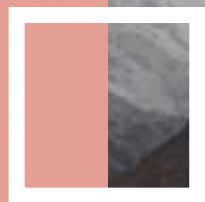


# Network for Innovations in Culture and Creativity in Europe



**N.I.C.E.  
SHORTLIST & AWARD**

*Documentation  
2016*



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PREFACE, GARRELT DUIN

## Creativity as a raw material



This year's Forum d'Avignon Ruhr explored whether creativity can truly be our "Raw Material, Resource, Future". The N.I.C.E. Award, whose winners were announced at the end of the conference, clearly demonstrate that we are not just describing a chimera when we consider creativity as a raw material and resource.

NRW has plenty of experience in the handling of raw materials. But the raw material of creativity is not mined deep underground. Creativity comes from communication. Anyone looking for a creative solution will gather ideas, discuss them with others, develop them and, ultimately, turn them into reality.

This way of working with creativity as a resource is at the core of a sector that we call the 'creative industries'. However, what do we actually mean when we speak of creative industries? In our economic policies, we have agreed on eleven sub-sectors of the creative industries and have defined a common understanding of the statistical foundations and how they are compiled.

Here in NRW, though, we have an additional perception of the creative industries as a melting pot that not only brings together the various creative disciplines, but also enforces other industries and value chains – from industrial production to corporate services. So if we appreciate the Cultural and Creative Industries as the innovation economy, it becomes clear that they make a huge contribution to creative basic research in a society in which innovation arises from complex and non-linear causal relationships.

My attitude toward 'creativity as a raw material' is quite clear: Creativity is a vital resource, a significant raw material of the 21<sup>st</sup> century. We refine and use it. Creativity is like a diamond: Turning it into a precious item of jewellery requires sophisticated technology. Diamonds become unique, they sparkle and acquire immense value when given just the right technical processing.



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And we, here in NRW, want to shine. We are doing everything we can to turn creative thinking and creative ideas into useful resources – for our powerful industrial sector and to ensure that digitalisation succeeds.

Turning creative ideas into reality can often be hard work. Frequently we need to swim against the current and show courage, even if it means failing from time to time. So let us work together to mine and refine the resource that is creativity for the benefit of the entire economy and society.

I consider this as one of the most important drivers behind the N.I.C.E. Award, whose participants demonstrate how to turn creative ideas into innovation.

*Garrelt Duin,*

*Minister for Economic Affairs, Energy and Industry of the State of North Rhine-Westphalia*

# Social change and economic transformation are driven by innovation

Whenever we speak of innovation, we actually mean a variety of phenomena and processes. The innovation landscape morphs with society itself, consistently developing new forms and manifesting highly heterogeneous characteristics. Innovation can mean different things to all of us.

In business, innovation is the driver behind new models, strategies, products, services or even entirely new markets. A recent OECD study confirms that innovation creates new jobs: Start-ups, for instance, generate 47% of new jobs, although they account for just 21% of the total labour market. At the same time, innovation provides the key competitive edge, especially in the technology sector. Innovative and creative thinking is in demand in areas way beyond the development of products and services. It also contributes to corporate culture, to staff leadership and to the creation of necessary freedoms.

Innovation has a proud tradition in the Ruhr region. Industrialisation, urban development and mobility would have been inconceivable without the steel industry's tireless refinement of production methods. And in our current phase of structural change, innovation is called upon once more to shape tomorrow's world. Where once our creative energies were pooled to drive technical progress, they are now needed to forge new links between technology, culture and urbanity. Here, innovative thinking has long since evolved beyond mere technological advancement.

Today we must push the boundaries of innovation: Digital revolution will not precipitate a sustained societal transformation by itself. Science, business, culture and politics must develop an interdisciplinary approach to innovation.

We are already taking this vision a step further with the N.I.C.E. Award and the Network for Cultural and Creative Innovations in Europe. The Ministry of Economic Affairs, Energy and Industry of the State of North Rhine-Westphalia has introduced a programme entitled "Solving the world's major challenges" – a call for cultural and creative innovation, which deliberately searches not only for technological and economic innovation, but also for ideas to address social, political and cultural issues. This method remains an exception rather than standard practice, and in Europe the holistic support for outstanding innovation in the cultural and creative sectors bestows a unique position upon NRW unrivalled elsewhere in Europe.

The twelve nominated projects on the N.I.C.E. Award 2016 shortlist offer practical ideas for what an innovative



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approach may look like in our day and age – from climate change and inclusion, refugees and migration, through to urban development.

The large number of applications by auspicious projects delights me. They alone show what we can achieve simply by transforming visions into reality. And I am especially pleased that the Ruhr region continues to uphold the tradition of the European Capital of Culture RUHR.2010, and in the N.I.C.E. Award is demonstrating once again its standing as a centre of cultural innovation whose reputation shines as a beacon throughout Europe.

*Prof Dieter Gorny*

*Managing Director, european centre for creative economy (ecce)*





## The N.I.C.E. Network Partners' Meeting



# The N.I.C.E. Network

## — The meeting of European partners

**N.I.C.E.**, short for Network for Innovations in Culture and Creativity in Europe, was founded in 2013. The background for this association were common goals set for the future of the Ruhr region, following the European Capital of Culture RUHR.2010, as well as for Europe as a whole: understanding, communicating and implementing culture and creativity as the driving motors for change and innovation. With the support of the Ministry for Family, Children, Youth, Culture and Sport of the State of North Rhine-Westphalia, the European centre for creative economy (ecce) was entrusted with the care for the network and its expansion.

Whether in Bilbao, Birmingham, Rotterdam, Krakow or Graz: The joint support of innovative potentials in times of European structural change is the central motivation for the N.I.C.E. Network's collaboration. In this, across sectors and organisational forms, state-wide federations side up along municipal and regional associations and aggregations of cultural and creative makers as well as with support agencies and individual cultural institutions. The outcome is a network focused on representation and knowledge transfer, uniquely and broadly positioned on a European scale, dedicated to the main subject of innovation, especially non-tech in contrast to technological innovation driven by culture and the creative industries.

Accordingly, those topics figure heavily into the applications received for the N.I.C.E. Award, which was installed by the N.I.C.E. Network as a means to enhance the visibility and distribution of creative and cultural innovations that work along the lines as stated by the network. Endowed by the Ministry of Economic Affairs, Energy and Industry of the State of North Rhine-Westphalia as well as by the Cities of Bochum, Dortmund, Essen and Gelsenkirchen, the N.I.C.E. Award was given out for the fourth time in 2016. Spillover effects, the power of the transfer of innovative approaches to neighbouring fields and spaces, were not only the main topic during the last few years, they also mirror the network's work ethic. Learning from each other, cooperation and the appropriation of innovative ideas and concepts are the network's and its partners' driving forces.

Following a meeting at the European Culture Forum in April 2016, where the 2015 N.I.C.E. Award winners BeAnotherLab were given the opportunity to present their project,

the annual N.I.C.E. Network partners' meeting took place at the Forum d'Avignon Ruhr 2016 in Essen in August. The network was happy to welcome two new members: the Polygon Creative Centre from Ljubljana / Slovenia and the National Association of Creative and Cultural Industries from Vilnius / Lithuania. Both institutions integrate into the network's structure both by content and from an organisational point of view: They support creative makers and commit to the advocacy of the creative industries in their respective regions. Polygon as well as the National Association of Creative and Cultural Industries in Vilnius have both access to strong networks of their own, contributing to the enhancement of N.I.C.E.'s visibility on an international scale.

For the existing and new partners, the network meeting served to get to know one another better and to discuss the network's collaborative processes. In 2013, those projects nominated for the Award that aimed at generating attention for the support of the Cultural and Creative Industries through politics and society were thought of as innovative. Four years and just about 500 N.I.C.E. Award applications later, the N.I.C.E. Partners came into contact with a wealth of projects from the fields of culture, arts, media, health care and social issues. They exemplify spillover effects contributing to the improvement of our cultural and social lives. Additionally, they introduce ideas from which every N.I.C.E. Partner and their respective represented target group may actively profit. This includes the inhabitants of a city or region when talking about municipalities, artists and creatives in regard to smaller organisations and public agencies as well as small businesses such as co-working spaces and start-ups. Despite the heterogeneous membership structure within the N.I.C.E. Network, the partners agreed on common concerns such as migration, education and sustainability. To N.I.C.E., not only the winners, but the complete Award shortlists of the past years represent the current tendencies of social and digital innovation in Europe and beyond. The network partners recognize a great potential for the further development of their own activities.

In particular, this network meeting offered an opportunity to the members to discuss hands on cooperations with the 2016 N.I.C.E. Award candidates. After a glimpse into this year's shortlist applications, the N.I.C.E. partners



were able to find reference between their work and region and the nominated projects. They identified possible synergies and needs as well as concrete possibilities for co-operation and implementation. A number of partners expressed interest in co-operations with one or more of the 2016 nominees already during the network meeting. Among them was the Parisian project Host an Artist. This online platform offers property owners the unique opportunity to provide living and working spaces to artists for a limited amount of time, in turn being given artwork. This simple and exciting idea is also interesting to regions and cities seeking to revitalise vacant space. In education, AuLAB from Gijón gained widespread attention. This Spanish project develops workshops for schoolchildren on, among others, design, digital production, art and science. A number of international partners were interested in an exchange with this project. Another topic, of interest for all N.I.C.E. Partners, addressed by two shortlisted projects, is migration. The Refugees Open Cities – ROC 21 project from Berlin develops methods to improve living conditions in refugee camps in collaboration with refugees. Intelligencias Colectivas from Madrid collects tips, tricks and instructions for the DIY community on an online portal to further a more sustainable architecture and production in everyday life. Through matching of N.I.C.E. Partners and shortlisted projects, the network climbs the next collaborative rung: An association founded with the goal to improve the distribution of the partners' common goals turns into a proactive network to implement innovative ideas.

At the network meeting, the N.I.C.E. members agreed on an extension of the Award's modalities: In the future, the partners will suggest five annual applicants for the N.I.C.E. Award, advising on mutual follow-up projects with the nominees. With the joint support of the N.I.C.E. nominees, a more intense and sustainable collaboration of individual partners within the network should be implemented, even if not all members are able to organise an exchange or a tour. Apart from this, a common communication strategy for further distribution of the network's character was decided, as well as on the establishment of regular meetings at different partners' venues.

Through the means of flexible, yet binding cooperational possibilities between Europe's creative regions, coupled with the simultaneous support of innovative heads, the N.I.C.E. Network, by now having grown to encompass 24 members from 12 countries, not only boosts its activity. It also perpetuates the representation of culture and the creative industries and the knowledge transfer of innovations that are socially most relevant via concrete projects on a European scale.



**„Faced with the current period of structural change, we need innovation all the more to shape our future consciously and deliberately.“**

— PROF DIETER GORNY

# The N.I.C.E. Executive Dinner — Creative minds meet delegates from business and politics



The nominees for the N.I.C.E. Award 2016 had their 'big moment' in the exclusive setting of the ballroom of the Philharmonie Essen, where they were invited to present their individual projects to an audience of selected actors from the economic, political and cultural sector at the N.I.C.E. Executive Dinner held on the eve of the Forum d'Avignon Ruhr 2016. Isabelle Schwarz, Head of Advocacy, Research & Development and Knowledge Management at the European Cultural Foundation, and Pieter Aarts, Member of the Board of the Design Management Network, were the hosts of the evening. Before the dinner the jury had the chance to interview the nominees, in order to decide upon the winners.

The evening started with inspirational speeches given by regional representatives from the political sector and by Prof Dieter Gorny, Managing Director of ecce. Thomas Kufen, Lord Mayor of the City of Essen, spoke on the City of Essen's long history of international and interdisciplinary collaborations: "Your choice of Essen as the venue of [the N.I.C.E. Executive Dinner and the Forum d'Avignon Ruhr 2016] was a wise one." The Lord Mayor emphasised the importance of cultural and creative forces for the city's community and named the tremendous influence of the Folkwang University of the Arts as an example. Founded by the art collector and patron Karl Ernst Osthaus in 1927, the Folkwang University of the Arts for Music, Theatre, Dance, Design and Academic Studies is part of the "Folkwang approach" – a philosophy that tended to merge art with life. Folkwang plays a pivotal role in the development of Essen to this day.

Lord Mayor Kufen highlighted the importance of the inner city's Creative Quarter as a laboratory for change and innovation, in terms of both the immediate present and the sustainability of the European Capital of Culture

RUHR.2010. Urban development is a natural partner to culture and creativity, as its methods are always oriented toward the future. Collaboration across municipal structures is particularly important in order to introduce co-operative and transferable approaches in response to current urban problems. It is equally vital to enable leeway for experimentation and creative freedom within the public sphere. The N.I.C.E. Award nominees have found special ways to address this challenge.

Garrelt Duin, Minister for Economic Affairs, Energy and Industry of the State of North Rhine-Westphalia, offered the guests a review of recent years in the N.I.C.E. Award's history. He described the major challenge that the jury has always faced to select only a limited number of winners from the many applications received. The decision to invite all of the 2016 nominees to this Executive Dinner was made because innovation can only emerge where there is discourse. This kind of knowledge and innovation transfer to the economic sector and society as a whole is one of the ministry's central concerns and therefore goes hand in hand with urban regeneration and digital development. Minister Duin continued: "We in North Rhine-Westphalia have created a framework that allows Creative Industries' actors and other branches to work together and [to] find new solutions." Six digital hubs are currently being developed in NRW to act as regional platforms for the collaboration between and with creatives from the region and around the world. The Minister continued: "For us in North Rhine-Westphalia, creative industry is a cross-sector that provides innovative impulses to other areas. But at the same time creative industry entrepreneurs need markets and industry business partners." The Minister furthermore emphasised the Forum d'Avignon Ruhr's and the N.I.C.E. Award's role as drivers of an exemplary form of European networking.



The NRW Ministry of Economic Affairs, Energy and Industry's aim of pairing actors from the creative industries with suitable business partners from the industrial sector is being successfully realised by the work performed at N.I.C.E. Yet, N.I.C.E. would have no value whatsoever without the creative minds themselves. This prompted Prof Dieter Gorny, Managing Director of ecce, to focus his talk on the shortlist. Addressing the nominees directly, he stated: "You are the reason why we are doing this tonight." He pointed to the success story of innovation processes, especially in the digital sector and in the development of the Ruhr region. "Faced with the current period of structural change, we need innovation all the more to shape our future consciously and deliberately." Prof Gorny continued that the character of innovation processes is different today from what it used to be: "We have to forge new links between technology, culture and urban development!" He mentioned good quality management and an environment conducive to creativity as vital preconditions for this to happen.

Prof Dieter Gorny also saw considerable potential for the region's development in the shortlisted projects and expressed hope that the N.I.C.E. Award will create greater synergy between innovations from the Cultural and Creative Industries and the economic and industrial sectors. "Whether it is climate change, a community project, or the issue of migration: The nominees for the N.I.C.E. Award offer social solutions that are as innovative as they are transferable. The N.I.C.E. approach can rightfully be considered unique in Europe and simultaneously reflects the most current innovation strategies of the Federal Ministry for Economic Affairs and Energy."

Volker Pohlücke  
(Public Residence),  
N.I.C.E. Award 2016  
Nominee and Winner



(f.l.t.r.) Thomas Kufen (Lord Mayor of the City of Essen),  
Garrelt Duin (NRW Minister for Economic Affairs),  
Charles Landry (N.I.C.E. Jury) and Prof Dieter Gorny (ecce)



The speeches were followed by a dinner with lively discussions that embodied the quintessential idea behind the evening, to facilitate exchange and networking between the two seemingly opposite worlds of economics and culture.

After the dinner, the hosts introduced the highlight of the evening: the presentation and discussion of the nominated N.I.C.E. Award projects.

The N.I.C.E. Executive Dinner offered the shortlisted nominees and guests the unique opportunity to hear the jury's view on the projects. The Chair of the Jury, Charles Landry, asked his colleagues Prof Kurt Mehnert (Folkwang University of the Arts, Germany), Dr Marcin Poprawski (AMU Poznan, Poland) and Dr Milota Sidorova (WSP Prague, Czech Republic) to give their impressions of the application and evaluation process. As long-time jury members of the N.I.C.E. Award and supporters of the N.I.C.E. Network, Charles Landry and Prof Kurt Mehnert were able to elaborate on how the 2016 projects should be viewed compared with applicants of previous years. They both agreed that there was a marked increase in the quality of ideas and projects, which made the already difficult job the jury faced even harder. The jury identified three main topics in the applications:

1. **Interdisciplinarity: the blending of various skills and approaches from several different academic, research and occupational fields.**
2. **Positive action and meaningfulness: The projects reflect the urge to achieve autonomy and bear responsibility. All of the projects are governed by a higher moral and social purpose.**
3. **Regeneration and optimisation: Many of the nominated projects are based on a rethinking of existing models and solutions. It is more effective and at the same time a lot more difficult to approach something already known and in existence from an entirely fresh perspective than it is to invent something completely new.**

The entire jury, including its new members Dr Milota Sidorova and Dr Marcin Poprawski, confirmed the positive overall impression. Dr Sidorova pointed out how vital it is that the projects are financially feasible. All of the short-listed projects convincingly satisfied this requirement. Dr Poprawski was also clearly touched by the projects, stating in particular that the moral responsibility evident in the ideas, coupled with their owner's tangible drive to make them a reality, had enriched the debate on innovation.

N.I.C.E. Jury 2016 - (f.l.t.r.) Dr Milota Sidorova, Dr Marcin Poprawski, Charles Landry and Prof Kurt Mehnert



Prof Dieter Gorny (ecce)



N.I.C.E. Executive Dinner hosted by Isabelle Schwarz  
(European Cultural Foundation) and Pieter Aarts  
(Design Management Network)

Following the jury talk, all guests from culture, economy and politics alike, viewed the video presentations of the twelve nominated projects. The hosts also introduced each protagonist on stage and briefly interviewed them. During the second break and following a closing speech by the hosts, concrete plans for collaboration emerged between the nominees and representatives from different sectors through networking: Representatives of UZWEI\_Kulturelle Bildung from Dortmund talked with the Touching the Prado nominees from Zamudio, while research projects on the effects of culture in Eastern Europe were proposed and discussed, and potential collaborations between cities from the Ruhr region and European partners were voiced. Speaking on behalf of many participants, Mark Brill from The Internet of Clothes in Birmingham had the following to say about the evening's event: "I am a great believer in networking in more informal situations and I felt it achieved the right balance in the way the evening was structured."





Meet&Match at the  
Forum d'Avignon Ruhr 2016

# Meet & Match



Meet & Match at the  
Forum d'Avignon Ruhr 2016

The next day, the N.I.C.E. nominees took part in Meet & Match, the central network opportunity at the Forum d'Avignon Ruhr 2016 that was open to all nominees, representatives and participants. Each of the twelve nominees had their own stands with information posters to showcase their ideas, to explain their projects and to discuss potential collaborations. The participants at the Forum d'Avignon Ruhr 2016 made ample use of these opportunities: The nominated project Julie's Bicycle was suggested to attend the KlimaExpo.NRW and to present the initiative's work. Representatives from the City of Mannheim – a N.I.C.E. partner – negotiated participation in a design exhibition in the Ruhr region, while the economic development agency of the City of Düsseldorf discussed its participation in the N.I.C.E. network.

Besides the N.I.C.E. Award nominees, other regional and European projects and initiatives attended Meet & Match to provide information on their work: Stefanie Rogg (Creativ.Quarter Ruhr, ecce), representing the cultural region Ruhr, described the initiative's funding programmes. Dr Tsveta Andreeva (European Cultural Foun-

dation) presented current case studies and evaluation methods from the European Research Partnership on Cultural and Creative Spillovers in Europe. Sabine Bornemann from the Creative Europe Desk KULTUR and Carolin Paulus from CREATIVE.NRW offered advice on how to apply for funding on the European level. Bernd Fesel (ecce) was on hand to field enquiries about the N.I.C.E. Network, while Earl Singh answered questions concerning the European Creative Business Network (ECBN). Christiana van Osenbrüggen (City of Gelsenkirchen), representing the EXCITE Project, and Jasmin Vogel (Dortmunder U), representing smARTplaces, gave some best practice examples for successful applications on the EU level.

Meet & Match received a positive feedback from everybody involved: Sabine Bornemann from the Creative Europe Desk KULTUR explained: "I am glad that I arrived here a day before the Forum. It meant I had the opportunity to acquire a good overall impression of the Forum. The advantage of Meet & Match was that our stand gave us a clearly identifiable meeting point, which allowed us to address a different and wider target group."



## MEET & MATCH



▲ K. Ohlenschläger (centre), AuLAB



▲ (f.l.t.r.) O. Seidenberg, S. Stegemann, ROC21



▲ V. Pohlücke, Public Residence: Die Chance



▲ A. Sneeuw, Makerversity



▲ A. Asatiani, World Wide Dream Web



▲ A. Tickell, Julie's Bicycle



▲ A. Roquigny, Host an Artist



▲ C. Velasco, Touching the Prado



▲ F. Navarro, eICASC



▲ (f.l.t.r.) R. Durán, J. L. Roncero, Oroimena bizigune – Habitar la memori



▲ J. C. Gragera, Inteligencias Colectivas



▲ M. Brill, The Internet of Clothes



# The Grand Finale — Forum d'Avignon Ruhr 2016 Award Ceremony



(f.l.t.r.) Prof D. Gorny, C. Landry, Prof K. Mehnert,  
Dr M. Sidorova, Minister G. Duin, Dr M. Poprawski,  
B. Fesel

This year, the jury received 105 applications from 25 countries for the N.I.C.E. Award 2016. 92 of these came from European Union member states. This clearly evidenced the strength of the European ideal and of the ambition to present novel and experimental innovations on the subject of “Solving the World’s Major Challenges”. It was therefore fitting that Minister Garrelt Duin referred to “the capacity for change both within society and digitalisation” in his speech before the Award Ceremony. According to the Minister, creativity as a “Raw Material, Resource, Future” – the title of the Forum d’Avignon Ruhr 2016 – must be promoted as a “new treasure”, especially through communication and networks beyond everyday and traditional structures. The N.I.C.E. Award and the N.I.C.E. Executive Dinner with their various formats for discussion are excellent examples.

The Award Ceremony got underway following a brief introduction of the N.I.C.E. jury by Charles Landry.

Prof Dieter Gorny explained that the jury had decided to forego a third prize, and would instead award two first prizes of 8000 euros each. This decision reflected the jury’s desire to give equal recognition to two very different, but both extremely vibrant and community-based projects. First on the agenda was the presentation of a special prize – a novelty in the history of the N.I.C.E. Awards.

## Achievement Award:

### Julie’s Bicycle / Sustaining Creativity from London

The jury awarded this special prize to the initiative – in its tenth year already – as an outstanding example of how the Cultural and Creative Industries make an active contribution to climate protection.

Alison Tickell (Julie’s Bicycle) –  
N.I.C.E. Achievement Award Winner



## 2<sup>nd</sup> Prize:

### Public Residence: Die Chance from Dortmund

A social innovation project that is based on a cash-backed artificial currency, and thus promotes community, mutual support and the active development of everyday environment – all of which convinced the jury to recognise the project from Borsigplatz with the award and the 4000 euros in prize money.



Volker Pohlücke (Public Residence) –  
2<sup>nd</sup> Prize Winner of the N.I.C.E. Award 2016



1<sup>st</sup> Prize:

## Makerversity (Scale Up) from Amsterdam

In explaining its choice, the jury stated that Makerversity is more than just a creative incubator. The initiative's roots in Amsterdam and London, as well as its expansion to other cities, are creating Europe-wide synergies in the social and creative enterprise sector. Moreover, this special 'faculty' does not just 'take' knowledge and experience, it also gives them back.

Adrián Sneeuw (Makerversity) -  
1<sup>st</sup> Prize Winner of the N.I.C.E. Award 2016

1<sup>st</sup> Prize:

## ROC21 – Refugee Open Cities from Berlin

In contrast, Refugee Open Cities forces us to perceive things in an entirely new light: How can we foster the talent and potential of new arrivals in our countries? How can we integrate refugees into communities? How can we work together to shape our environment?



(f.l.t.r.) Garrelt Duin (NRW Minister for Economic Affairs), Sven Stegemann and Ole Seidenberg (ROC21) - 1<sup>st</sup> Prize Winner of the N.I.C.E. Award 2016



N.I.C.E. Award 2016 Ceremony



(f.l.t.r.) Garrelt Duin (NRW Minister for Economic Affairs) and Prof Dieter Gorny (ecce)

The shortlisted candidates also contributed to a brief review. Zoé Diderich from The Internet of Clothes in the UK: "Artists are key to validating these events, as they question beliefs and thereby provide an essential insight into culture. They also bring a lot of energy and passion to the table, and should occupy a place at the centre of each debate, adding a further dimension to the creative project." Dr Milota Sidorova, a member of this year's N.I.C.E. jury, picked up the thread and in turn emphasised the forces that actively shape everyday life: "While the N.I.C.E. Award could be something entirely detached from the real city and challenges of Essen, its proud representation and future support of local and national political leadership sent a clear message that vital European projects are welcomed to Essen and they can be capitalized upon in the fields of the creative industries that have been and will be one of the strategic priorities for development of North Rhine-Westphalia."

Prof Dieter Gorny thanked all of the N.I.C.E. Award 2016 applicants and asked all of the nominees attending the ceremony to join the winners on stage. Following the Award Ceremony, Prof Dieter Gorny stated that "Nothing remains as it is. The N.I.C.E. Award is an example of how creative and cultural impulses respond to digital, economic and social changes in our society and how these processes can be used to shape change." Minister Garrelt Duin agreed, stating: "The winners of the N.I.C.E. Award demonstrate new approaches to solving the most urgent questions of our time. Creative innovation as shown by the winning projects unleashes a new force that we need to harness far more consistently in future."





# N.I.C.E. AWARD 2016

— INTERVIEWS *SHORTLIST*



## Project: elCASC

**Presenter:** el fabricante de esferas coop. v.,  
Villena / Spain

**Interviewee:** Fernando Navarro, Director  
[www.elcasc.com](http://www.elcasc.com)



Photo: elCASC2015 - To the brushes! workshop ©Malin Mohr

### In your own view, what challenges does your project address?

The main challenges that elCASC festival addresses are the complexity of urban issues that cannot be faced with biased and rootless actions, the necessary coordination of stakeholders and the difficulty of the civic involvement at regular participation processes related to urban renewal.

### In how far do culture and creativity conduce to success of your project?

The whole event consists of a series of different disciplines working together to encourage unexpected results through the relation between each activity. The event preparation is focused on setting up a free play board to allow tutors, participants and neighbours to study, play and propose the city they imagine. The complexity of urban challenge demands adventurous and creative proposals.

### What is the spillover effect of your project? What is its innovative character?

Although elCASC addresses participants from outside the city, one of the main spillover effects of the festival is the change of mind of neighbours and residents of the city. Thanks to the work in public space, local residents get the opportunity to be part of the festival, help and value the results, which makes them take care of them afterwards. At the same time, many local people who had prejudices about neighbours of the city centre realise the value of this historical district and lose their fear by relating to and getting to know each other.

## Project: Host an Artist

**Presenter:** hostanartist, Paris / France

**Interviewee:** Anne Roquigny, Co-Director  
[www.hostanartist.com](http://www.hostanartist.com)



Photo: © David Guez

### In your own view, what challenges does your project address?

The project aims to develop new production channels, to promote the artists' work through other type of networks, to enable artists to immerse themselves in different countries, cities or regions. It tends to stimulate new cultural and intellectual exchanges, to foster the artists' mobility, to spark unconventional collaborations and support artistic creation. Host an Artist wants to offer artists and hosts new spaces of conviviality and encounter, to propose new forms of mediation between artists and their audiences.

### In how far do culture and creativity conduce to success of your project?

By: Finding enough funding that will enable us to develop partnerships with cultural operators and venues at a national and international level. Consolidating the number of hosts' ads to offer artists enough places for residencies. Create a sustainable legal model which will protect both the hosts and the artists. Find a self-financing economic model that will function without any contribution from artists and hosts.

### What is the spillover effect of your project? What is its innovative character?

The project has a lot of potential. Its success depends on the feedback we will get from hosts and artists. The more positive experiences hosts and artists will have, the more confidence and motivation hosts and artists will get and, thus, the more successful the project will be. The innovation of the platform relies on the fact that there are no financial transactions between hosts and artists. The exchange takes place at a different level: The artist commits himself to delivering an artwork, a text, a private concert. The organisation provides a customised contract.



**Project:** Oroimena bizigune – Habitar la memoria

**Presenter:** Úbiqua S.L., Bilbao / Spain

**Interviewee:** José Luis Roncero, Director

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



Photo: © Úbiqua S.L.

**In your own view, what challenges does your project address?**

The project analyses terrorism and the violation of human rights as violent and unfair ways of solving/transforming conflicts. It aims to gain a deep look into the knowledge of human rights and the culture of peace, to recognise situations of injustice, oppression and violence, promote coexistence and dialogue. The project focuses on promoting the acquisition of personal and social skills of a constructive and peaceful character, designing innovative processes to foster reconciliation in the Basque Country through practices based on creativity and audiovisual creation, in order to construct stories and a collective memory of the past.

**In how far do culture and creativity conduce to success of your project?**

The project draws inspiration from new practices of participatory creation and cultural co-creation. It uses the creative potential of young people and their knowledge of technologies and new languages to develop a process which encourages dialogue and joint work leaving aside the political views of the young people who participate in the project. Dealing with the conflict in creative and cultural

processes enables them to get to know and recognise the past and construct the memory in a suggestive and evocative way.

**What is the spillover effect of your project? What is its innovative character?**

It faces a 'hidden' violent past condemning violence and the violation of human rights and builds a new culture of peace. Basque citizens get to know the various realities and understand the different views on the conflict. It promotes common space and dialogue which enhance coexistence and reconciliation. It hybridises different working methodologies from the creative and social sphere to deal with violent conflicts using narrative co-creation technologies and processes and audiovisual and multimedia memory about the Basque conflict.

**Project:** AuLAB

**Presenter:** LABoral Centro de Arte, Gijón / Spain

**Interviewee:** Karin Ohlenschläger, Artistic Director,

LABoral Centro de Arte

[www.laboralcentrodearte.org](http://www.laboralcentrodearte.org)

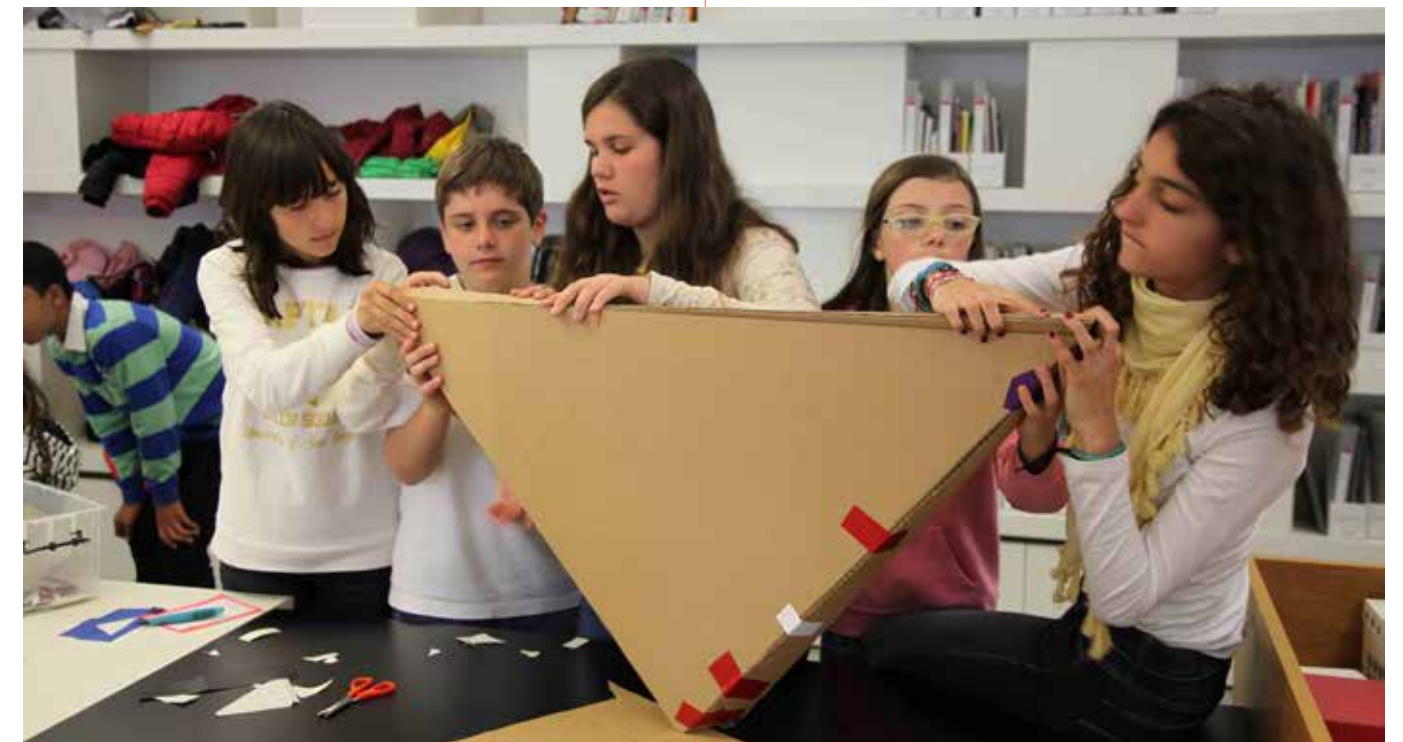


Photo: © LABoral

**In your own view, what challenges does your project address?**

AuLAB has proven to be a successful educational model that has had a direct impact on social (and also educational) challenges by increasing the individuals empowerment. It does so while providing them with the necessary tools and a collaborative space where there is a strong sense of community and a knowledge sharing basis which facilitates the experimental learning of the participants.

**In how far do culture and creativity conduce to success of your project?**

The labs involved in the AuLAB project (fablab, tvlab, biolab) are units which are totally integrated in the ecosystem of LABoral Art Centre. The labs constitute the resources and tools but they are integrated in an art space and therefore the input given is always creative and critical. For both, teachers/educators and students, this is a completely different classroom where a new model of education is being used and where artists are also involved in finding new ways of thinking, doing and sharing.

**What is the spillover effect of your project? What is its innovative character?**

AuLAB is considered a programme of innovation in classroom methodologies which is being developed together with the public schools of the Asturian region through the agreement between LABoral and the Direction General of Professional Training, Curriculum Development and Innovation in Education of Principality Asturias. It started out back in 2009 as a pilot experiment with a few groups of the School Dropout Prevention programme of the region and it proved to be a very successful activity both for the teachers and students with the highest levels of satisfaction in the final evaluation reports.



**Project:** World Wide Dream Web

**Presenter:** GeoLab, Tbilisi / Georgia

**Interviewee:** Alexander Asatiani, Director, GeoLab

[www.san.ge](http://www.san.ge)



Photo: © GeoLab

**In your own view, what challenges does your project address?**

Dreams are part of a universal language. We might speak in different languages, we are raised in different cultures, but dream archetypes are the same everywhere in the world. For decades artists and scientists have got inspiration from their dreams. What if we can use contemporary technologies and capture the maximum number of dreams? What if we could apply sociology, programming, psychogeography to explore this phenomenon? What could we find if we had enough data? And what is most interesting: How do the universal archetypes change by sociopolitical situations and cultural differences?

**In how far do culture and creativity conduce to success of your project?**

In the era of VR and social networks we can combine them to capture the most ancient, biologically implemented Virtual Reality – that are our dreams. What if we combine the idea of a social network with the idea of sharing dreams? We can build a social network of dream sharing, which means we will be constantly updating data that can be used by scientists, researchers, artists, or just by people for self-exploring.

**What is the spillover effect of your project? What is its innovative character?**

Benefits for people who will use the application are huge: They can visualise their dream data and compare it with their daily life. Writers, screenwriters, game designers, movie directors can use it for inspiration. Scientists can use data in their researches. We will have constantly growing data, which can be analysed and published online for free use. The innovative character of our project is that we want to capture the most immaterial and ancient mystery by using digital algorithms and finally see, what we are dreaming about when our cities fall asleep. Dreams have the answers.

**Project:** Inteligencias Colectivas (Collective Intelligence)

**Presenter:** Zoohaus Association, Madrid / Spain

**Interviewee:** Juan Chacón Gragera, Partner and

Researcher, Zoohaus Association

[www.inteligenciascolectivas.org](http://www.inteligenciascolectivas.org)



Photo: © Zoohaus Association

**In your own view, what challenges does your project address?**

The project addresses understanding tactical urbanisms, uncovering human creativity and evidences of hidden local culture and political situation. If we can document, share and implement this intelligent emergent knowledge and hybridise it with scientific city-development, we will be able to ensure decent, healthy and safe living conditions in more livable and grassroots planned urban environments. We will be planning common sense for 21<sup>st</sup> century cities with citizen-curators, to be able to learn and to teach together with architects, administrations, cultural and social entities.

**In how far do culture and creativity conduce to success of your project?**

IC is a pedagogical service that uploads creativity and builds new creativity by sharing and developing information about traditional and informal knowledge and its potential in 21<sup>st</sup> century urban planning and architecture design. Our main tool is our online platform for sharing knowledge about global know-how leading to articulate direct construction and participative solutions in urban (city or rural) environments. Thus, our prototypes are also critical architectural

elements, done in emergent and complex socio-cultural environments.

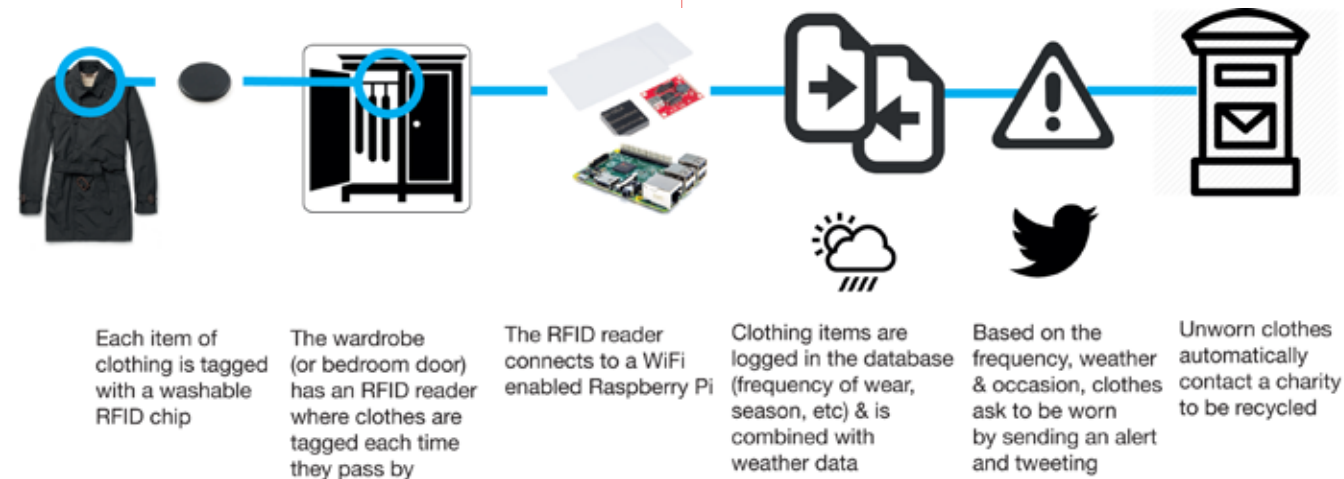
**What is the spillover effect of your project? What is its innovative character?**

The project is about researching and sharing openly free non-standardised knowledge with other builders, architects and urban planners' communities, and generating a global network. Improving and developing urban environments is linked to its real inhabitants' necessities by including them and their own knowledge in the design and constructive processes, in collaboration and co-responsibility with local governments and future architects (students) by means of workshops and cultural events where research architects have an accompaniment role. It is about visibility and legitimisation of informal cultural heritage for everyone.



**Project:** The Internet of Clothes**Presenter:** Birmingham City University, UK**Interviewee:** Mark Brill, Project Lead, Senior Lecturer  
Future Media and Innovation Consultant, Birmingham  
City University  
[www.bcu.ac.uk](http://www.bcu.ac.uk)

Photo: © Mark Brill

**In your own view, what challenges does your project address?**

The project addresses the problem of over-consumption of clothing. Globally we buy four times as many clothes as we did 20 years ago, yet we regularly wear just 20% of our garments. This has created problems for both the environment (land usage and pollutants) and for employees in the sector – it is mostly women who are amongst the worst paid in the poorest work conditions. The Internet of Clothes addresses the problem in an engaging, creative way. Garments are personalised to highlight the problem of clothing over-consumption.

**In how far do culture and creativity conduce to success of your project?**

The success of the project is because of the artistic approach to address a global problem. The creative solution is to make clothes aware and communicative, making them anthropomorphic. That gives the audience a greater connection and understanding of the issues that the project addresses.

**What is the spillover effect of your project? What is its innovative character?**

The installation is designed to inspire others to develop their own Internet of Clothes. The software and hardware designs will be open-sourced to allow anyone to easily build and iterate their own project or further creative applications. The project team would like to develop further iterations of this project – we are looking at a series of 'enchanted objects', such as a coat hanger that will glow when it is due to rain.

**Project:** Touching the Prado**Presenter:** Estudios Durero – Didú, Zamudio / Spain**Interviewee:** Cristina Velasco, Project Manager,  
Estudios Durero  
[www.estudiosdurero.com](http://www.estudiosdurero.com)

Photo: © Estudios Durero

**In your own view, what challenges does your project address?**

To make an image visible through the sense of touch to someone who cannot see is a social challenge. Art is a right and Didú opens the doors of museums to a previously excluded public. The project does so without leaving the budget currently allocated to this type of initiatives based on accessibility and social integration. The challenge of Touching the Prado was getting visually impaired people to have their first access to works of art from the Prado Museum and to share space with other visitors.

**In how far do culture and creativity conduce to success of your project?**

Didú is not only digital relief printing, it is an artistic interpretation, too. One of the most important parts of Didú is the knowledge of the paintings, the context in which they were created, the author's intention and the finished piece of art. Having sensibility to make an approach and interpretation of the art work is essential to convey the emotions that underlie each work to the blind.

**What is the spillover effect of your project? What is its innovative character?**

Never before have blind people been so close to the art of painting. The experience that museums can offer nowadays is far away from the experience that Didú proposes. With the implementation of Didú in important museums such as the Museo del Prado, the maxim 'ART FOR ALL' becomes more feasible. We are closer to the inclusion of visually impaired people in cultural offerings that used to be exclusive to sighted people – art as a right. Didú causes a reflection, a debate in the world of cultural institutions around the idea of 'art and museums for all'.



**Project:** Makerversity (scale up)

**Presenter:** Makerversity, Amsterdam / The Netherlands

**Interviewee:** Adrián Sneeuw, Set up lead

[www.makerversity.org](http://www.makerversity.org)



Photo: © Makerversity

**In your own view, what challenges does your project address?**

Making space in major cities is at a premium. We provide space for the most exciting and world changing maker start-ups to do what they do best, and offer them all the support they need. Currently, makers tend to work from whatever space they can find, often not linked up with other businesses and therefore don't have the skills, time or critical mass to reach the wider public. Makerversity looks to bring new routes to high value jobs to young people in all kinds of maker industries, for free. Thus, it offers an alternative to higher education and a window to new careers.

**In how far do culture and creativity conduce to success of your project?**

Both are essential. We support the best emerging creative practitioners, and ultimately Makerversity's success is based on the quality of creative output from our members. We are based within cultural institutions (Somerset House in London and Marineterrein in Amsterdam). Our aim is to elevate making and creativity to being more highly regarded in the public consciousness. This is because we believe people benefit from and enjoy being involved in creative activity, because it helps

to raise awareness of exciting industries, jobs and businesses in this sector.

**What is the spillover effect of your project? What is its innovative character?**

We see Makerversity as a cultural, social and economic catalyst for the cities in which we are based. We bring new technologies into the public consciousness; create hundreds of jobs, collaborations, learning opportunities. We are front runners in a wider cultural shift towards understanding how things are made, responsible consumerism and DIY culture, and we are innovative in that we have applied the same start-up principles to our business growth, remaining entirely independent. We also have an innovative business model, 70% of our activity makes money, 20% is non-profit and 10% is free.

**Project:** ROC21 - Refugee Open Cities

**Presenter:** Open State gUG, Berlin / Germany

**Interviewee:** Ole Seidenberg, Business Development, Open State gUG

[www.roc21.net](http://www.roc21.net) / [www.openstate.cc](http://www.openstate.cc)



Photo: © Open State gUG

**In your own view, what challenges does your project address?**

People fleeing from wars arrive at our doorsteps today – globalisation is getting immediate. Germany alone is hosting about one million new migrants and 3.6 million more are expected to arrive until 2020. Regardless of our opinions on migration, it is reality – and it will not stop soon. Now, it is up to us to leapfrog beyond the emergency mode of migrant camps, nationalistic rhetoric and slow bureaucracy. ROC21 aims to be a blueprint for dignity, diversity and human development, as it makes use of the human and educational potential rather than letting our new neighbours sit and wait.

**In how far do culture and creativity conduce to success of your project?**

The aim of our project is to focus on the culture-building aspects within refugee homes and camps. Whereas nowadays, refugees are forced to wait for an average of 6-12 months before they are given the mere permission to work, we want to empower them to use their creativity and design their own living environments. Thus, we foster a feeling of collective ownership, togetherness and purpose – and we

connect our new neighbours to the international movement of makers, designers and fablabs, which give them brighter perspectives on the job market once they are officially allowed to work.

**What is the spillover effect of your project? What is its innovative character?**

Refugee camp managers worldwide can use our toolkit and implement methods for themselves, since we will open-source and document everything we learn in our first prototype in Berlin. Once rolled out, refugees profit from a much faster inclusion, access to the language, education and jobs. Local citizens will get to know refugees on a more personal level and take away a positive experience they can retell; with the help of media spreading to an overall better image from a crisis to a creative challenge. Finally, politicians can reduce structural stress and present a roadmap to their citizens.



**Project:** Public Residence: Die Chance  
**Presenter:** Machbarschaft Borsig11 e.V.,  
 Dortmund / Germany  
**Interviewee:** Volker Pohlücke, Managing Committee,  
 Machbarschaft Borsig11 e.V.  
[www.borsig11.de](http://www.borsig11.de)



Photo: Guido Meincke

**In your own view, what challenges does your project address?**

Considering the future of work, we have to face an inevitable change of society: In the crisis of conventional employment, identification with hired labour is no longer suitable to shape people's prospective self-concepts. In result, the topic of basic income has been discussed increasingly in recent years, but there are still doubts. 'Chances' is a complementary structural tool to support creative contributions to society, to honour community service, to push the change of norms and values, and to prove that social creativity can reshape future society.

**In how far do culture and creativity conduce to success of your project?**

Culture, creativity and their ability to change society are the main topics of the project. We believe in the potential of participative art to involve people in creative processes and thereby change their minds, to call forth intrinsic motivation, to enable public authorship, to encourage people to prove themselves and to take on responsibility. The project is about social creativity, and how to enhance this potential in a sustainable way. So we put in the 'Chances' to ensure that

people can continue in everyday life what they started in the nucleus of an art project. And so they do!

**What is the spillover effect of your project? What is its innovative character?**

Imagine you get some 'money' that you cannot buy anything from, but that you can spend on your community. This new currency cannot be used for private consumption, but only for creative production in public space. The artists in 'Public Residence' initiated a creative process and a cascading structure of art dissolving into society: rehearsing participative practices in the field of the arts, and reproducing perpetual new forms of participation in everyday life. People learned how to use 'Chances' and thereby established a sustainable new public sphere.

**Project:** Julie's Bicycle / Sustaining Creativity  
**Presenter:** Julie's Bicycle, London / UK  
**Interviewee:** Alison Tickell, CEO  
[www.juliesbicycle.com](http://www.juliesbicycle.com)



Photo: Joel Chester Fildes

**In your own view, what challenges does your project address?**

Julie's Bicycle was set up to help solving the challenges of climate change and environmental sustainability. Thus, it does two things: 1. It materially reduces impacts by considering energy use, clean energy, sustainable materials etc. 2. To shift knowledge, values and cultures so that sustainability is built into the DNA of cultural practice. This is the most important global challenge of the millennium.

**In how far do culture and creativity conduce to success of your project?**

Culture and creativity are critical in achieving a sustainable world. Woefully neglected by policy-makers and negotiators outside the industry, this sector literally shapes, designs and reflects our values and the way we live. This is slowly being understood. Julie's Bicycle has been advocating the cultural sector as a key component in global sustainability solutions for almost a decade. Our focus is now on making the case through developing and amplifying practice using policy whenever we can.

**What is the spillover effect of your project? What is its innovative character?**

Never before has it been so important to reposition climate change and the environment in the public realm. If we are to have a hope of reaching a 1.5 degree limit, we need narratives that prompt urgent and inspirational action. Creative industries, from fashion to film, can present ideas in multi-dimensional ways. The Creative Climate Coalition has been set up to prompt a rapid transition to a sustainable future.



# N.I.C.E. Partners 2016

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