L'Aquila where close collaborations and co-creation and stakeholder participation have been considered important approaches to the launch of Urban Forum and the Summer school CHILD - Cultural Heritage, Innovation & Local Development developed with regional public bodies, third sector, and CCIs networks and sectors' representatives.

**Figure 2** The extent to which the respondents have connected with different stakeholders (n=421-450, 1=Never, ..., 5=Always)

Stakeholder Group	1	2	3	4	5
Creative individuals and organisations	1	2	3	4	5
Creative and cultural communities and associations	1	2	3	4	5
Creative and cultural projects and venues	1	2	3	4	5
Audience(s) of creative and cultural offerings	1	2	3	4	5
Sponsors and funders supporting creative and cultural sectors	1	2	3	4	5
Those who provide education and training	1	2	3	4	5
Those who provide moral and emotional support	1	2	3	4	5
Creative and cultural agencies and promoters	1	2	3	4	5

**Partners:** UNIVERSITY OF TURKU, STOCKHOLM SCHOOL OF ECONOMICS (SSE RIGA), KING'S College LONDON, GRAN SASSO SCIENCE INSTITUTE (G S I), CUMEDIAE, TRANS EUROPE HALLES, European Union.

## TARTU CENTRE FOR CREATIVE INDUSTRIES




### Challenge 1:

### Co-creation of services

#### The birth

In the heart of Tartu, the European Capital of Culture 2024, where creativity and innovation mingle, Tartu Centre for Creative Industries (TCCI) stands as the regional beacon of creative industries. TCCI's mission is to empower local creative industry companies to succeed. Whether they are budding entrepreneurs seeking to kickstart their dreams or seasoned professionals looking to solidify their presence, TCCI is ready to support.

#### The journey

TCCI is aiding startups in their initial endeavours, providing entrepreneurs a tailor-made incubation and development program involving personal business consultants, mentors, participation in business fairs and other events or delivering expert business consulting.

TCCI is a co-organizer of a variety of events and initiatives such as:

- Estonian Fashion Festival
- The Auction of New Art
- Design shop and gallery HOPP DISAIN
- Tartu Regional Film Fund

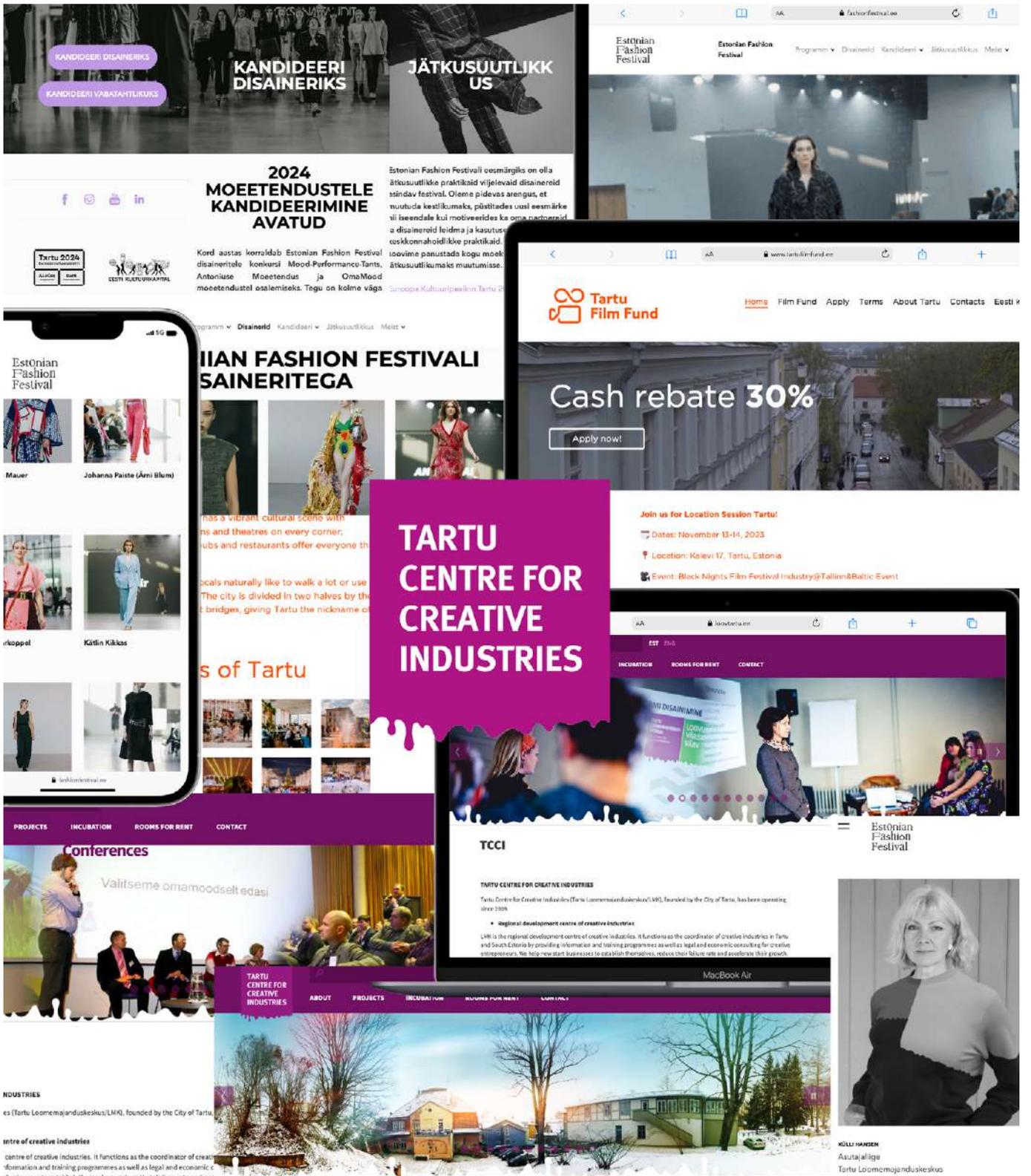
Through the activities and various capacity building programs offered by these initiatives, TCCI works to increase the attractiveness of the city, and stimulate business development and economic diversification in the region.

#### The positive impact

In 15 years of operation, more than 150 companies have been established with the support of TCCI. The city of Tartu has become a breeding ground for creative economy companies, where young creative people have support both in the process of starting and developing a company. The number of companies operating in the CCI sector has increased as well as the attractiveness of the city as a creative city.

#### The growth and collaboration

TCCI is developing international projects on sustainable fashion and film industries. We are open to exchanging ideas and cooperating with all companies with the same interests and needs.



**Website**

- <https://loovtartu.ee/en/>
- <https://www.tartufilmfund.ee>
- <https://fashionfestival.ee>

**Contact person**

**Küllli Hansen**  
[kylli@lmk.ee](mailto:kylli@lmk.ee)

## STICHTING THEATER ARTEMIS

## THEATER ARTEMIS



### Challenge 2:

### Local and Global markets

#### The birth

*Theater Artemis is a pioneering theatre company for young audiences, based in Den Bosch (NL). In 2013 Jetse Batelaan became the companies' artistic director, creating innovative forms of theatre and challenging experiences for young people.*

Our re-stagings have been detected as good practice. Re-stagings stem from our overall way of producing, with feasibility as a guiding principle alongside sustainability and profitability. With a focus on innovation and collaboration, we produce theater in the broadest sense of the word. Our performances are held in various theatres, in the Netherlands, Belgium and our neighbouring countries. Producing new theatre is our core business. On the one hand, we serve theatres with our experimental, new shows. On the other hand, theatres that want to take less risk with revival tours of our successful performances. The bottom line is that with revival tours, we can significantly increase the number of performances, theatres and audiences. In addition, they allow us to play regularly abroad. And occasionally, this comes down to re-stage a reprise show. The reason can be that we are unable to meet the demand for a Jetse Batelaan direction. Or a request involves a large number of performances.

#### The journey

In 2014, we staged one of Jetse Batelaan's first performances and found that it had stood the test of time. Since then, we have been drawing on his repertoire that he has been building since 2001. The added advantage of revival tours and re-staging is an optimum return on our investment. And expand potential within the budget.

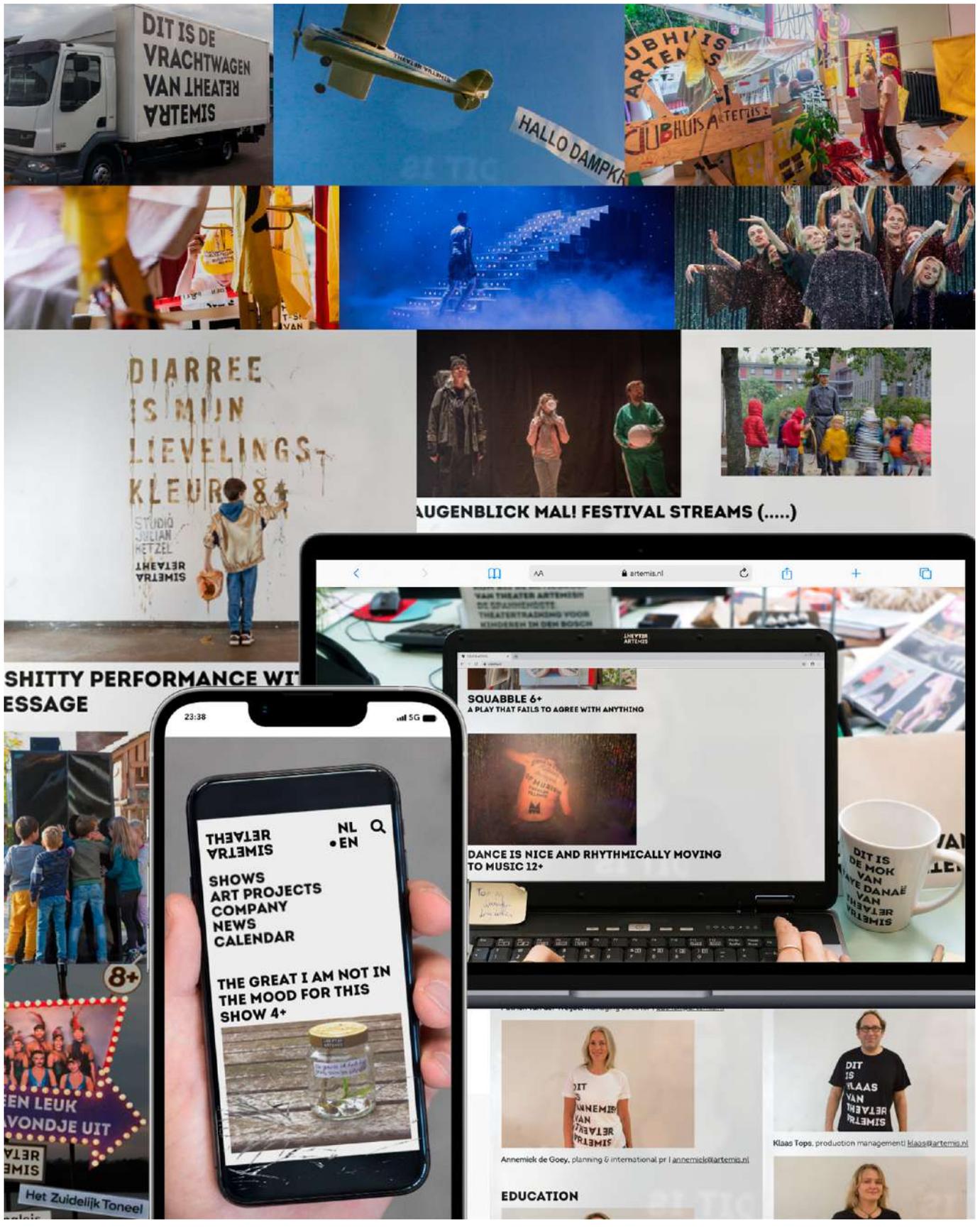
#### The positive impact

Performing 30 shows without travelling or setting up all the time is durable. By working on a re-staging, you get to know and understand the place and the people you work with. Basically, you kill three birds with one stone, you produce for half time and expenses & you can rely on a guaranteed success. And on top, you can make a profit.

#### The growth and collaboration

Focusing on innovation and collaboration, we aim to extend and broaden national and international collaborations in a mutually reinforcing way. We hope to keep and to get in touch with programmers with specific interest in our work. Besides Jetse Batelaan that counts for all artists connected to our company.

As the number of performances abroad varies every year, one goal would be to also re-stage as a fixture.



<p><b>Website</b></p>	<p><a href="http://www.artemis.nl/en/">www.artemis.nl/en/</a></p>
<p><b>Contact person</b></p>	<p><b>Annemiek de Goey &amp; Klaas Tops</b>  <a href="mailto:annemiek@artemis.nl">annemiek@artemis.nl</a> &amp; <a href="mailto:klaas@artemis.nl">klaas@artemis.nl</a></p>

## THE CULTURE FOR DEVELOPMENT LAB



### Challenge 2:

### Local and Global markets

#### The birth

Egypt has a vibrant cultural scene, however, mass-culture is mostly unconcerned with development issues. The parallel “independent” cultural scene faces financial challenges, with quite limited outreach, mostly in Cairo and Alexandria.

Some community development NGOs provide access to arts and culture services for children and youth in marginalized spaces. Also, some independent cultural practitioners run inspiring cultural actions for development purposes. Our project idea is to see the multiplication of such creative and impactful initiatives, and an increased outreach of such work to remote areas and communities.

#### The journey

Our pilot project is a learning lab scheduled to launch in mid- October. It aims at bridging the gap between 15 cultural practitioners and the development field to increase the quantity and quality of cultural actions that have a developmental purpose. The lab runs 24 days over 8 months and weaves 3 processes: learning, knowledge creation, and field action.

#### The positive impact

- At least 80% of program participants state that they have developed a clearer vision of their purpose and the role they can play in the culture ecosystem
- At least 80% of program participants demonstrate a deeper understanding of the link between Cultural work and Sustainable Development
- All designed cultural actions have been reviewed by experienced professionals
- All cultural actions demonstrate the participants' proper understanding of the concepts and use of tools covered during the Lab's previous phases
- At least 500 from at least 4 different marginalized communities have benefited from the cultural actions conducted
- At least 70% of the implemented cultural actions' success indicators have been met

Designed and implemented cultural actions as well as Learnings and Outcomes of the Culture Lab program have been published/produced in at least 2 different media formats.

#### The growth and collaboration

We hope to:

- Inspire cultural practitioners beyond this initial cohort of 15, to engage with sustainable development issues.
- Establish connections between younger and more experienced cultural practitioners for support and mentorship beyond the project life-time.

- Disseminate the project reflections, lessons learned and prototypes through different local, regional and international cultural channels, particularly Arab-speaking channels.
- Support interested policy makers with documentation of the reflections and lessons learned from integrating culture into sustainable development.

**COMMUNITY LIBRARIES**

In 2008, the Community Library program was launched to promote a culture of reading and discovery in the communities we work with. The Community Library is essentially a space for children and youth to discover and interact with the world of books. It also offers a variety of activities and workshops that develop 4 fundamental skills: reading, writing, oral

communities we work with are not able to read. We seek to break the barriers that many participants feel and give them a sense of attachment to the world of diversity. We also

**PSYCHOSOCIAL SUPPORT**

In partnership with specialized institutions, A&A offers psychosocial support to the communities we work with. Launched after identifying a need for psychological well-being within all of our communities, as we

**ARTS**

Alwan wa Awtar's work originates in the idea that everyone should have access to both the individual and the community, being an important vehicle for the years of providing art education in communities where this is a rare opportunity. We have developed the expressive abilities and self-confidence of our participants.

**MONTESSORI CHILD CORNER**

Since 2011, our certified Montessori Child Corner has been offering an authentic and rich learning experience to children aged 3-6. Not only does it offer quality education to many children who would normally not afford it, but it also adopts a more inclusive approach. The classroom hosts children across diverse cultural backgrounds, a wide range of learning needs, abilities and different socioeconomic classes. Some of the children pay full or partial tuition fees and some are exempted. More than 150 children and their families from under-resourced communities in Mokattam have benefited from the program. The program has also fully integrated 5 children with special learning abilities and needs, while 9 are in the integration process.

**COMMUNITY PRESENCE**

- Arts
- Community Libraries
- Live & Learn
- Youth
- Montessori Child Corner
- Psychosocial Support
- Free Space
- The Culture For Development Lab

**KNOWLEDGE HUB**

- Workshops
- Library Support
- Education Support
- Alwan Africa

**STORY TIMELINE**

2000: The organization is founded in Mokattam, Egypt.

2001: The organization starts its work in Mokattam, Egypt.

2002: The organization starts its work in Mokattam, Egypt.

2003: The organization starts its work in Mokattam, Egypt.

2004: The organization starts its work in Mokattam, Egypt.

2005: The organization starts its work in Mokattam, Egypt.

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2015: The organization starts its work in Mokattam, Egypt.

2016: The organization starts its work in Mokattam, Egypt.

2017: The organization starts its work in Mokattam, Egypt.

2018: The organization starts its work in Mokattam, Egypt.

2019: The organization starts its work in Mokattam, Egypt.

2020: The organization starts its work in Mokattam, Egypt.

**FREE SPACE**

The Free Space is not really an independent program, but rather the backbone of A&A interventions in all communities. It is our way of reaching out to as many children as possible with minimal adult intervention so participants may develop self-directed learning skills and habits.

The Free Space is a space equipped with a variety of materials, media, games, and educational tools, that can be used by children independently.

**ACTIVITIES**

In the Free Space, one can find a quiet reading corner, an area for board games, an art corner or a practice corner for the Live and Learn educational program.

**YOUTH**

The Youth program acts as a springboard for participants aged 15 to 30. It provides the skills necessary to lead rich, purposeful and dynamic adult lives while remaining young people with transformative experiences to claim the power of their voice. We offer the tools and resources to help them understand, analyze and act. It also engages them in the process of creating a space and community when needed.

Currently, the youth program comprises three main tracks. The first track is...

**LEARNING MODEL**

Over the years, Alwan wa Awtar has developed and fine-tuned its overall educational philosophy through accumulated experience, research, and the contribution of many members who have helped shape the organization. At its core are three strong beliefs that influence the way it works both internally (within the organization) and externally (with the community).

<b>Website</b>	<a href="https://alwan-awtar.org/">https://alwan-awtar.org/</a>
<b>Contact person</b>	<b>Nairy AbdElshafy</b> <a href="mailto:n.abdelshafy@gmail.com">n.abdelshafy@gmail.com</a>

## WINWINNER



### Challenge 3:

### Private capital investment

#### The birth

Since September 2006, individuals have the opportunity to support small and medium-sized enterprises (SMEs) with loans under tax-friendly conditions, with a portion guaranteed by the Flemish government. This initiative, known as the Winwin loan, was designed to help SMEs that are struggling to secure financing from traditional sources like banks, business angels, and venture capital firms. It was primarily aimed at making borrowing from friends and family more appealing. But it inspired our current CEO, Matthias Browaeys, to create a web platform where Belgian entrepreneurs and local investors could connect. And that's how Winwinner was born!

But why Crowdlending? Well, on one hand, entrepreneurs were finding it increasingly challenging to secure their full financing needs from traditional sources. On the other hand, Belgians were sitting on a substantial pile of savings, exceeding €300 billion, without finding ideal investment opportunities. We saw the potential for entrepreneurs and investors to strike a win-win situation by aligning their growth plans. Crowdlending emerged as the ideal way to activate dormant savings and, in the process, give a boost to the local economy.

#### The journey

Our journey has been marked by significant milestones. In 2016, Winwinner was founded, and each year, we've grown in terms of team size, optimization, and financing volume. The most important moment came in 2020 when we received an official license from the FSMA as an alternative financing platform. This stamp of quality led to increasing interest from both entrepreneurs and investors, and an expansion of our offering with ordinary subordinated loans. In 2022, we successfully completed a €1 million funding round to invest in our growth plans. This effort resulted in obtaining the European license and the creation of our first Winwinner Private Debt Fund of €30 million, this year.

So, from being an administrative middle-man focused on Winwin loans, we evolved into a digital crowdlending platform that facilitates connections between entrepreneurs and investors and, ultimately, a European crowdlending platform linked to a debt fund to fulfill the larger financing needs of SMEs.

So It's been quite a ride with lots of hurdles, ups-and-downs but also opportunities. In the beginning we created a one-off change as a financing option next to traditional options. However It's becoming more of a systematic change where Crowdlending can become an eco-system in the financing world!

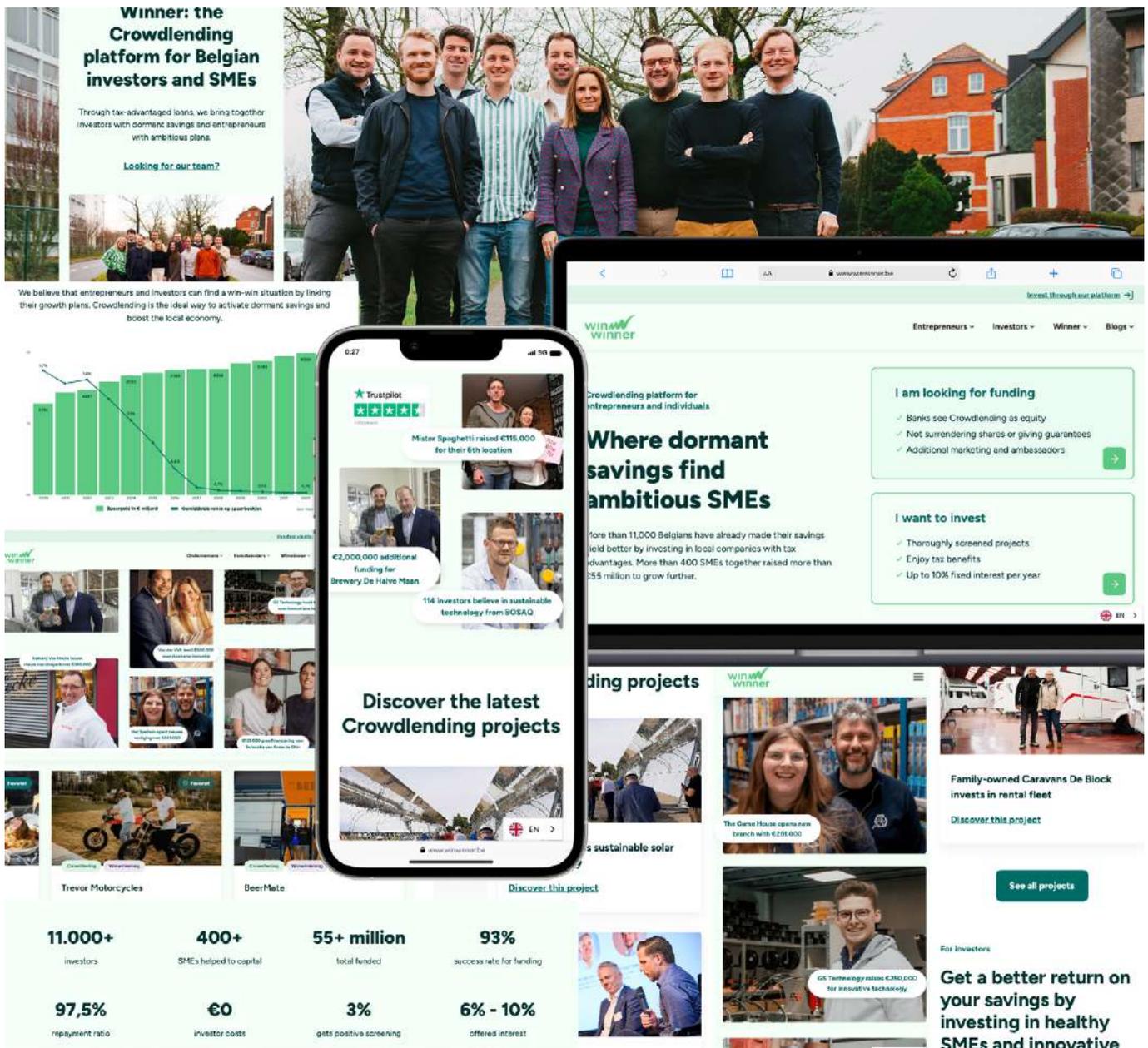
#### The positive impact

To provide you with a snapshot of our current impact, over 11,000 Belgians have chosen to make their savings work harder through our platform. They Invested in more than 400 SMEs for a total amount over €55 million. The

average funding per campaign stands at €260,000, with an average tickets size of €2,500. Winwinner supports businesses across various sectors and we would like to increase our impact by supporting SME's in their search for funding and growth. Because lots of SME's have serious difficulties to grow due to financing issues relating to the decreasing interest of traditional channels as banks.

## The growth and collaboration

Looking ahead, our next milestone involves the creation of a €100 million leveraged fund. This fund will enable us to assist even more businesses in their search for financing. Additionally, we're exploring opportunities in the European market, aiming to expand our operations abroad. Connecting with local governments and parties can help increasing the impact of a European Crowdlending eco-system



**Winner: the Crowdlending platform for Belgian investors and SMEs**

Through tax-advantaged loans, we bring together investors with dormant savings and entrepreneurs with ambitious plans.

Looking for our team?

We believe that entrepreneurs and investors can find a win-win situation by linking their growth plans. Crowdlending is the ideal way to activate dormant savings and boost the local economy.

**Discover the latest Crowdlending projects**

**Where dormant savings find ambitious SMEs**

More than 11,000 Belgians have already made their savings yield better by investing in local companies with tax advantages. More than 400 SMEs together raised more than €55 million to grow further.

**I am looking for funding**

- ✓ Banks see Crowdlending as equity
- ✓ Not surrendering shares or giving guarantees
- ✓ Additional marketing and ambassadors

**I want to invest**

- ✓ Thoroughly screened projects
- ✓ Enjoy tax benefits
- ✓ Up to 10% fixed interest per year

**11.000+** investors

**400+** SMEs helped to capital

**55+ million** total funded

**93%** success rate for funding

**97,5%** repayment ratio

**€0** investor costs

**3%** gets positive screening

**6% - 10%** offered interest

**Get a better return on your savings by investing in healthy SMEs and innovative**

Website

<https://www.winwinner.be/>

Contact person

Van Peer Stig  
stig@winwinner.be

## INNOVATIVE STARTERS SUPPORT SCHEME



### Challenge 3:

### Private capital investment

#### The birth

Innovative Starter Support (ISS) was started as a pilot project to quickly and easily support small, innovative projects for both the applicant and VLAIO. It has been a regular support program since 2023.

The aim is to achieve sustainable economic growth in Flanders, stimulate innovation throughout the economy and society and increase the productivity and competitiveness of Flemish companies and general well-being through innovation.

ISS is a valuable program supported by good cooperation between the partners involved. The 5 assessment criteria (pioneer role, uncertainties and approach, team and network, own risk and impact) allow a good selection of innovative starters who are then supported with a combination of subsidy and guidance. In 3 years, 212 projects were supported and supervised.

#### The journey

After a thorough evaluation and taking into account the required capacity for the evaluation by VLAIO and the partners, ISS will become a program from 2024 with a continuous option to submit dossiers and 5 fixed evaluation moments per calendar year.

By increasing the frequency of evaluation moments, the processing time of files decreases and a larger number of starters can be reached.

The evaluation will take place from 2024 with a broad jury of theme experts, business advisors and project advisors. The jury moment with pitch is decisive for the selection of the supported projects.

The focus of the guidance of the VLAIO Business Programs Team shifts from the preparation phase to guidance of the selected starters, and especially those with high growth ambitions.

VLAIO is setting up an Alumni operation, with a first event in December 2023, to achieve continuous and broad follow-up of innovative starters. Additional support and guidance is also provided for starters with the greatest growth potential towards scaling up their activities.

#### The positive impact

A business economic evolution analysis is carried out every year

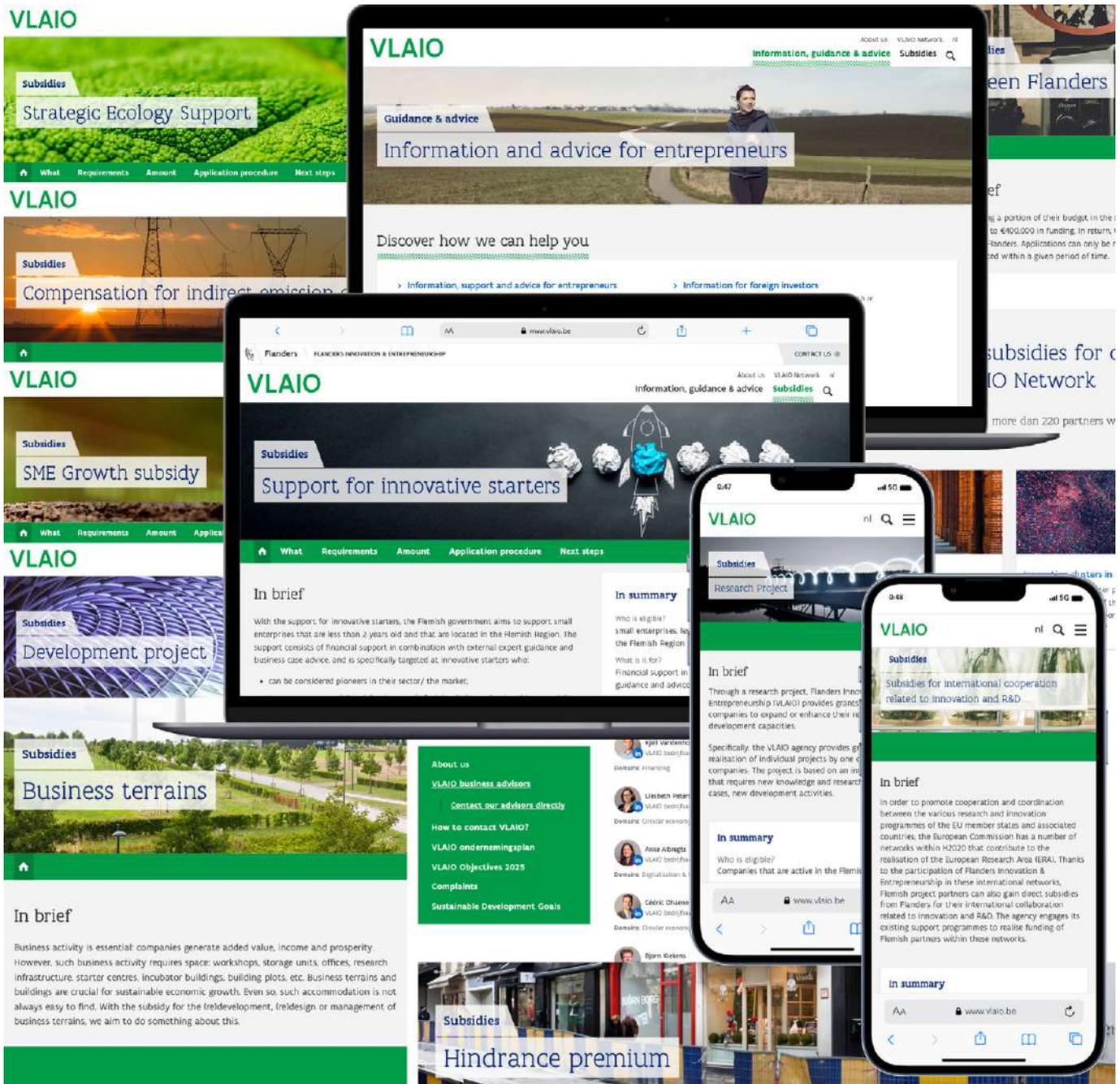
- Legal status
- Balance sheet total
- Equity
- Issued capital
- Employment

This is only possible for companies that have at least 2 financial years. There is currently insufficient data to make a proper analysis. Analyses become more

interesting if more financial years are available. Companies are also guided, where possible and desirable, in their further stages of life.

### The growth and collaboration

The inflow of starters to Innovative starter support takes place via 12 partners (Agoria, Sirris, Imec.istart, Voka, Unizo, Netwerk Ondernemen, Start-it @ KBC, Birdhouse, Flanders Space, Flanders DC, Flanders Food, LRM – Limburg Startup) and via the VLAIO Business Team. The intention is to continue and, if possible, intensify this collaboration.



#### Website

<https://www.vlaio.be/nl/subsidies-financiering/innovatieve-starterssteun>  
<https://www.vlaio.be/en/subsidies/support-innovative-starters>

#### Contact person

**Benedicte De Buck** | [benedicte.debuck@vlaio.be](mailto:benedicte.debuck@vlaio.be)  
**Emily Dhaeze** | [emily.dhaeze@vlaio.be](mailto:emily.dhaeze@vlaio.be)



## MOTMO.pro



### Challenge 2:

### Local and global markets

#### The birth

We have been managing music rights for more than 10 years, and we found out that there is a huge lack of official materials to learn how to play an existing song. The three founders are musicians so they love the challenge they are facing, creating a platform where you can learn how to play a song straight from the source, by the original artist that created it.

The music industry has changed in recent years from generating income through physical units to generating almost all of its income in digital format, thanks to the proliferation of platforms like Spotify, Deezer, or iTunes. After a huge crisis, the industry is growing again!

However, for over 30-40 years, music publishers have stopped creating sheet music for their artists to manage their copyright rights on radio, TV, and concerts. This has created a huge knowledge gap. That is why music publishers are very willing to work with us and digitize their catalog, generating a new source of digital income. We have already reached agreements with more than 40 publishers, including Warner Music.

#### The journey

We had a lot of problems trying to find the right way to play songs inside the internet so one day we talked about solving this and thankfully we realized that what motmo wanted to do was the best way to approach it.

To find out if we are working in the right direction we have conducted a survey of more than 560 people who have used the platform and we have managed to validate that indeed, the fact that the artists themselves are the ones who teach how to play their best songs is what brings the most value and is precisely the main objective and idea of our platform.

##### RESULTS:

- Original artists show you how to play their own songs: 61.1%
- Exclusive content such as interviews, details...: 55.4%
- More than 100 bands: 37.3%
- Subscription prices: 13%
- How to learn to play a song quickly: 7.9%
- Other: 3.9%

We have had strong support from the Basque Government to develop the idea and funding from Venture Capital and some music labels.

#### The positive impact

#### SDG 4: Quality Education. Justification and Impact:

##### Sub-Goal 4.4:

- Skill Enhancement: motmo.pro offers courses of various levels, allowing users to increase musical skills regardless of their starting level.
- Inclusivity: It provides access to quality musical education to users globally, irrespective of their location.

##### Sub-Goal 4.7:

- Education and Culture: Through interviews and additional content, users gain a deeper understanding of music, composition, and the techniques used by artists.

## SDG 8: Decent Work and Economic Growth. Justification and Impact:

### Sub-Goal 8.2:

- Innovation and Modernization: The platform introduces AI and Computer Vision technologies to optimize sheet music transcription, innovating and modernizing the creative process.

### Sub-Goal 8.3:

- Entrepreneurship: Promoting a business model that supports artists while also driving job creation and entrepreneurial opportunities in the music and tech sector.

### Sub-Goal 8.6:

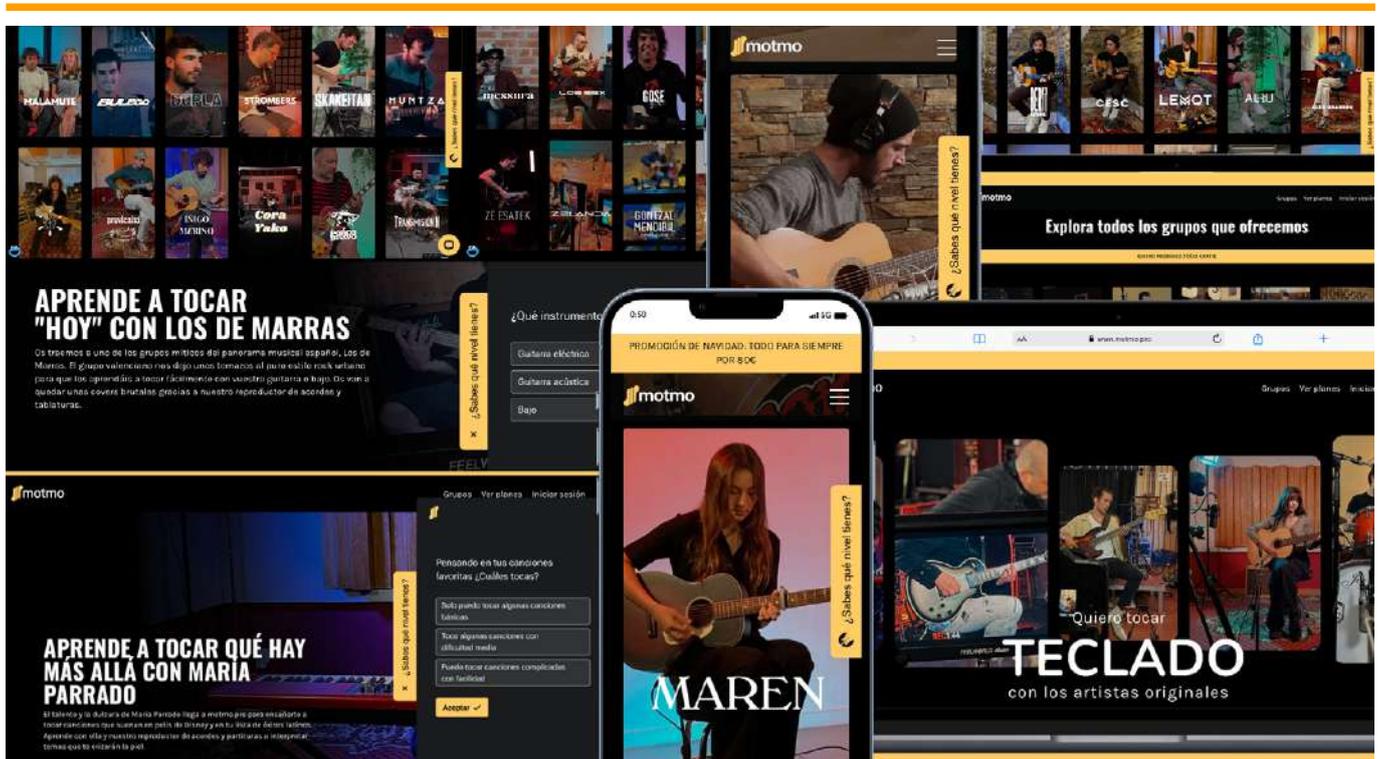
- Skills Development: The platform acts as a facilitator for developing musical skills among youth and adults, providing opportunities for employment and entrepreneurship in music.

## The growth and collaboration

In a first version of our project, the generation of scores was developed in a manual way since the use of AI models for this task was not in the initial plans. This delicate work was rewarded with the compilation of more than **1,000 songs** with an average duration of 210 seconds. Each of the available songs contains the original audio signal and video recorded at a rate of 25 frames per second. **This generates a dataset of more than 5 million images to train the model.**

Thanks to **having 100% of the rights** and the original content fully accessible, it will be possible to generate a **totally innovative database** in the music industry sector with which it will be possible to significantly improve many of the processes that today are being executed in a completely manual way.

As for the development of the automatic score generation system, there is also a barrier that motmo.pro has to face. The project requires the collection of a large amount of annotated data to enable the Artificial Intelligence (AI) models to accurately learn how to transcribe sheet music using the audio and video signals available on the platform.



Website

<https://www.motmo.pro>

Contact person

**Bruno De Zabala**  
[bruno@motmo.pro](mailto:bruno@motmo.pro)

Thematic  
Area

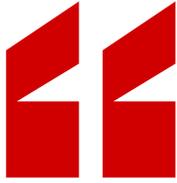
TA  
4

# Education and Research in CCIs + DC Living Labs

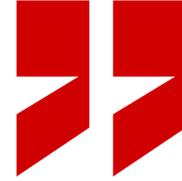


Creativity  
World Forum  
2024  
Euskadi Basque Country





**Education as a key tool for the creation of high-skilled, innovative and creative professionals acting as agents of change in a constantly evolving and challenging world.**



**Keynote speech by  
Dario Assante**

Education for CCI's future challenges: a strongly rooted base knowledge for a wide and comprehensive view

*Faced with the vast and heterogeneous global landscape of training in the cultural and creative disciplines, if we want to map out where the future lies, there is no better way than to pose challenges and find possible answers to them, exploring options and envisioning scenarios.*

*It is for these reasons that the "TA4: Education in CCI's" working group has chosen two challenges on which to build proposals that, far from providing all-encompassing and closed answers, are intended to be the starting point for further study and debate during the CWF 24 sessions dedicated to education.*

*The first challenge, "New educational systems in need of creative, innovative and entrepreneurial skills", focuses on the competences that education systems can include to meet the changing needs of the creative professions. In order to choose the projects that best interpret this first challenge, the working group was guided by a reflection on what can define the range of competencies to be developed in training: a tree-like scheme was considered, the strong trunk of which is made up of invariant competencies. What keeps this trunk stable are its roots, well anchored to a territory and a local context from which they receive their nourishment, their raison d'être. And from this same trunk, the branches open out towards the global context, towards trends, towards the needs of markets, users and diverse societies.*

*The second challenge, "Possible models, current needs of CCI's sectors" seeks to stimulate reflection on formats and models that will necessarily have to adapt to contexts marked by flexibility, transversality, intergenerationality, hybridisation of formats and adaptability to ever-changing student profiles. In order to find significant examples of each of the challenges, it was essential to have a working group made up of different profiles and personalities linked to the world of education in*

*the CCI's. This melting pot of different professionals has allowed us to go beyond the preparation of a simple list, because each proposal has been argued from a deep and qualitative knowledge that, when making decisions, has been subjected to quantitative parameters so that the chosen projects were finally free of bias.*

*The purpose for the Forum for the TA4 is working on the idea of combining a **rooted base educational proposals with a wide and comprehensive view** on trends and markets all around the World.*

*Territoriality has a double benefit: it is a test bed for sectoral specialization (practices are carried out in the territory and the professionals involved in both formal and informal training bring examples and experience that can be lived and touched by hand in the context). But at the same time generalisable to similar sectors and, above all, relying on experiences and practices from the global context.*

*The meeting should be a time for reflection, but above all for interaction and work, as it will involve presentations that activate participation to "hack" the proposals, finding different derivations and applications in the context in which we find ourselves, the Basque Country, a regional model that is at the forefront of management, dissemination of economic and educational models in the creative sector, and which therefore has the authority and skills to build new models based on the approaches and ideas that will be shared in the forum.*



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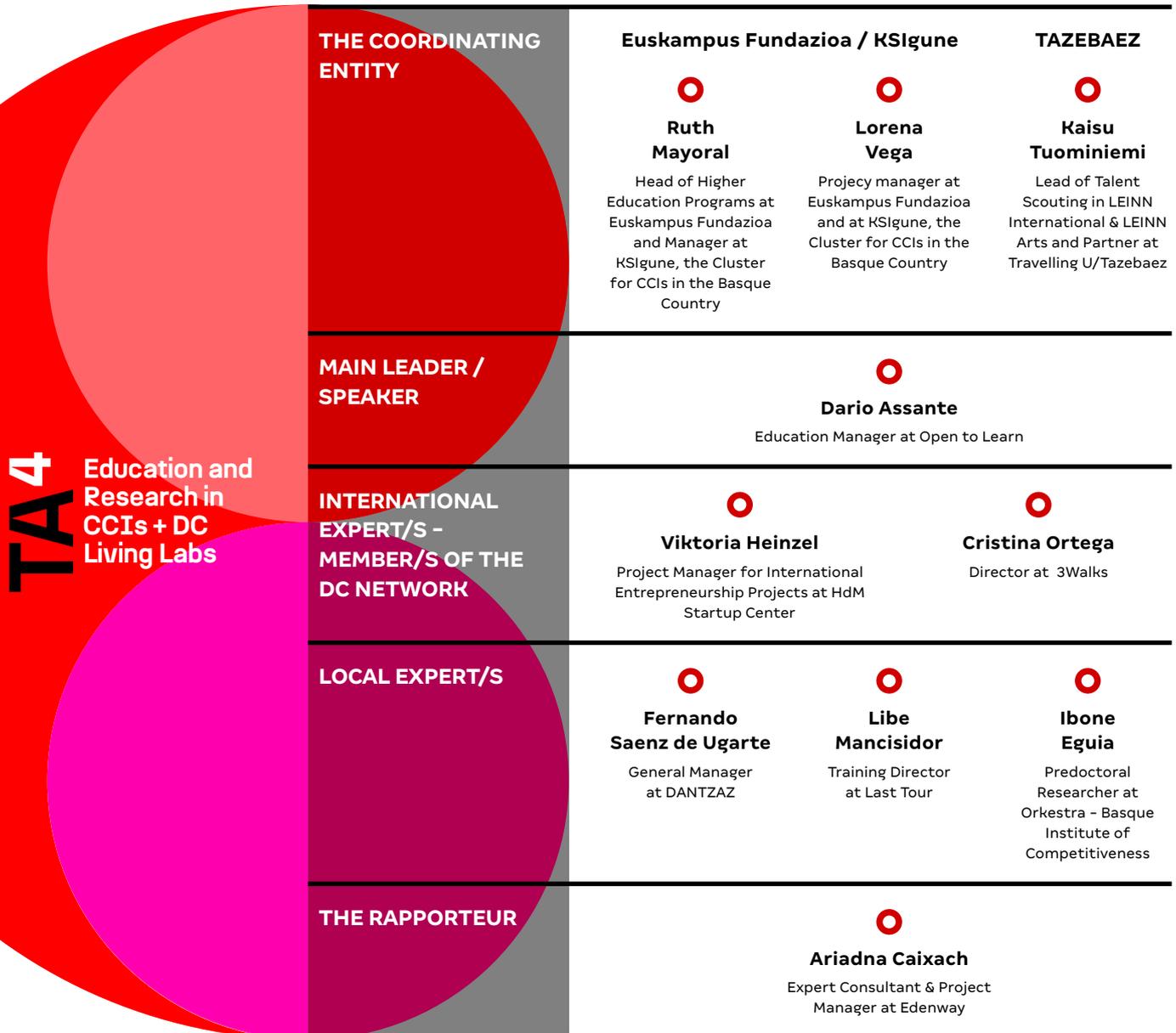
**Dario Assante**

---

Education Manager at Open to Learn

## PROCESS AND METHODOLOGY

Between June and November 2023, the thematic area was devised and developed through a core working group where the participants defined the lines of work and shared their expertise for the purpose to prepare an innovative and successful CWF24. In these TA4, the core working group was composed by:



The group followed a progression of steps in line with the common methodology or process explained in the previous section.

Firstly, the experts participated in the contrast and selection of the final TA4 challenges. They gave feedback around the proposed list of 4 challenges and proposed which ones were the most representative or important and could be considered within this TA. Finally, 2 challenges were chosen:



### Challenge 1

New educational systems in need of creative, innovative and entrepreneurial skills



### Challenge 2

Possible models, current needs of CCI's sectors

Challenge 1 was seen as a good way to explore how education can better improve the skills demanded from labour markets and CCI's, especially the ones related to **entrepreneurship and business management**. Furthermore, it would help to work around new skills to support the **EU New Green Deal** as well as see **innovation** as a tool to anticipate future changes that are evolving with increasing immediacy.

On the other hand, challenge 2 can be a way to **find and connect educational models with the real demands of the labour market**. The group justified that it is essential to develop models and frameworks that bridge the gap between education and industry. By aligning educational programs with the current needs and trends of CCI's sectors, students would gain practical skills and insights that enhance their employability and entrepreneurial capabilities. Finally, structure's flexibility was a point which was openly discussed, and the members agreed that there is the need to find examples on how to implement methods that enhance flexibility and adaptability, and be able to integrate grade studies that must involve cross-generation targets.

Once the challenges were defined, the working group experts also consensuated the **criteria** that the final chosen experiences had to meet and next, the group members carried out research work in order to find **international experiences**, all around the world, with emphasis on covering the **widest geography possible** (within Europe and outside), that responded to the challenges and met these agreed criteria.

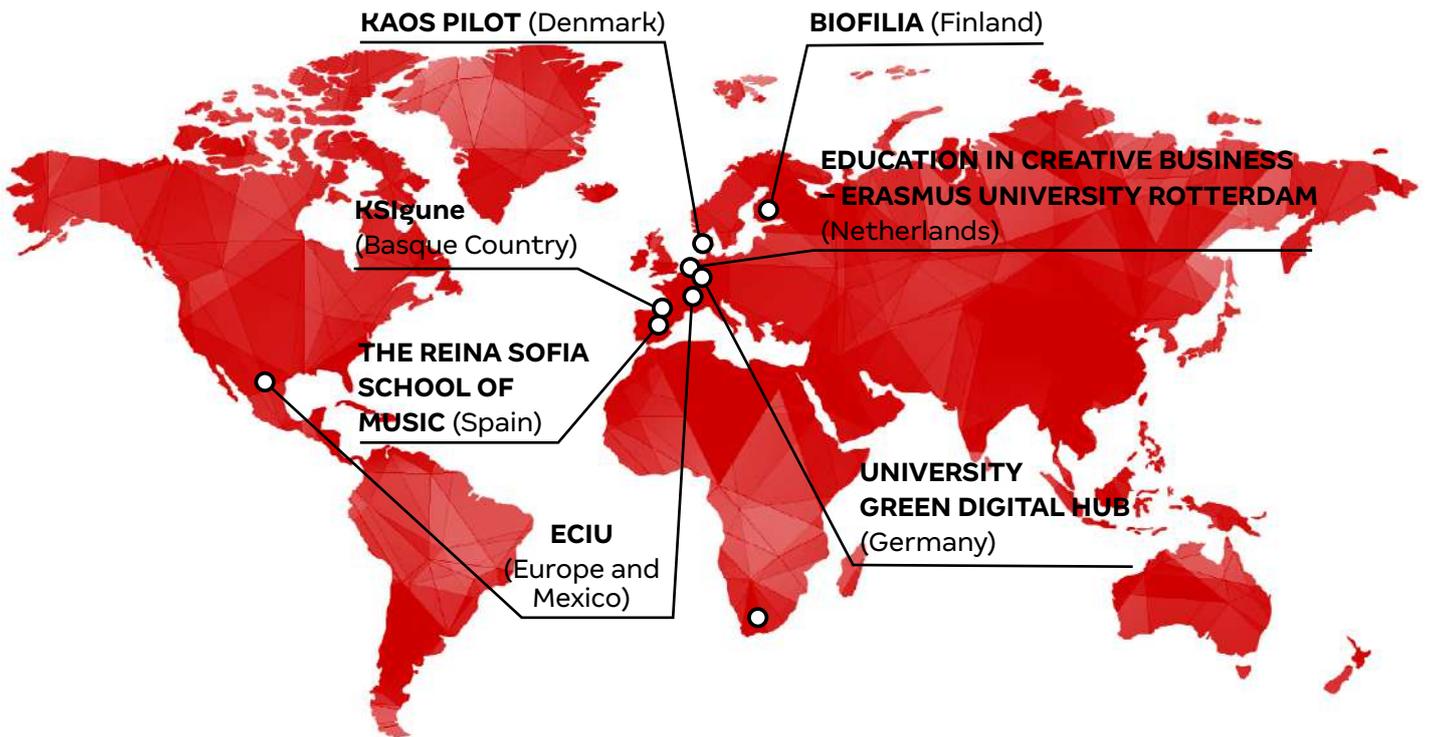
The TA4 Working Group experts proposed and evaluated **23 higher education projects**. Using the evaluation matrix tool the group ranked the projects accordingly. Finally, together with the CWF24 Organising Committee representatives and the Working Group selected the finalist experiences.

In conclusion, **6 international projects** have come **out plus 1 from the Basque Country**, as the host region. As a result, **3 projects answer the first challenge** and **4 answer the second one**. Finally, project representatives were invited to present their projects to the working group during an online meeting, confirming their **willingness to participate in person in the event** and to **support collaboration, growth and creation of synergies** for a successful Creativity World Forum 2024.

# cases >

The final selected for the CWF24 within TA4

## Education and Research in CCI's + DC Living Labs



## THE REINA SOFIA SCHOOL OF MUSIC

### The Entrepreneurship and Social Innovation Programme within the Master's Degree in Music Performance



#### Challenge 1:

**New educational systems in need of creative, innovative and entrepreneurial skills**

#### The birth

This project was born in 2016-2017 after an analysis that revealed that young musicians face a working landscape conditioned by multi-employment, temporality and mobility. The School's concern with improving the education it provides and preparing its students for future professional careers results in the Entrepreneurship Programme, where students develop abilities beyond performance and become aware of the role they play as artists within society.

At the time of its conception -and today as well-, the program began to offer training in management skills or soft skills to performers and composers through a learning by doing methodology. Something that is quite unique about this program is that it is a compulsory subject for those musicians who will be solo performers or orchestral musicians. In most cases, this type of training is not offered to performers or it is not a compulsory subject as it is in this case.

#### The journey

Every year, around 20 students take part in this program where they put together a group project and they are given funding to develop it. During the conception and execution of the project, students learn about budget and administrative management or digital marketing but also teamwork, empathy or self-regulation.

The School, apart from financing the projects economically, provides the students with a tutor that guides and provides counsel during all the steps of the process. All projects are pitched directly by the students, and must tackle a challenge of social, artistic, technological or environmental nature.

The biggest barrier is the cultural change needed within the sector to change preconceptions and beliefs around what a professional career in music means. The first barrier therefore is the motivation of the students, which, although it improves every year, is always a challenge, and what lies behind this lack of motivation: an entire system that points out that what is learned in this subject is unnecessary.

The Entrepreneurship and Social Innovation Programme is possible thanks to the collaboration of Fundación Banco Sabadell and IF Foundation.

#### The positive impact

The objective of this subject is to facilitate a first-class education by providing the tools that classical musicians need to face contemporary realities, not only in terms of the market. The impact of the project lies in the transformation of the students, something that we monitor through case studies. However, here are some figures from the program.

- Number of projects developed: 42
- Number of students involved in the program: 140
- Number of beneficiaries of the projects: More than 100K

**The growth and collaboration**

The incubator: a new activity will be included in the program (with a pilot from the 23-24 academic year). This project incubator will provide the opportunity to continue developing 1 or 2 projects from the previous year.

The collage features several key elements:
 

- Top Left:** A young woman with long curly hair speaking at a podium.
- Top Right:** A group of students in a classroom setting, one holding a microphone.
- Center:** A smartphone displaying the website [www.escuelasuperiordemusicareinasofia.es](http://www.escuelasuperiordemusicareinasofia.es). The website content includes:
  - Logo: ESCUELA SUPERIOR DE MÚSICA REINA SOFÍA
  - Mission statement: "Our mission is to develop talent and bring music closer to society."
  - Navigation menu: The School, Study, Concerts, Canal Escuela, Our Commitment, Encounter of Santander.
  - Section: "Entrepreneurship and Social Innovation Programme"
- Bottom Section:** A grid of project photos categorized into:
  - Educational projects:** Legado solidario, Donations, Friends, Spencers.
  - Social projects:** A row of 12 small images with titles like "Together we sound better", "Restoring their voices", "Playing with music", "Le Musikaz agents of social change?", "Musical talen", "El cacahote de raias", "People", "MusiKaika", "Beyond the stage", "Sounds of Company", "Art without numbers", "Pala Suro", "Volkswagen", "Schoberthaus in the 21st century", "Cloning Music", "Soto", "Soto's A state of the art".
  - Artistic projects:** A row of 12 small images.
- Bottom Right:** A section titled "Connecting Worlds" showing a group of students in a discussion.

**Website**

**Contact person**

<https://www.escuelasuperiordemusicareinasofia.es/en>

**Esther Viñuela**  
[evinuela@albeniz.com](mailto:evinuela@albeniz.com)

## UGD HUB – University Green Digital Hub

### Erasmus + Programme



#### Challenge 1:

#### New educational systems in need of creative, innovative and entrepreneurial skills

#### The birth

The project concept was developed by the lead partner University of Split – Croatia, the Media University of Stuttgart was invited to join as a collaborative partner for the implementation of the project in 2022.

The outcomes of the project aim to develop the basis for a sustainability oriented university education and to promote the development of digital and sustainable businesses that contribute in the long term to reducing the impact of climate change and creating a sustainable economy. Through various activities along the project, students and university staff members are being trained in topics like [SDGS](#), [Green Competences](#), Sustainable Business Development.

#### The journey

The journey has been smooth so far, as academic interest and the need for sustainable business has grown in recent years, it has been less of a challenge to engage the target groups to take part in the activities offered by the project. However, it has not been exempt from the usual problems of working in multicultural teams.

#### The positive impact

As a result of the project, an international University Green Digital HUB will be established, where students, staff and university startups will be given support for developing digital, green and entrepreneurial skills.

The main outputs of the project are:

- Developed and implemented DGE education program with target groups.
- Developed and implemented DGE Knowledge factory, web platform for e-learning, knowledge exchange and dissemination of project results.

Developed and implemented Greenpreneur startup factory program, support program for university startups in areas of green and digital innovation.

#### The growth and collaboration

The University Green Digital Hub programs will be utilized annually to enhance the skills of students, staff, and university startups at University of Malaga, University of Split and Stuttgart Media University

Non-higher education institutions ([PCST](#), [Preneurz](#), and [IHS](#)) will remain project partners in the developed programs as mentors, trainers, co-creators and co-organizers of different university events, and will join the Digital Green Entrepreneurial Advisory Board of the University Green Digital HUB together with other industry partners and associations, which the project partners will form upon the project completion. The DGE Advisory Board will help the project partners in regularly updating their programs to be aligned with the technology development and green practices.

They will be able to strengthen their partnerships and international programs with [HEIs](#) and use the developed programs in working with different groups.

**University Green Digital HUB**

University Green Digital HUB aims to strengthen the digital, green and entrepreneurial skills of university students, startups and staff while contributing to Europe's goal of the digital and green transition.

It focuses on the combination of training and learning by doing, an efficient way of the green digital transition.

**Developing green & digital skills**

**Greenpreneur Startup Factory**

The Green Startup Factory focuses on customized training and support, need current and future generations of you entrepreneurs not only identify eco-innovation opportunities – greener working, living and moving around – but possess the skills to make them happen.

The goals of Greenpreneur Startup Factory are:

- Development of green and digital entrepreneurial skills

**DGE Knowledge Factory**

Tailored e-learning, cross-sector and multicultural collaboration

DGE Knowledge factory e-learning platform is a one-stop-shop regarding DGE knowledge, a cooperation place where project partners and external partners from industry are able to provide the latest content on the topic.

[Go to Platform](#)

<b>Website</b>	<a href="https://www.ugd-hub.com/">https://www.ugd-hub.com/</a>
<b>Contact person</b>	Lizett Samaniego   <a href="mailto:samaniegorivera@hdm-stuttgart.de">samaniegorivera@hdm-stuttgart.de</a> Viktoria Heinzl   <a href="mailto:heinzl@hdm-stuttgart.de">heinzl@hdm-stuttgart.de</a>

## EDUCATION IN CREATIVE BUSINESS

### Erasmus University Rotterdam

Culture and Creative Industries (CCIs)  
 at the Erasmus School of History, Culture  
 and Communication (ESHCC)

**Erasmus  
 University  
 Rotterdam**



#### Challenge 1:

**New educational systems in need of creative, innovative and entrepreneurial skills**

#### The birth

Innovative research and educational programmes on CCIs are at the core of the Erasmus School of History, Culture and Communication, based at the Erasmus University Rotterdam. Our faculty ESHCC is ideally positioned to pioneer cross-disciplinary collaborations, impact research and education relating to one of the fastest growing sectors of activity in the Dutch economic landscape, notably the CCIs. In our approach, we facilitate the coming together of different types of knowledge - theoretical, practical, from the humanities and social sciences - with the lived experiences of practitioners and citizens. Rotterdam's thriving cultural and creative ecosystem provides an ideal base from which to explore how the CCIs can impact wellbeing, resilience and sustainable development. Erasmus University Rotterdam is now a lead partner in the European Institute of Innovation & Technology (EIT) Culture and Creativity.

#### The journey

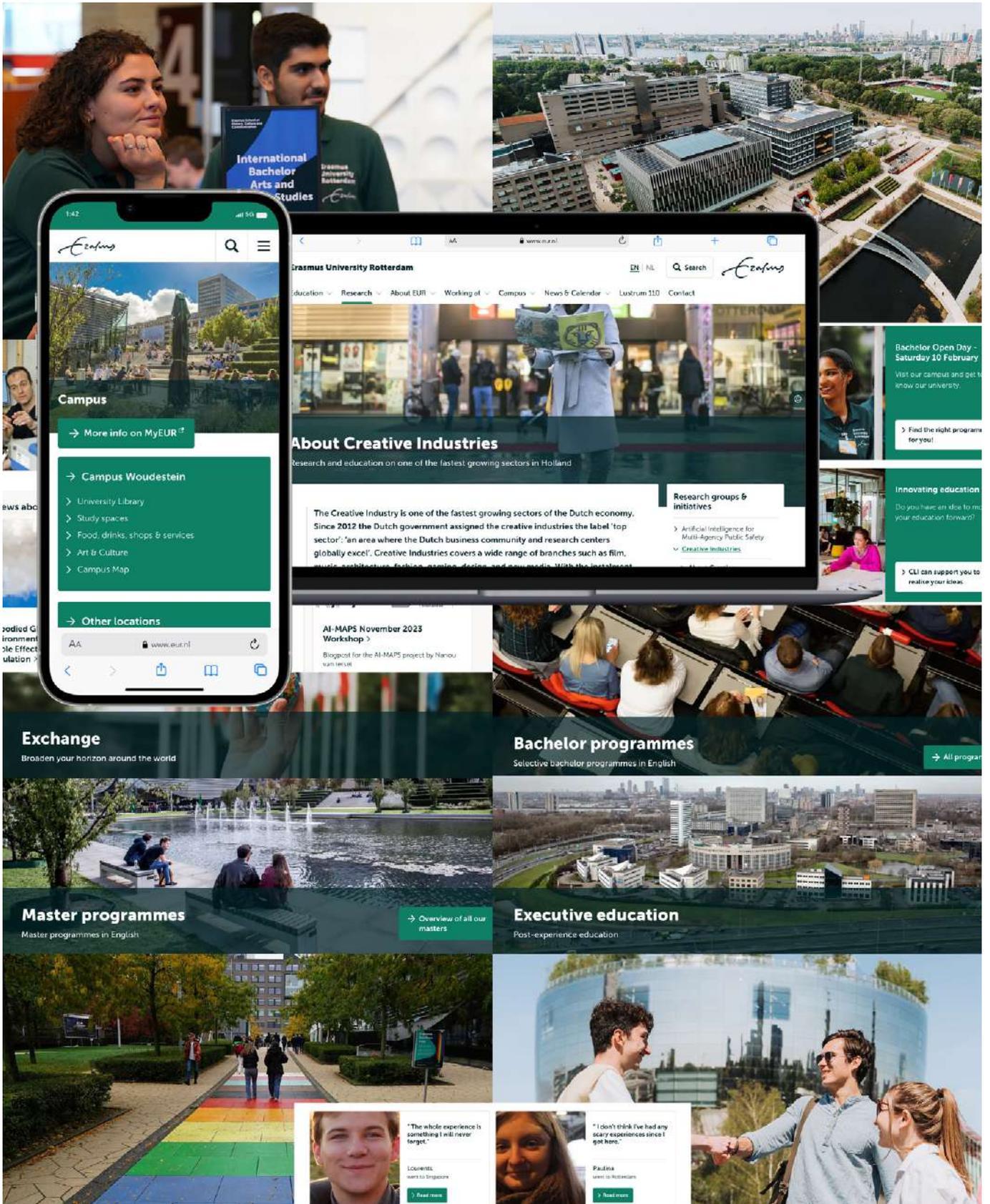
Over the years, the ESHCC has developed a comprehensive and highly reputed portfolio of research and educational programmes on the CCIs. In addition to international bachelor's in media and communication and the arts and culture, we are co-founders of the Rotterdam Arts and Science Lab and related dual degree, in collaboration with the city's arts academies. At the BA level we also offer a range of Minors which advance learning and practice in key CCI sectors, from the music and fashion industry to cultural heritage and art markets. We offer several specialized MA that focus on the CCIs. Our top-ranked MA in Cultural Economics and Entrepreneurship is unique and pioneering in its kind worldwide, focusing on the business side of arts and culture. We are also partners in Erasmus Mundus MAs, notably GLOCAL (Global Markets, Local Creativity) and MAGMA (Managing Art and Cultural Heritage in Global Markets).

#### The positive impact

Positive societal impact is at the heart of Erasmus University's strategy. It follows that our CCI education and research programmes strive to support fairer, more sustainable and inclusive transitions in society at large.

#### The growth and collaboration

In our research and educational programmes, we foster and build upon partnerships in Rotterdam and beyond. In RASL, we work together with Rotterdam's higher educational institutions specializing in the arts and creative industries (Willem de Kooning Academy; Codarts; Hogeschool Rotterdam). In our international MAs we partner up with counterparts in Barcelona, Glasgow, Lisbon, Paris, and Uppsala among others. With our partners, we are also developing innovative interventions in the city, such as the Cultuur&Campus Putselaan New European Bauhaus Lighthouse Demonstrator project.



**Website**

<https://www.eur.nl/en/research/research-groups-initiatives/creative-industries/about-creative-industries>

**Contact person**

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[brandellero@eshcc.eur.nl](mailto:brandellero@eshcc.eur.nl)

## BIOFILIA AALTO UNIVERSITY

*Biofilia*  
at Aalto University



### Challenge 2:

### Possible models, current needs of CCI's sectors

#### The birth

The Biofilia laboratory and program was set up during 2011-2013 in close cooperation with Ionat Zurr and Oron Catts, artists and founders of SymbioticA – Centre for Excellence for Biological Arts in University of Western Australia. At the time Biofilia was the only bioart laboratory managed by an art institution.

Biofilia is a platform for experimentation, but it doesn't provide independent content as such. Innovative approach of Biofilia lies in co-creation of science and art. Artists embody their ideas relying on scientific expertise provided by workshop master.

#### The journey

Founding of Biofilia took place at the same time there was constructed the totally new interdisciplinary Aalto University in Finland. The university is a combination of technical, business and art universities. Departments got extra funding for strategic openings and the Head of the Department of Art, Prof. Helena Sederholm, directed it to the bioart lab project.

One of the challenges was to set up and design an elegant molecular biology laboratory to the former clean lab of electrical engineering but belonging to Faculty of Arts. Later, Biofilia moved to the chemistry building. Innovative and collaborative spirit of Aalto University allowed to accomplish that.

At the Biofilia ABC introductory course artists study the basics of Molecular Biology needed to implement their artistic practices in Bioart lab.

#### The positive impact

Prominent artists have been working at Biofilia. Among them bioart pioneers Oron Catts and Ionat Zurr, Paul Vanouse, Andy Gracie, and Kira O'Reilly. Many art works were created in Biofilia, among them "An attempt to keep my friends alive: cell sculptures" by Pekka Vasantola, "Wombs" by Margherita Pevere, "Yeastograms" by Johanna Rotko. Biofilia is often under media attention.

Throughout 10 years, 162 art students have taken Biofilia ABC introductory course.

#### The growth and collaboration

Biofilia is open to visit for interested groups upon agreement.

Biofilia actively collaborates with Finnish Bioart Society.

We plan to launch the course "Materials of Bioart" for Bachelor students to make an entry to bioart world easier and earlier on arts students' way. There, students would meet various living materials used in Bioartistic practices. Biofilia collaborates with TRIE project in University of Lusofona to help establish similar facility there.

**Biofilia at Aalto University**

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**Biofilia**

Biofilia is a biological art unit which provides a platform for trans-disciplinary research and education. It provides artists, researchers, students and scholars with the ability to engage with the life sciences and their applications within an artistic and cultural context, thus making creative and critical links between biosciences, engineering and the arts.

**New learning and research environment at the intersection of art, life sciences and technology**

Biofilia provides artists, researchers, students and scholars with the ability to engage with the life sciences and their applications within an artistic and cultural context, thus making creative and critical links between biosciences, engineering and the arts.

**Laboratory**

Aalto Biofilia offers unparalleled research capacity for the growing field of biological art. The lab is equipped for hands-on research and creative experimentation and it provides the basic tools for molecular biology, tissue culture and engineering and microbiology.

→ Unparalleled research capacity

**History of Biofilia**

Biofilia – Base for Biological Arts, a biological art unit was launched under the School of Arts, Design and Architecture in 2012. It offers a platform for trans-disciplinary research and education that aims to create cultural discussions and innovations around the topics related to the manipulation of life and biological processes at a practical and theoretical level, including philosophical and ethical dimensions.

<b>Website</b>	<a href="https://www.aalto.fi/en/biofilia">https://www.aalto.fi/en/biofilia</a>
<b>Contact person</b>	<p><b>Larisa Chernyaeva</b></p> <p><a href="mailto:Larisa.chernyaeva@aalto.fi">Larisa.chernyaeva@aalto.fi</a></p>

## ECIU UNIVERSITY



### Challenge 2:

### Possible models, current needs of CCIIs sectors

#### The birth

The ECIU University is an initiative of the European Consortium of Innovative Universities (ECIU), a consortium of 13 like-minded universities in Europe and one partner in Mexico already existing since 1997. In 2017, the consortium decided to lift the collaboration to make a systemic change in Higher Education for the benefit of society. The ECIU believes that there is a need for European universities to create societal impact in the way universities do research, innovation and how education is provided. The flexible learning pathways of ECIU University respond to a rapid changing society focusing on exclusively open, time- and place-flexible, curiosity-driven and tailor-made education. In the ECIU University, learners, teachers, and researchers work with cities, communities, and businesses to solve real-life challenges. Challenge-based education (CBL), challenge-based innovation (CBI) and challenge-based research (CBR) are closely interlinked as learning takes place as part of a European research and innovation community.

#### The journey

With the ECIU University, ECIU aims at a systemic change in Higher Education in Europe to better respond to the needs and demands of society. In 2019, the European Commission launched the first call for “European Universities” to develop the idea of closer strategic collaboration among universities across Europe as part of the plan to establish a European Education Area by 2025. ECIU University was selected as one of the 17 pilot alliances and secured political support and follow-up funding from Erasmus until 2027. ECIU is currently working in an EU-funded project on a legal status for European Universities to recognize learning on European level, to facilitate pooling together resources, activities and data. ECIU University receives a lot of attention in EU level and EU member states level. Critical success factors are on economic, regulatory (dealing with 13 different national systems in Europe) and governance levels for such a novel approach towards European Higher Education. The above-mentioned EU funding is only partly financing the ambitions of ECIU University, next to other EU project, national funding and own universities’ resources. It is time-consuming to manage the patchwork of funding, while the goal is building an innovative European University that delivers a bold vision to strengthen European collaboration and has a transformative and long-term impact on society.

#### The positive impact

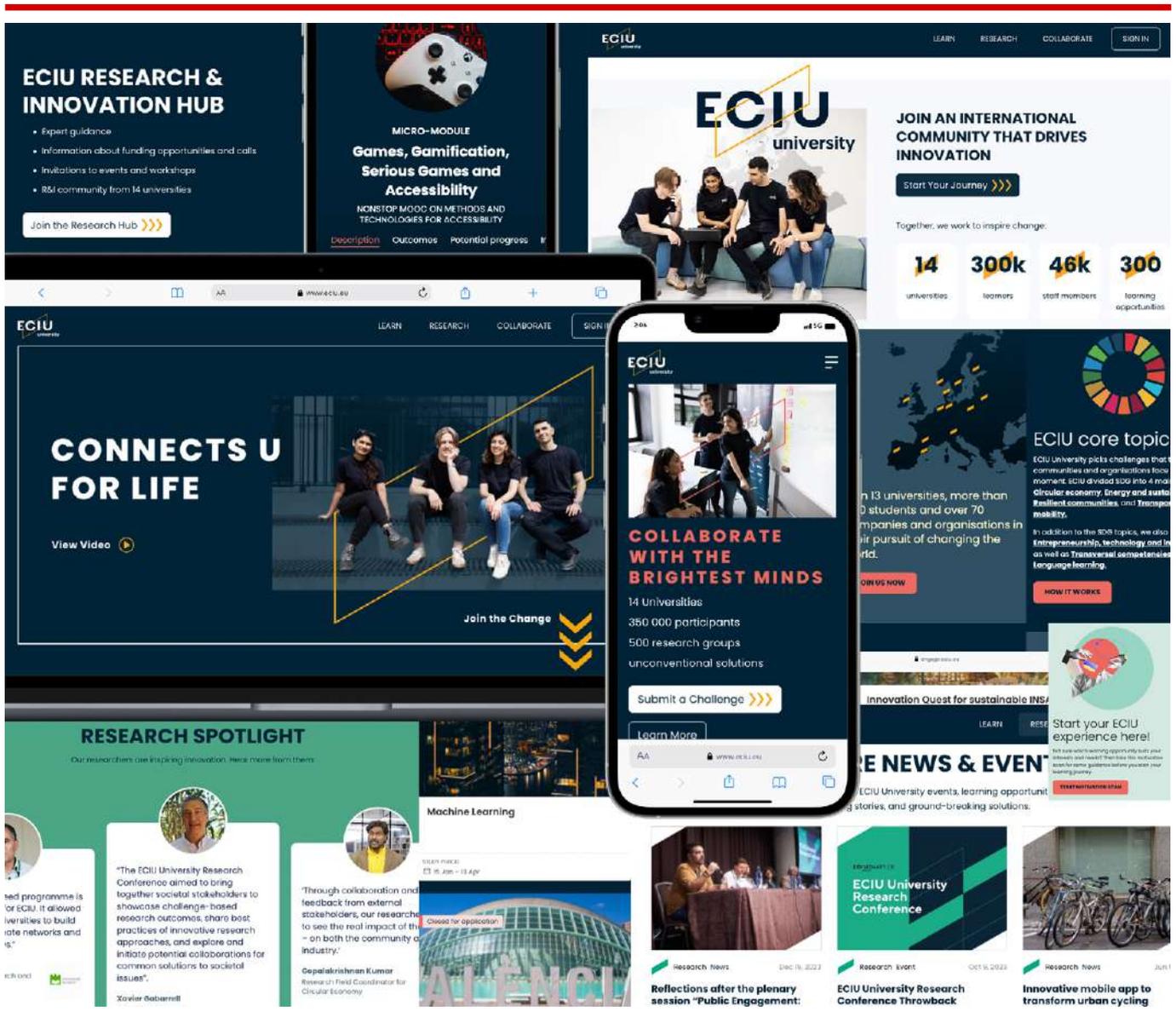
- In the first three years (2019-2022) of the ECIU University: ECIU University Flexible Learning Pathways in place: After joint creating the frameworks, processes and products: 600 learners until 2022, working on 120 challenges and 285 micro-modules available, co-created by 150 teachers. The challenge-based way of working has brought together scientists, learners, business and citizens, strengthening the link between teaching, research, innovation and knowledge transfer. More than 100 municipalities, regions, NGOs and businesses provided challenges to ECIU University around SDG 11. In this

field, also topics of the CCI have been included such as Resilient Communities, Media and information literacy, entrepreneurship and innovation: <https://engage.eciu.eu/browse>

- Long-Term Research Strategy and Citizen Science Platform established.
- Joint DXP platform launched: <https://engage.eciu.eu/>

**The growth and collaboration**

ECIU University demonstrates an invigorating new university model with multi-dimensional relations between ECIU University, its stakeholders and the ECIU member universities. The next step is to broaden up the activities going content-wise beyond SDG 11. In the ECIU University ecosystem approach, the ECIU universities are just players amongst others. Cities and regions are interconnected to maximise benefits of the ecosystem. NGOs, public organisations, the creative and cultural sector, private sector get access and participation in shaping knowledge and talent.



**Website**

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## KAOSPILOT

### Designing and Facilitating Learning Spaces programme

## KAOSPILOT



#### Challenge 2:

#### Possible models, current needs of CCI's sectors

#### The birth

The LA emerged as I sought to make sense of the Kaospilot's (undergrad) transformational 3-year program whilst I developed their new curriculum in 2009 as the new headmaster. I needed to understand and make explicit, the tacit nature of the intense emotional learning culture that had evolved since 1991 and learn how the learning journey was defined, designed, delivered, and measured. As a result, a visualised learning journey emerged. An assemblage of impact, value, subject, social, emotional, collaborative, and creative competencies with personal agency, craft and leadership. We could now play with the key parameters of Structure v Chaos, Frustration v Breakthrough, Action v Theory v Reflection.

#### The journey

We had created the CODE for transformational learning experience design. And, as a not-for-profit association, we decided to share it as an [open-source methodology](#). We launched an affordable 3-day masterclass to share the Learning Arches (LA) methodology, Kaospilot pedagogy & learning philosophy. To date with the help of 15 amazing LA licensees in 15 countries, running it in 12 languages, we have trained over 6,000 Higher Education (HE) teachers, trainers, and consultants.

Like most educational & learning design methods, the primary barrier is one of resistance. With this in mind, we have designed the approach to meet the teachers & their students where they are at. We, apply an appreciative inquiry approach and use the LA for self-realisation & development through:

1. **Consolidating** current best teaching & learning practice.
2. **Build confidence** in the intuitive ability of teachers to design great learning.
3. Create **collaboration** for curriculum design & delivery.
4. Explore **how little structure is enough**, to support teachers & invite students to take ownership of their own learning.
5. Create **clarity and co-ownership** of how to set, hold & land the learning journey, space, intention, deliverables and expectations.

#### The positive impact

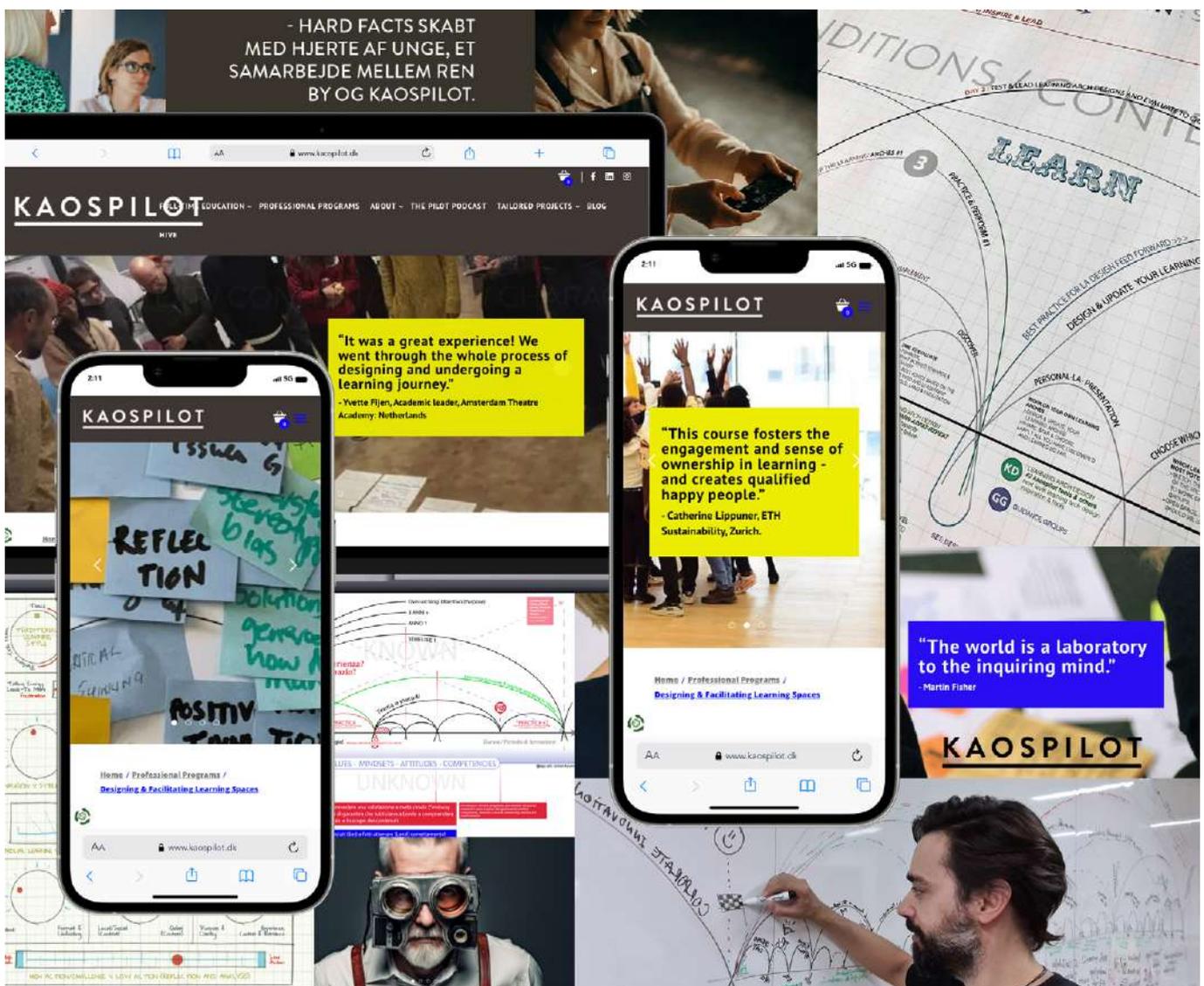
Annually, we run approx. 50 LA training sessions globally and base our impact on the number of practitioners in HE institutions and their ability to inspire and train others in the LA methodology and offer free guidance for post course implementation. This is greatest in [The Netherlands](#) where we've trained over 1500 teachers. Recently, we are using [LA to set safe DEIB](#) learning spaces & communities. We also offer full and partial scholarships to the online training, with special focus on emergent countries like Africa & India to support [regenerative farming](#), frontline training for [HIV prevention in Uganda](#), training the trainers to train a new [civic conversation](#) to co-create solutions and [social entrepreneurial school](#) in Nepal.

## The growth and collaboration

The growth of the LA design method will focus and continue to:

- to develop opensource tools and methods for inclusion, like these:
- The [Learning Arch elements app](#); The [Learning Arch design application](#) (that can be localised to 450 languages; The [4D Learning Arch design process](#); [Part 2](#) of the training already exists and is now going global and a Part 3 is in development, that will gather 30 learning arch experts to support 6 public educations to apply learning arches to increase mindset & practice based learning & evaluation. This is a new concept called training for impact, where participants pay with their time & energy. The first 2 cities are Cape Town and Lviv, Ukraine.
- Continue to grow our licensee base to run our training in new countries: fx: India, Indonesia, LATAM, Manila & Eastern Europe, Sweden & the UK.

Continue to offer the [Learning Arch design online courses](#) for emergent countries and foundations, offering 50% of the participants full scholarships.



- HARD FACTS SKABT MED HJERTE AF UNGE, ET SAMARBEJDE MELLEM REN BY OG KAOSPILOT.

KAOSPILOT

EDUCATION - PROFESSIONAL PROGRAMS - ABOUT - THE PILOT PODCAST - TAILORED PROJECTS - BLOG

2:11

KAOSPILOT

"It was a great experience! We went through the whole process of designing and undergoing a learning journey."

- Yvette Fijen, Academic leader, Amsterdam Theatre Academy, Netherlands

KAOSPILOT

"This course fosters the engagement and sense of ownership in learning - and creates qualified happy people."

- Catherine Lippuner, ETH Sustainability, Zurich.

Home / Professional Programs / Designing & Facilitating Learning Spaces

www.kaospilot.dk

KAOSPILOT

"The world is a laboratory to the inquiring mind."

- Martin Fisher

KAOSPILOT

Website

<https://www.kaospilot.dk/product/designing-and-facilitating-learning-spaces/>

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## KSIGUNE

### Basque Cluster for Culture and Creativity



#### Challenge 2:

#### Possible models, current needs of CCI's sectors

#### The birth

KSIgune was born in 2020 as a strategic tool led by the Basque Ministry of Education, in collaboration with the Basque Ministry of Culture & Language Policy and Euskampus Fundazioa, with the aim to develop an ecosystem that connected the CCI's nodes (Academia, Business, Administration) in a cooperation model that enhanced their contribution to society. The added value of this cluster is how it approaches and favours cooperation between Higher Education centres and agents of the CCI's sectors, from a multidisciplinary and cross-sectoral approach, in the RIS3 Euskadi Creative context. The current and expected results of this cooperation are projects based on knowledge transfer (from Education to business and vice versa) and training in response to the demands of the CCI's sectors.

#### The journey

KSIgune is the sister initiative of 4gune – Basque Cluster for Engineering, Science and Technology. Following 4gune's clustering model (2017), KSIgune has worked hand in hand with the Higher Education and the professional sector through 4 lines of action: **Monitoring** (visualisation of the educational offer in CCI's and analysis of the representation of the CCI's sectors in the Higher Education system); **Training** (analysis of the gaps and design of training plans for upskilling and reskilling); **Transfer** (connection of the ecosystem's nodes to jointly respond to the CCI's demands and the global challenges); and **Dissemination & Internationalisation** (collaboration with European and global projects to enhance the impact of the ecosystem).

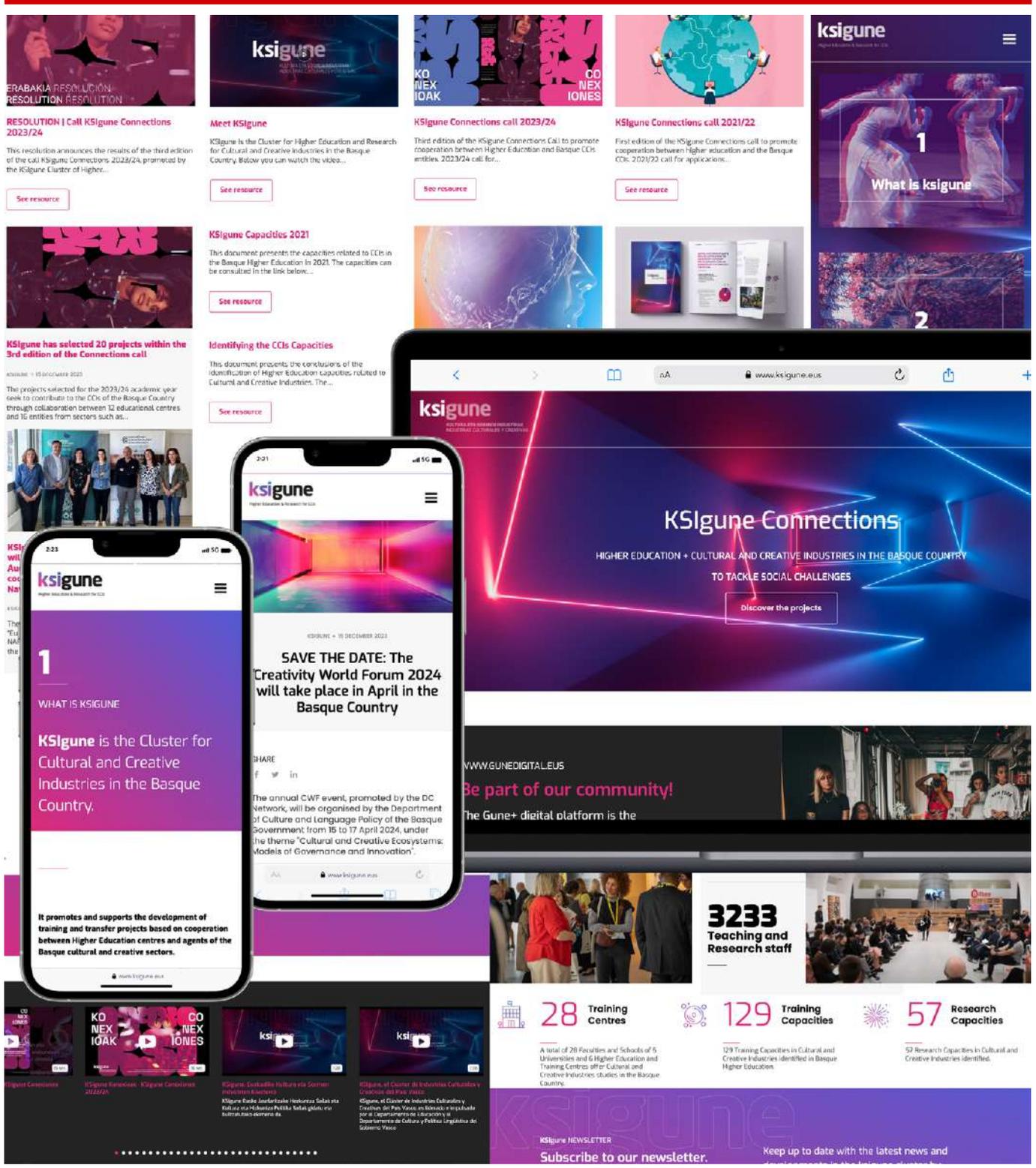
#### The positive impact

In a short period of 3 years KSIgune has managed to connect the Basque Business + Higher Education through an annual encounter to discuss the sectorial challenges, and a funding call to support the collaboration between both Education and CCI agents in the form of Bachelor's or Master's Thesis, Group Assignments or Research projects. The cluster's ecosystem gathers 28 Faculties and Schools, over 3,000 teaching & research staff, 19 entities, 6 cultural sectors and 8 creative sectors. So far, KSIgune has supported the development of 33 connection projects and mobilised nearly 300 students. The cluster has mapped 282 training capacities (university & vocational training) and 72 research and transfer capacities. Its digital community Gune+ has almost 500 participants.

#### The growth and collaboration

Following the evolving nature of the CCI's ecosystem, KSIgune will work on adapting the project to every circumstance, creating new responses from Higher Education and CCI's. Beyond that, KSIgune continues to expand its collaboration ecosystem, firstly locally through the engagement with the 4gune ecosystem to facilitate the cross-fertilisation opportunities, and then globally, through the involvement in initiatives such as the European Pact for

Skills or the EIT Culture and Creativity. In 2023 it is also leading a cross-border project for the audio-visual sector, which will help connect the territories of Euskadi, Navarre and Nouvelle Aquitaine in the development of a cooperation model that will be scalable to the whole value chain and further along, the CCIs ecosystem and sectors.



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**SUMMARY OF THE FINAL SELECTED PROJECTS BY THEMATIC AREA**

# TA<sup>1</sup>

## Governance and CCIs

### OBJETIVE

Design of more effective multilevel governance models and policies to support dynamic and collaborative CCI ecosystems and promote cross-sectorial innovation that help address the main challenges of the triple transition (social, environmental, and digital).

### CHALLENGE 1



Models of innovation in CCIs governance policies at an international level

MUSEUMS AND WELLBEING CULTURAL PRESCRIBING

PLATFORM IN DE MAAK

EMPATHEATRE

### CHALLENGE 2



CCIs policy evaluation systems

ECCOM

CREATIVE INDUSTRIES POLICY AND EVIDENCE CENTER (Creative PEC)

iNDICEs

CREADIS3 (Basque Country case)



# TA<sup>2</sup>

## Innovation with and within CCIs

### OBJETIVE

Foster cross-innovation and the adoption of technology to flourish disruptions and make the CCIs a catalyst for solutions helping the transition to a greener, more sustainable future with societal impact.

### CHALLENGE 1



Disruptive technologies and its impact on culture and creativity

RISTBAND

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mediar | BLACKRHINO VR

### CHALLENGE 2



CCIs as a catalyst for a green, sustainable future and societal impact

RESORTECS Recycling made easy

SURFACE CLUB | LAB LA BLA

AUTOFABRICANTES

VIROO: XR MADE EASY (Basque Country case)



# TA<sup>3</sup>

## CCIs Companies and Markets

### OBJETIVE

Accelerate the creation and recognition of CCIs companies in the local and global markets, with the application of relevant initiatives or services to stimulate private investment, sustainability and cross-fertilisation.

### CHALLENGE 1



Co-creation of services

DISCE: DEVELOPING INCLUSIVE AND SUSTAINABLE CREATIVE ECONOMIES

TARTU CENTRE FOR CREATIVE INDUSTRIES

### CHALLENGE 2



Local and global markets

STICHTING THEATER ARTEMIS

THE CULTURE FOR DEVELOPMENT LAB - EGYPT

MOTMO.pro (Basque Country Case)



### CHALLENGE 3



Private capital investment

WINWINNER

INNOVATIVE STARTERS SUPPORT SCHEME

# TA<sup>4</sup>

## Education and Research in CCIs + DC Living Labs

### OBJETIVE

Education as a key tool for the creation of high-skilled, innovative and creative professionals acting as agents of change in a constantly evolving and challenging world.

### CHALLENGE 1



New educational systems in need of creative, innovative and entrepreneurial skills

THE REINA SOFIA SCHOOL OF MUSIC

UGD Hub – University Green Digital Hub Erasmus + programme

Education in Creative Business - Erasmus University Rotterdam

### CHALLENGE 2



Possible models, currents needs of CCIs sectors

BIOFILIA – AALTO UNIVERSITY

ECIU University

KAOSPILOT: Designing and Facilitating Learning

KSIGUNE (Basque Country case)





# Creativity World Forum 2024

## Euskadi Basque Country

**SAVE  
THE  
DATE**

We are thrilled to announce that the **Creativity World Forum 2024** is back, and the Basque Country will be hosting this landmark event on April 15, 16 and 17 2024!

This awaited gathering is the flagship event of the [DC Network](#). The 2024 edition of this internationally renowned conference is organised by the **Department of Culture and Language Policy of the Basque Government**. The CWF24 invites global innovators to engage in discussions about creativity, innovation with and within the Culture and Creative Industries (CCIs), and entrepreneurship. The CWF24 is woven into the cultural and creative fabric of the three Basque capital cities: Bilbao, Vitoria-Gasteiz, and Donostia-San Sebastián.

Inspiring presentations and good practices cases from all over the world will be presented with a focus on cultural and creative ecosystems, governance and innovation models. The CWF24 will be the platform for debate and discussion to foster collaboration among participants.

**CWF24**  
Euskadi Basque Country

### “Cultural and Creative Ecosystems: Governance and Innovation Models”



**April 15, 16 and 17, 2024**



**Basque Country**



**Euskalduna Conference Center, Bilbao**

\* Official website and registration will be available soon

Save the Date and do not miss the opportunity to learn from leading experts in creativity at this international gathering.

Join us for the Creativity World Forum and enjoy your visit to the Basque Country!

Organizers:

**EUSKO JAURLARITZA**



**GOBIERNO VASCO**

KULTURA ETA HIZKUNTZA  
POLITIKA SAIALA

DEPARTAMENTO DE CULTURA  
Y POLÍTICA LINGÜÍSTICA

**DC NETWORK**

Collaborators:

Coordinator:





# Creativity World Forum 2024

Euskadi Basque Country

Organizers:

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**EUSKO JAURLARITZA**

KULTURA ETA HIZKUNTZA  
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Collaborators:

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Coordinator:

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