

Culture is the Key

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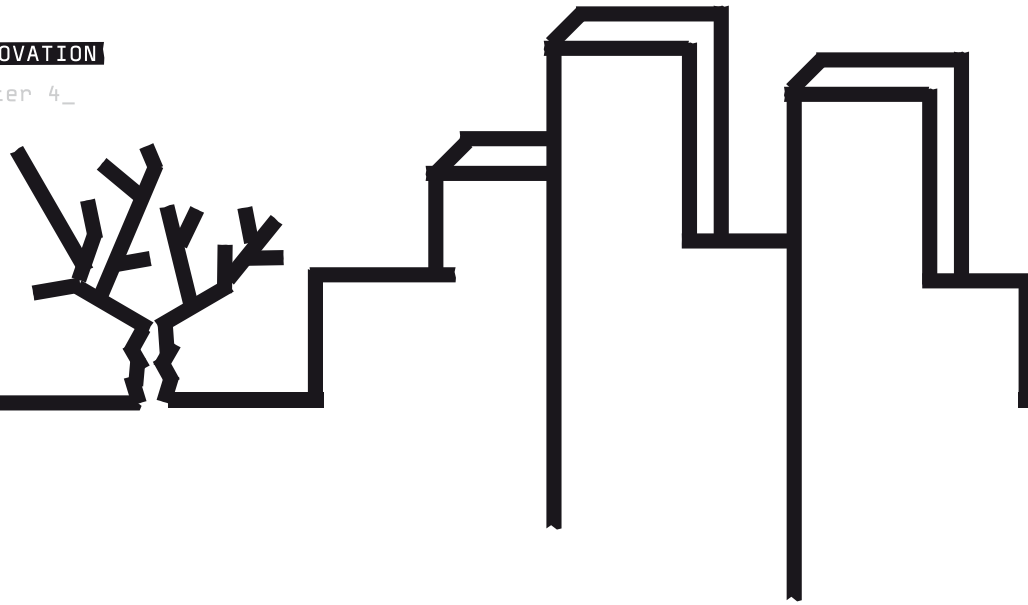


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1. EUROPE 2020 – CULTURE IS THE KEY: PROLOGUES

THE RUHR REGION – A LABORATORY FOR INNOVATIONS IN EUROPE

“Culture for All” is Hilmar Hoffmanns’ philosophy that marked Germany’s cultural and urban policies in the years 1980 to 1990. “Culture through Change” is a principle that is based on Karl Ernst Osthaus’ guiding principles in the early 20th century that was adopted as the leitmotif of the European Capital of Culture RUHR.2010: “Change through Culture – Culture through Change.” A principle with a great effect on structural change.

But how can these guidelines be pursued in 21st century?

Culture also means economy. This realisation and its significance for change in the Ruhr region, was discovered around 1995 and, from 2000, lead to independent cultural and creative-industry policies in various European countries.

Culture is a bridge. A social principle in the year 2012 that is not new to arts but leads to political innovation at communal, regional, national and European level. Has this bridge function of culture become reality today? Or only a promise made by the social vision Europe 2020 as proclaimed by EU President Manuel Barroso? If culture builds bridges to the most diverse social and economic sectors – the EU Commission refers to this effect as “spillover” in its EU Communication of 2012 on the creative industries – does this mean “Culture for All?”


If you declare spillover effects one of today’s priorities on the political agenda in culture and creative industries, you also have to explain where cultural policies start and where they end. With the Agenda Europe 2020, culture policies are breaking new ground. The European Commission was widely criticised for its approach, out of fear that culture might lose its intrinsic value. But it is an error to believe that Brussels politicians intend to, and are able to, implement a new understanding of culture from above.

Speaking of culture’s intrinsic value, you also have to speak of the values and culture that need protection in times of European crisis. This invariably leads you to a – perhaps inconvenient – realisation: culture, too, breaks new ground; culture changes itself and its perception of itself. Whilst “Culture for All” meant that the state provided artists with space for new possibilities, culture bridges across into society itself – increasingly without political support. This is more than obvious in countries that are particularly badly hit by the consequences of the financial crisis. Here, art and culture come into action socially: a new form of cultural values evolves. Likewise, in Germany, art and culture are starting to dominate social topics as naturally as previously reserved to experts or politicians. In the Ruhr re-

gion, a new generation of cultural actors has evolved as the study “Spillover Effects of Culture and Creativity in the Ruhr Region” in chapter 3 shows. These players have committed themselves to topics such as Urban Development, Economy/New Work, Energy/Climate and Intercultural Relation. “Culture for All” has returned in the contemporary form of spillover.

Culture means “new practices” and “new politics” – this is how you could summarise the Forum d’Avignon Ruhr 2013. Around 220 participants from 17 countries met in Essen in June 2013 to discuss the subject “Europe 2020 – Culture is the Key”, elaborating chances and challenges for culture, politics, economy and society, resulting from these changes in culture. Specific answers for regions and cities were explored in the context of the Agenda Europe 2020. Answers were offered by the economy, politics, the arts and culture. The project idea “Shaking Hans”, developed by creative professionals in an Artistic Thinking Workshop, which was awarded a prize at the Forum, is a contribution to shaping our future in the urban space. But Charles Landry, urban scientist and co-developer of Shaking Hans pointed out: no change without creative public authorities and administrations.

In this spirit, I would like to thank the North Rhine-Westphalia’s Minister of Cul-

A portrait of Prof. Dieter Gorny, a middle-aged man with light brown hair and a slight smile, wearing a dark suit jacket over a light-colored shirt. The background is a solid grey.

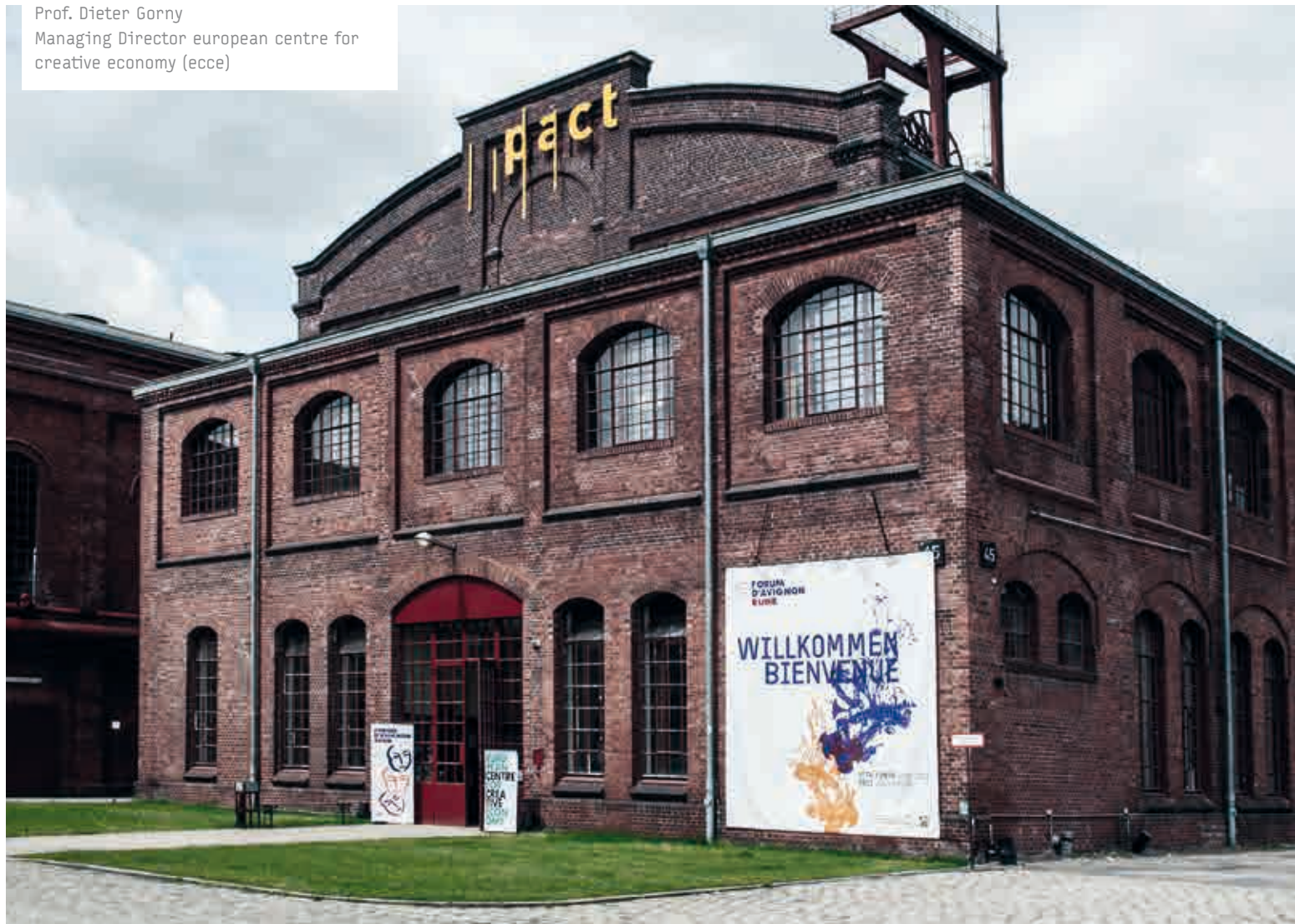
Prof. Dieter Gorny

ture, Ute Schäfer, for her support and funding of the Forum d'Avignon Ruhr 2013, and especially for her willingness to enter new realms — be it by conducting first time research on specific spillover effects, be it in the form of an interactive conference format the implementation of which goes far beyond the limits of usual conferences. My thanks also go to North Rhine-Westphalia's Minister of Economics, Garrelt Duin, who highlighted the extraordinary innovative and economic potential of the present cultural developments.

The Forum d'Avignon Ruhr 2013 was a six-month research and learning process, and at the same time a field for experimentation and action to find new ways for culture to unfold into the economy, public administration, and the arts. The present documentation was therefore put together as an anthology of these six months — including contributions by the various speakers at the Forum, voices of study and workshop participants, study results, journalistic reports on the conference, and expert contributions.

For this, we thank all contributors and supporters — and, first of all, the Advisory Board of the Forum d'Avignon Ruhr, the City of Essen and EU Commissioner Androulla Vassiliou.

Prof. Dieter Gorny
Managing Director european centre for
creative economy (ecce)



A VIEW OF THE BIGGER PICTURE

With the invitation to see “the bigger picture: ideas for the future of the Ruhr region”, this year’s Forum d’Avignon Ruhr successfully entered its second round. I am very pleased about the lively discussions and good results we experienced during the two-day event at the Zollverein venue! They are another step in the right direction of securing the lasting effects of the European Capital of Culture RUHR.2010.

Following 2010, we and the Regionalverband Ruhr jointly discussed possibilities to maintain and develop the progress already achieved in the Ruhr region in 2010. The cultural and creative industries play an important role in this respect: for the first time in 2010, the cultural and creative industries were a key topic in one of Europe’s cultural capitals.

In October 2011, in the context of an “Agreement securing the lasting effect of the Capital of Culture 2010”, we decided together with the Regionalverband Ruhr to support ecce in setting up European networks and promoting regional cultural-economic clusters.

The goal was to trigger a European dialogue on the current situation and the positioning of arts, culture and the creative industries in Europe. Already established

contacts to the French Forum d’Avignon from the year of the Capital of Culture provided great opportunities to this effect. This led to the idea of a Forum d’Avignon Ruhr, that ecce organised for the first time in 2012. As a consequence, the Ruhr region has been able to significantly raise its profile as a European debate venue.

Since the opening event, the European networks of the region were expanded and obtained important impetus through the 2nd Forum d’Avignon Ruhr: under the title “Europe 2020 – Culture is the Key”, around 220 representatives from culture and the creative industries, the economy, and politics, came together at Zollverein.

The main topic concerned spillover effects of arts and culture that open up interesting new possibilities for economic growth and social development, especially in view of the Europe 2020 strategy.

In this context, EU Commissioner Androulla Vassiliou referred to the Forum d’Avignon Ruhr as “one of the most important European laboratories of economy, culture, and science.”

I am very pleased that the present documentation on the 2nd Forum d’Avignon Ruhr provides a good insight into the lively debates, speeches, and workshops that

originated in the idea of specific project ideas and has now led to a European debate on culture. I thank ecce for its great commitment and wish the readers of this documentation an exciting and inspired read and a view of the “bigger picture” spanning across all sectors!

Ute Schäfer

Minister for Family, Children, Youth, Culture and Sport of the State of North Rhine-Westphalia

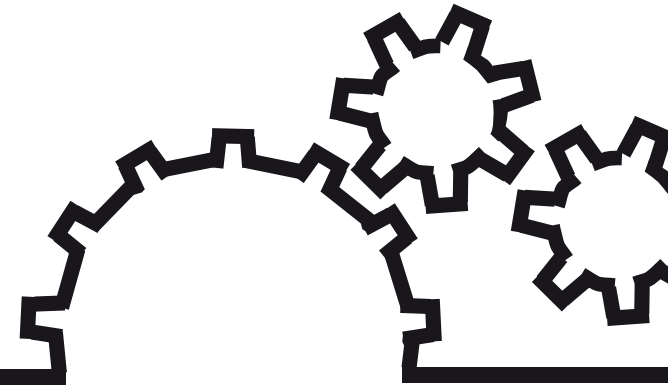


Minister Ute Schäfer



January

February



2. SPILLOVER EFFECTS — A NEW TOPIC IN CULTURAL POLICIES

Spillover effects of culture and creative industries became a new priority in EU cultural policies in 2012. This chapter traces the development of the European debate and its milestones (chapter 2.1), examines its significance for the Ruhr region (chapter 2.2) and explains why and how this European debate on spillover effects became the point of departure for the Forum d'Avignon Ruhr 2013.

2.1 THE EUROPEAN DEBATE



{Bernd Fesel} The initiatives of the Danish government in May 2012, and the EU Communication “Promoting cultural and creative sectors for growth and jobs in the EU” of September 2012, were the two essential triggers to reposition the role and function of cultural policies in Europe, if only in terms of new priorities.

“Heritage, visual and performing arts, cinema, music, publishing, fashion or design manifest themselves strongly in daily life but the contribution that cultural and creative sectors can bring to social and economic development in the European Union is still not fully recognised,” reads a Communication by the EU Commission in 2012. It even states that the cultural and creative sectors as previously “largely untapped resources” are able to “allow these sectors to realise their full potential and Europe’s long-standing excellence to be better valorised as a comparative advantage on the world scene.”¹

This statement by the EU Commission is both an invitation to reconsider the role of culture and creativity with its potential for cross-border activities in a wider social context and to understand and use its transnational function as **catalyst for innovation** for Europe: “Being at the crossroads between arts, business and techno-

logy, cultural and creative sectors are in a strategic position to trigger **spillovers** in other industries.”²

Since 2010, culture and the creative sectors have been developing into a **multi-dimensional driver** and then became part of **numerous initiatives of the European Union for 2014 - 2020, from regional, economic through to educational policies**.

This expanded image of cultural policies dominated many debates in Europe in 2012 – it met support and approval but also objections. EU Commissioner Androulla Vassiliou visited numerous Member States, advertising the expansion and reinforcement of cultural politics; at the same time she submitted a proposal to the European Parliament for a significantly raised budget for culture and education – primarily in the form of a guarantee and financial funds for the creative industries. The objectives of the new Agenda Europe 2020 promotional programme titled “Creative Europe” are to connect cultural promoting with creative sector promoting and build a bridge, to boost the spillover, between the public and the private sector, which the EU Communication “Promoting cultural and creative sectors for growth and jobs in the EU” increasingly calls for from the

Member States. In many aspects, this concept connects with debates on the priorities, if not taboos, of cultural funding. In many national States of Europe, these debates are already being conducted – be it on account of ongoing cuts in national culture budgets in the Netherlands or Great Britain, be it on account of local budgetary problems such as in Germany. The book “Der Kulturinfarkt” (Cultural Coronary) widely discussed in Germany in 2012 reflects these debates and changes in culture and cultural policies in Germany, too. It is not without reason that the regional association Regionalverband Ruhr and the regional government of North Rhine-Westphalia invited one of the authors of “Der Kulturinfarkt”, Pius Knüsel, in September 2012 to hold the opening speech at the 1st Culture Conference Ruhr. The year 2012 can be considered noteworthy as the year of central debates concerning the orientation of cultural policies in the next few years.

The starting point of these European debates in the autumn of 2012 was the initiative by the then Danish Minister of Culture, Uffe Elbæk, during the Danish EU Council Presidency in the first half-year of 2012. His initiative “Team Culture” positioned cultural politics not as the “icing” on a successful society but as a basic means for solving the social changes and crises

that Europe 2012 was experiencing in the wake of the financial crisis. At the time, the Danish government’s Team Culture – comprising personalities such as Peter Schneider, James Marsh, Moukhtar Kocache or Josephine Green – described the new, certainly difficult role of culture, creativity and innovation in a manifesto as follows:

“At its deepest level, the crisis is a crisis of values. This means that a deeper cultural exploration of the causes of the crisis – and the possibilities arising from the crisis – is also the key to finding a way out. If we’re running out of ideas and creative ways to counter the crisis, then we should go to the place most concerned with visionary, new ideas: the cultural field and the arts. We should turn to culture to examine and reflect on the crisis, and to ponder that most important question: What now?”³

The question, “What does culture have to do differently?” is the link to the creativity and innovation practiced by artists, which of course has always had, and wanted to have, an effect beyond the arts. Especially the state of North Rhine-Westphalia has a long tradition in this respect – from Joseph Beuys, Hilla and Bernd Becher to Jochen Gerz, but also the “Internationale Bauausstellung Emscher

¹ Communication from the EU Commission of 26 September 2012 “Promoting cultural and creative sectors for growth and jobs in the EU.”

² Ibid.

³ Manifesto by Team Culture 2012, a group of experts, called into existence this year by the Danish Minister of Culture, Uffe Elbæk, under Danish EU Council Presidency.

Park” and the European Capital of Culture RUHR.2010. Three years later, after being deployed for urban and economic structural change through cultural diversity, its motto “Change through Culture – Culture through Change” has gained unexpected, but for experts not surprising relevance in the European context. In the year 2013, the impact of culture on society – beyond its usual institutional fields – will be subject to even more diverse and broader discussions, from intercultural issues to climate and energy efficiency, as conducted for example by Prof. Claus Leggewie from the “Kulturwissenschaftliches Institut” (Institute for Advanced Study in the Humanities) Essen. Since 2012, the European Union refers to this social diversity of cultural effects as spillover effects. Since the European Commission published the expert opinion “The Economy of Culture” in 2007, cultural policies in Europe and in the national states have been breaking new ground to support those creative people who, without any institutional public funding, are providing a cultural contribution to society’s future perspectives. According to EU calculations, this applies to more than 6 million members of the working population; in Germany North Rhine-Westphalia takes a lead with a working population of approx. 245,000 persons. Following the greenbook “Unlocking

the potential of cultural and creative industries” (2010) and the policy manual “Policy Handbook” (2012), the EU Commission published the following analysis in the Communication “Promoting cultural and creative sectors for growth and jobs in the EU”, COM(2012)537, in September 2012:

“Where strategies have emerged, they tend to focus on the strengthening of these sectors and not yet on stimulating partnerships and spillovers with other sectors.”⁴

Therefore, the EU Commission invites the Member States, “on all territorial levels and involving – when appropriate – all relevant public and private stakeholders” to take measures, for example to “encourage and facilitate the setting up of platforms, networks and clusters between all public and private stakeholders that are relevant for CCS.” At the same time, the Commission demands that the cooperation between the economy, industry, education, tourism, innovation, urban and regional development and territorial planning is strengthened. The debate about the functions of cultural policies, however, is not only driven by initiatives from cultural policies themselves – for example as demonstrated by Team Culture or the EU Commission on creative industries, but also by the EU’s innovati-



⁴ Communication from the EU Commission of 26 September 2012 “Promoting cultural and creative sectors for growth and jobs in the EU.”

⁵ Ibid.

on policies, which only at first sight seem to have no connection with culture. From 2014, the Agenda Europe 2020 categorises culture as belonging to the topic of innovation, as its driver. Cultural policies are now part of the Innovation Union. Whether this classification will strengthen Europe's cultural policies is questioned by some people, others consider it a possibility to strengthen culture – precisely in terms of a transfer and positive interference of culture into other sectors.

“It aims to improve conditions and access to finance for research and innovation in Europe, to ensure that innovative ideas can be turned into products and services that create growth and jobs.

The Innovation Union focuses on major areas of concern for citizens such as climate change, energy efficiency and healthy living. It pursues a broad, balanced concept of innovation, both technological innovation leading to efficiency gains in production processes and improved performance of products and innovation in business models, design, branding and services that add value for users. It includes public sector and social innovation as well as commercial innovation. It aims to involve all actors and all regions in the innovation cycle.

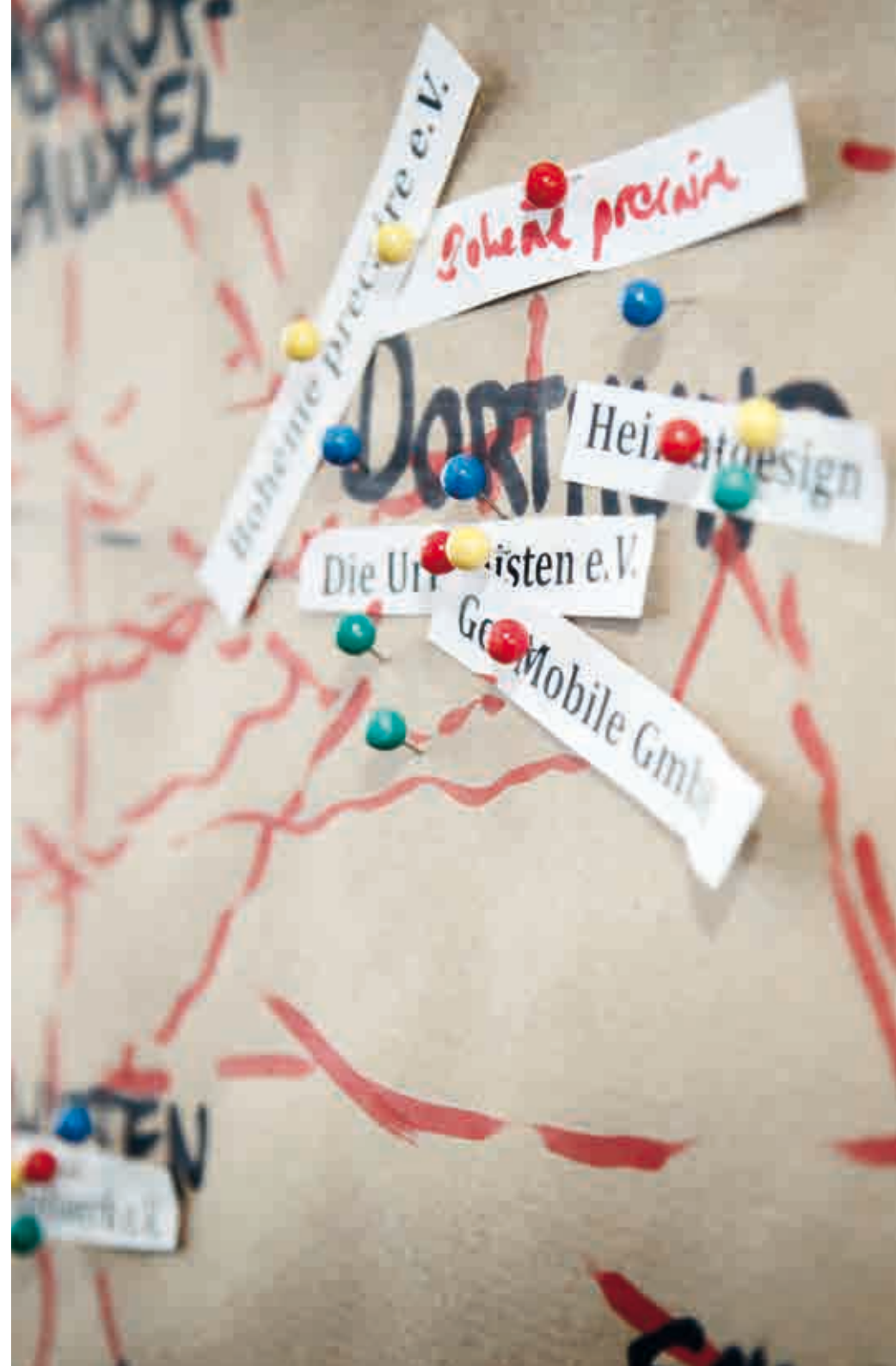
The policies in the Innovation Union Plan

aim to do three things: make Europe into a world-class science performer; revolutionise the way public and private sectors work together, notably through Innovation Partnerships; and remove bottlenecks – like expensive patenting, market fragmentation, slow standard setting and skill shortages – that currently prevent ideas getting quickly to market.”⁶

The European Union does not so much define sector policies – be it for the economy or education – but rather sets goals to be achieved through the interaction of several sectors or disciplines. The future role of culture and the creative industries consequently also depends on how it can contribute to innovation. This raises the simple but complicated question: What is the meaning of innovation in the context of the Agenda Europe 2020?

The EU Commission's Communication relating to the Innovation Union states in that respect:

“Pursuing a broad concept of innovation, both research-driven innovation and innovation in business models, design, branding and services that add value for users and where Europe has unique talents. The creativity and diversity of our people and the strength of European creative industries, offer huge potential for new growth and jobs through innovation, especially for





small and medium enterprises. Involving all actors and all regions in the innovation cycle: not only major companies but also SMEs in all sectors, including the public sector, the social economy and citizens themselves ("social innovation"); not only a few high-tech areas, but all regions in Europe and every Member State, each focusing on its own strengths ("smart specialisation") with Europe, Member States and regions acting in partnership."

The Innovation Union itself explicitly defines a spillover concept by stating: "Policies must therefore be designed to support all forms of innovation, not only technological innovation."

Spillover literally means spilling over or transfer. This idea is promoted by the Innovation Union, by the programme Creative Europe, and by the EU Communication "Promoting cultural and creative sectors for growth and jobs in the EU", and will be one of the dominating topics of the Agenda Europe 2020, which also spills over, so to speak, into European cultural policies. At the same time, it is a challenge to the Member States, ideally even an innovation of national and urban cultural policies as such.

In Germany, the federal Minister of Culture, Bernd Neumann, indicated a step in

this direction in the report "The Cultural and Creative Industries Initiative of the Federal Government – Status and Fields of Action" from August 2012:

"Cultural policies primarily serve the arts by providing good framework conditions and the necessary freedom, diversity and quality, to open up arts and give access to them to the largest possible amount of citizens. This task does not end at the borders of the cultural sector funded so far. What and how cultural policies fund always has side effects on the freelance professionals of the culture scene and on small culture undertakings. These often work as service providers for the funded cultural institutions."

Initially, cultural policies serve to preserve the artistic freedom that the producers of culture require to implement their artistic projects, thereby creating culture. These projects may later serve as a basis for economic exploitation. In this sense, it is part of cultural policies' responsibility to strengthen the communication and marketing skills of art producers. This does not refer to the commercialisation of all productive cultural activities but – a neglected responsibility so far – to a stronger support for all those who want or have to earn a living with products of

art. All the while, the intrinsic value of art is not questioned: it is independent of the possibilities of economic exploitation. Addressing economic questions arising in connection with the production of culture thus constitutes an important addition to the previous core responsibilities of cultural policies in the area of publically funded culture and cultural education."

For the regional states in Germany, the implementation of the new Agenda of European cultural policies – spillover effects, Innovation Union, Creative Europe – is on the agenda from 2014. The topic of spillover effects is largely unexplored on local and regional level, partly not even empirically measured yet. The cultural significance of spillover effects in the Ruhr region will be examined in the following chapter.

Due to a lack of fundamental facts, it has not been possible, so far, to adequately, if at all, discuss any reliable conclusions or consequences for the cultural policies in cities, regions, or national states. Having realised this, the research study "Spillover-Effekte der Kultur und Kreativwirtschaft im Ruhrgebiet" (spillover effects of culture and creative industries in the Ruhr region) and the Forum d'Avignon Ruhr 2013 were carried out, the concept and history of which are illustrated in chapter 2.3.

6 Cf. EU press release database: <http://europa.eu/rapid/pressReleasesAction.do?reference=MEMO/10/473&format=HTML&aged=0&language=EN&guiLanguage=en> downloaded on 15/08/2013.

7 EU Communication: 546 of 6 October 2010: "Europe 2020 Flagship Initiative Innovation Union."

2.2 CHANGE THROUGH CULTURE RELOADED – SIGNIFICANCE FOR THE RUHR REGION

{Dr. Bastian Lange} The present crisis in Europe also means that, in future, politics and society as well as the market and civil society will judge culture and the creative industries increasingly by the influence they have on solving fundamental problems and global challenges in a region. In EU speak, the debate is focussing increasingly on spillover processes, culturally induced spillovers into other sectors and social fields of action. High expectations are pinned on skills that are able to trigger new local and regional innovation, laterally to sectorial logic. The search goes hand-in-hand with the question of which spillover innovations can be identified in fields such as Energy/Climate, Interculture, Urban Development, and Economy/New Work. In the Ruhr region, in particular, culture producers' need for space is met, for example, by former industrial sites. By intelligently changing the use of such buildings and structures, culture producers are able to open up new forms of work and production. Such structures could, for example, consist of neighbourhood-oriented workshops as well as inter-regional networks.

The creative industries and the culture scene of the Ruhr region is highly fragmented⁸ – much more than for example in the Rhineland, where more national or international players are based. The Ruhr

region, characteristically, is more finely structured, but equally contributes to North Rhine-Westphalia's creative and economical potential. This might well be a genuine unique selling proposition, because in future a new economic structure might be more highly compartmentalised than in the past. Freelancers and solo self-employed persons can play a more important role. Culture producers will initially initiate added value. On the one hand, they will provide symbolical products. On the other hand, the solo self-employed will ignite innovation processes. New environments for innovation will emerge – often at first without any economic connections or aims. Away from urban suburban silos, in which isolated research is conducted, collaborative solution processes are emerging that, in a next phase, may evolve into new forms of work and work organisations, and to economy. Work processes are opening up into the urban society, again generating new urban sites – this is more easily achieved if leading players are already situated in a city, as is the case in the film, advertising and fashion industries in Cologne and Dusseldorf. This is where a structural difference becomes visible between the Rhine and the Ruhr districts that is likely to persist for years.

But could the seeming weakness of the Ruhr region also contain a strength deri-

ved from a growing trend in the Ruhr region that so far has not been sufficiently recognised, put into words and communicated? The question then would be: which locations and which actors create new identities? Fundamentally, the Ruhr region has been in a process of search and change since the Internationale Bauausstellung Emscher Park in the 1980ies and 1990ies which lasted until the European Capital of Culture RUHR.2010: the attempt to initiate, step up, and control structural change with large cultural projects.

Zu fragen wäre dann, an welchen Orten und durch welche Akteure sich neue Identitäten einstellen.

The question is, however, who was involved in designing and programming such instructions for change and future paths? The Ruhr region is exemplary for inter-culture on account of its mining-based history of immigration and its practiced diversity of more than 80 immigrated nationalities, which presents a substantial challenge but also provides opportunities to rethink cultural and identificational resource structures. Transnational networks existing in these social structures are an expression of new local identification and a new general public in which not only issues of integration, geographic origin or ethnicity are relevant – the heterogeneity of the Ruhr region is rather perceived as



a phenomenon that is able to create identity and produce new life styles. In future, a Europe in crisis, characterised by a growing South-North division and social-economic fragmentation, will rather be placing greater emphasis on regional laboratories. The question will no longer be how economically “successful” a region is but to which degree it is able to position itself in relation to the great challenges of a coexistence of heterogenic groups, milieus, and generations within a fissured Europe. How can modern educational offers, training programmes and opportunities for acquiring skills ensure social participation in a transnational region? Ideas, approaches to solutions, and contributions to cross-border networking will be more important than ever when South Europeans (are forced to) leave their regions due to crises, and start looking for jobs in Europe’s prospering regions. Generally, bar-camps, unconferences, ad-hoc conferences, special fair trades, temporary festivals, and cultural events will become more important as windows to exterior spaces and temporary spaces in which people meet to experiment. These nuclei are laboratories that generate new added value borne **through** people, developed **with** them and not **imposed** on them. This is the real opportunity, to pursue regionally suitable paths and find modern

answers to current social problems. The Ruhr region demonstrates how this is done: as a large metropolitan region, the Ruhr district is able to creatively recreate Europe – not so much in terms of growth and economies of scale but from the point of view of adaptability to new challenges, such as resource-saving mobility, social participation, and new forms of using spaces. To do so, innovation regions are required that live up to their name – the Ruhr region has always been and still is an innovative region: mining, steel, IT, and energy. The European Capital of Culture RUHR.2010 can be perceived as an innovation festival for culture – but what comes next? Which innovation trend will the Ruhr region set next?

By changing from an industrial to a knowledge-based society, not only forms of work change but existing urban spaces are fundamentally restructured, too. We are now witnessing how knowledge workers are creating new spaces through self-organisation in urban niches and vacant spaces. This is largely due to the possibilities opened up by advanced digital forms of production. Culture – and in a second step cultural and creative industries – have a kind of impulse function: by investigating unexplored territory, discovering vacant urban spaces, operating with spaces of opportunity, and infiltra-

ting deadlocks with utopian materials. It helps to develop unorthodox solutions.

The existing crisis in Europe forces us to centre more on innovation processes embedded in an urban environment alongside the exclusive innovation processes in suburban research silos. They are based on initiative groups that can be recognised on account of their high degree of self-organisation and bottom-up planning. They fight for establishing temporarily used sites, neighbourhood-oriented workshops, integrative fab labs, co-working spaces, performative urban theatre, urban gardening, and neighbourhood gardens. They recount stories of site-specific searches for new social-spatial contexts and specific spaces to network, interact, test themselves and find spaces for experimenting and creation away from predetermined routines and economic constraints.

8 Cf. “Die Entdeckung des Kleinteiligkeit” (The Discovery of Fragmentation) in “Baunetzwoche 325. Das Querformat für Architekten,” of 12 July 2013.

2.3 FORUM D'AVIGNON RUHR 2013 — A PROCESS

{Bernd Fesel} The Forum d'Avignon Ruhr was founded with the leitmotif “not just another conference.” In the spirit of the Forum d'Avignon foundation in the year 2008, the Forum d'Avignon Ruhr wants to make a specific contribution to culture and cultural policies locally — with the help of Europe's potential.

Proceeding from the cultural change that was boosted by the European Capital of Culture RUHR.2010, and in view of intensive debates on the spillover effects of culture in the context of the Europe 2020 programme, this year's topic of the Forum d'Avignon Ruhr 2013 emerged step-by-step based on the new initiatives and makers of culture and creative industries in the Ruhr region:

EUROPE 2020 — CULTURE IS THE KEY

The Forum d'Avignon Ruhr 2013 wanted to examine this spillover of culture to different other sectors, and discuss them: What do culture and the creative industries contribute to the Economy/New Work, Urban Development, Energy/Climate, and Interculture? What is culture's potential for overcoming the European crisis, especially in cities? What are good examples and how is their potential specifically and locally identified? Which framework con-

ditions can Europe create? And how can an event such as the Forum d'Avignon Ruhr itself contribute to lasting benefits?

Those are the underlying questions of the Forum which were discussed in debating rounds composed of high profile participants, and in interactive formats.

The study on spillover projects in the Ruhr region (chapter 3) thus implements the EU Commission's request in its communication “Promoting cultural and creative sectors for growth and jobs” of September 2012 and was to be a first inventory of the EU's new cultural policies on regional level. The aim was to provide the broadest possible knowledge base for the debates at the Forum d'Avignon Ruhr 2013.

The study, which started in January 2013, was not designed as desk research but as a research process together with the relevant actors — instead of merely being about the actors. The makers of spillover projects were involved and able to incorporate their opinions — via an online survey and in personal discussions in Open Spaces in April and May 2013. More than 100 actors were questioned; more than 40 makers followed the invitation to the Open Spaces.

The results of this research were then incorporated into the Forum d'Avignon Ruhr 2013 (chapter 4) — on the one hand in the form of a presentation of the findings by

the director of the survey, Dr. Bastian Lange, and on the other in the form of creative contributions that took place in four work groups on the day before the conference.

INFOBOX — THE FORUM D'AVIGNON

Since 2008, people from all over the world have been meeting in Avignon to discuss interactions between culture and economy: scientists, students, artists, philosophers, politicians, businessmen, and managers. Called into being during the French EU Council presidency, the Forum d'Avignon evolved into one of the leading research and dialogue platforms in Europe. Like the European institution the Capital of Culture, the Forum d'Avignon, too, considers itself a think tank for social, cultural, and economic progress.

The European centre for creative economy was founded in the context of the European Capital of Culture RUHR.2010. Its slogan “Change through Culture — Culture through Change” is still binding for the new establishment: *ecce* offensively aims at strategically bringing together the sectors of culture, economy, media, and politics.

In the year of RUHR.2010, José Manuel Barroso, as President of the EU Commission, headed the Agenda Europe 2020. It is based on the concept of smart growth, intended to open up new perspectives for the future of the various branches of the economy, but also the cultural creative sectors, through integrative strategies. More than ever the focus is on cities and urban regions.

The Forum d'Avignon, the European Capital of Culture RUHR.2010 and *ecce* entered into a German-French partnership instigated by the Agenda, so that in future European decision-makers and stakeholders from various sectors can be brought together in the Ruhr district, too. The 1st Forum d'Avignon Ruhr convened in March 2012 at Zollverein in Essen, the second in June 2013, again at Zollverein, focussed on the question of how culture, creativity, and education can be used as fruitful resources in designing a truly unified, prospering, and globally competitive Europe.

FORUM D'AVIGNON RUHR

– DAY 1:

RESEARCH WITH LOCAL AND EUROPEAN SPILLOVER PROJECTS

On the first day of the Forum d'Avignon Ruhr 2013, four workshops took place held by a group of international experts composed of the initiators of various culture projects in the Ruhr region, and European players – one for each spillover topic Urban Development, Energy/Climate, Economy/New Work and Interculture. The results of these workshops were the central element of the interactive programme on the afternoon of the second day – and the workshop teams invented artistic-creative contributions on eyelevel with the statements from politics and economy.

At the evening of the first day the Network for Innovations in Culture and Creativity in Europe (N.I.C.E.) was initiated. Representatives of the University of Birmingham, the University of Milano, the Foundation Tallinn 2011, Comedia London, BOP Consulting London, creativ wirtschaft austria, Vienna, Dutch Design Desk Europe, Maastricht, the City of Rotterdam, the European Capital of Culture Košice 2013, Bilbao-Bizkaia Design and Creativity Council (BiDC), the City of Bochum, the City of Gelsenkirchen, the City of Essen, and ecce presented the new initiative N.I.C.E. to the public for the first time on the evening preceding the Forum d'Avignon Ruhr 2013.

As an open network, N.I.C.E. shall be established by actors from the cultural and creative industries all over Europe. It is founded as a network of the next decade of cultural policies: strategic cooperative partnerships and the integrative development of cities, regions, educational organisations and non-governmental institutions play a key role in the European growth and jobs Agenda 2014-2020 (Europe 2020).

FORUM D'AVIGNON RUHR

– DAY 2:

A FORUM OF EUROPEAN POLITICS AND INTERACTION

On the second day, the Forum opened the conference on the topic Europe 2020 – Culture is the Key. In the course of the morning, the four spillover topics were treated from a political, economic, and cultural point of view and discussed at length. Lectures, presentations and discussion rounds looked at the future role of culture in Europe.

The afternoon was used for interaction: Four innovative spillover projects out of the four workshops of the previous day were presented and discussed in interactive formats with the audience. In order to highlight the positions and innovations of the cultural actors and their significance for the debate on Europe's future, one of the four project ideas was awarded the N.I.C.E. Award by the North Rhine-Westphalia's Minister of Economics, Garry Duin, at the end of the second day of the Forum d'Avignon Ruhr.

The winning idea was the idea of the project group coached by the internationally renowned urban researcher Charles Landry with the working title Shaking Hans that encourages citizens to become more involved in urban development projects. The names of the visionaries are: Danijel (Gigo) Brekalo (Waende Südost/Essen), Jan Bunse and Vilim Brezina (Die Urbanisten e.V./

Dortmund), Anne Kleiner (dezentrale für forschende Stadterprobung, Ringlokschuppen/Mülheim an der Ruhr), Susa Pop (Public Art Lab/Berlin), Janjaap Ruijsenaars (Universe Architecture/Amsterdam), Andrius Ciplijauskas (Beepart/Vilnius) and Philipp Olsmeyer (Trädgård på Spåret: Ideell förening/Stockholm). Shaking Hans builds on the concept of citizens as creative contributors to the development of urban spaces. Charles Landry expresses this as follows: "Instead of being a sceptical urbanite, the aim is to contribute as active citizen to the improvement of the quality of life in public spaces."

The Forum specifically focuses on this experimental mix of lectures, discussions, and work in progress. Representatives of companies such as Sony Music and Google met with Leónidas Martín who criticised the Spanish financial system through artistic interventions. The Forum d'Avignon Ruhr is looking for new forms and debate structures in order to meet the challenges of a new understanding of culture. The Forum d'Avignon Ruhr 2013 is a six-month think tank, bringing together Research – Interaction – Forum – innovation.





3. SPILLOVER EFFECTS OF CULTURE AND CREATIVE INDUSTRIES IN THE RUHR REGION — RESEARCH AND INTERACTION

The following chapter presents the research process of the study conducted on spillover effects of culture and creative industries in the Ruhr region by Dr. Bastian Lange from January to June 2013 — and documents their significance and function for the Forum d'Avignon Ruhr 2013: The research process itself was innovatively designed in the form of Open Space events and artistic thinking workshops and brought participants' spillover ideas to eye-level with the political dialogue at the Forum d'Avignon Ruhr.

In the following, Dr. Bastian Lange will describe in detail the methodology and the research process employed, the opinions of the players themselves, and the final conclusions he draws from the findings of the study for politics in Europe. Initially, however, he presents a definition of the four selected fields of action that were examined in respect of spillover effects on behalf the state of North Rhine-Westphalia.

This chapter centres around 18 practical examples that describe a new understanding of culture — if not even new professions and new vocations. The main findings resulting from the dialogical research process is that a new generation of culture producers has come into existence that requires a new terminology. Dr. Bastian Lange has created nine exemplary types of new cultural players who may be able to alter our perception of culture and its impact on society.

3.1 URBAN DEVELOPMENT · ECONOMY/NEW WORK · ENERGY/CLIMATE · INTERCULTURE – THE TOPICS

URBAN DEVELOPMENT OR: WHERE WILL WE MEET TOMORROW?

{Dr. Bastian Lange} Cities are the result of social spillover. Over time and history, cities resulted as an organisational principle to sort the surplus in social density, heterogeneity, and difference territorially, socially, politically and functionally. Places evolved to stock markets on which new objects could and had to be purchased and negotiated. This brought the medieval market place into existence. This is equally the reason for the uninterrupted flow of humans into urban agglomerations over decades: the anticipation of positive transfer effects and synergies in relation to work, knowledge generation and a new social embedding. The transition from the industrial to the knowledge society not only changed the forms of work and production but also brought about a fundamental reorganisation of urban structures. Former industrial sites meet new demands for space. Occasionally, intelligent forms of reconversions of such structures can lead to new forms of work and production, without necessarily requiring high capital input and intensive planning in the form of sciences parks, innovation

campuses or business districts. Recently, we have seen that knowledge workers have created and organised their own spaces in urban niches and vacant spaces. This is primarily due to the possibilities opened up by digital production forms. In this context, culture and the creative sectors have a kind of impulse function: by investigating unexplored territory, discovering vacant urban spaces, operating with spatial possibilities and introducing utopian material into deadlocks. They can help to develop alternative solutions. Essentially, the increased attention on the location factor creativity and creative players and creative urban development policies can be explained in the same way. On the one hand, certain players are looking for a symbolic surplus in social and spatial contexts, on the other hand cities, administrations, and states are trying to plan and generate this very surplus without knowing exactly how and where. For a few years now, it has been possible to very clearly demonstrate that established, space-relevant institutions have become more permeable and offer more options; for example, temporarily used spaces belonging to universities and new places for exchanges between amateurs and experts. Furthermore, neighbourhood-focussed workshops and fab labs have established themselves on a small-scale district le-

vel as well as new formats such as unconferences, co-working spaces, bar camps etc., providing new social spaces and contexts facilitating better possibilities for exchange where unfinished products and ideas can be tested, and where, away from the predetermined routines, social places for experimenting can be found.

These micro spaces are characterised by the ability to teach us a fundamentally new and necessary technique for learning how to shape the future. In these places improvisation is not only possible, it can be felt, identified, developed, and, for the first time, tested.

ECONOMY/NEW WORK OR: HOW DO WE WANT TO AND CAN WE WORK IN FUTURE?

{Dr. Bastian Lange} The question where to look for adequate spillover effects for the economy from the point of view of the cultural and creative sectors needs to initially consider that within what is referred to as “the economy”, a lasting rethinking process is taking place. Increasingly, the economy is trying to rethink innovation processes per se, by abandoning the classical container solution and ceasing to think of research and development processes in socially and spatially segregated solutions but instead opens solution processes up into society, attempting to generate solutions in collaborative, multi-stakeholder processes. However, this should not be misinterpreted merely as a timely integration of customers. It rather focuses on the question how other sectors and knowledge-based disciplines can be taken account of, and involved in, a solution process. Technically, this shift of paradigms refers to a similar proposal in the 2008 Report “The New Nature of Innovati-

on” by the Organisation for Economic Co-operation and Development (OECD), which proposes an extended definition of innovation according to which innovation also takes place outside high-tech companies and research and development departments and includes areas such as services or the organisation itself. The report also lists various examples of how “Open innovation” is practised on open development platforms by involving customer, suppliers and competitors, thus overcoming the notorious “not invented here” syndrome. For example, the Philips Group invites small high-tech companies to settle on its open innovation campuses in Eindhoven and Shanghai, in order to participate in the joint development of innovations. Despite all euphoria and enthusiasm about the effects of open innovation, however, it has become evident that occasionally the authority and control over the solution processes conducted between different partners and suppliers are slipping out of the hands of the classical domains research and development. When hybrid alliances are working on joint developments in a co-evolution process, this also means that such solutions and participation process are disseminated across the world and the internet in the sense of crowdsourcing and Wikinomics, and translocal expert knowhow is integrated to solve local

problems. Web platforms such as www.inocentive.com provide a platform for publicly publishing technical problems and awarding a prize for their solution. On www.jovoto.com classical tasks of design and creative agencies are published in the form of competitions in which creative professionals from all over the world can participate.

This means that subtly but stealthily a transformation is taking place in the organisations of the economy. The units dominating economic life, companies, and corporate groups in the industrial era are starting to dissolve because increasingly they fail to provide the best answer to the requirements of volatile market environments and communication-based added value. In highly productive segments routine activities are decreasing, are outsourced or automated. “Projectification” is the key term, meaning that managing the exemption is becoming the general rule. The way in which film teams, theatre ensembles, or mountaineering expeditions work and are organised is being copied by ever growing parts of the economy. As a result, corporate boundaries are becoming more permeable and new value added networks, for example with suppliers, evolve.

ENERGY/CLIMATE OR: GLOBAL THREATS? AND WHY DO THEY CONCERN US?

{Dr. Bastian Lange} Climate as a planning factor has been playing an important role for years in the regional association Regionalverband Ruhr. The region has committed itself clearly and unmistakeably to the subject of climate change otherwise, too. Climate as a planning factor as a main topic is prominently represented since the Internationale Bauausstellung Emscher Park. But in the field of research and development, materials research, design, architecture and software development, it is clear that the Ruhr region is opening up a future field of location policies and, in particular, economic policies.

The climate change caused by humans has been considered a great challenge for years now in the Ruhr region. End of 2012, the Potsdam Institute for Climate Impact Research (PIK) presented a probable scenario for the Ruhr region until 2020 that will severely affect regional living conditions in several respects. It will become significantly warmer at the rivers

Rhine and Ruhr. The average temperature is predicted to rise from 9.6 degrees Celsius in this decade to 13.1 at the end of the century. The maximum average temperatures will then range around 17.8 instead of 13.7 degrees Celsius. At the same time, the annual rainfall will drop from 913 to 871 millimetres. This doesn’t sound dramatic but in general there will be less rain in spring. This would be detrimental for crops and should be a warning for North Rhine-Westphalia’s Chamber of Agriculture. Rising temperatures give less cause for concern. Emschergenossenschaft, one of Germany’s largest treatment plant operators, is less worried about rising temperatures, but very worried about strong rainfalls. “We are concerned that we will be witnessing massive sudden rainfalls more frequently,” explains speaker Ilias Abawi. “This increases the risk of floods.” The situation could become more dangerous in the former mining areas because the ground has subsided and groundwater is already almost reaching the surface anyway. In addition, the particulate pollution caused by its high population density is a problem in the area. Simultaneously, the Ruhr region, as a large European agglomeration, is a significant emitter of greenhouse gas and other gases and air pollution. For this reason, the Ruhr region has decided to reduce its energy-related



carbon dioxide emissions by 2020. Campaigns designed to familiarise citizens, particularly young people, with this subject that is hard to grasp, are still very abstract. Participatory projects, such as “Klima-Macher!” (Climate Makers) or “Klimzug” (Chin-Up) by the Federal German Ministry for Education and Research (BMBF) aim at shedding the negative image of climate change as a topic, by incorporating knowledge and competences for action in school curricula in North Rhine-Westphalia or, for example, by involving residents in the development of a future-oriented urban agglomeration Emscher-Lippe in the “dynaklim” initiative. No attention has been paid so far to the fact that this study focuses on new initiative networks that promote the fact that said study focuses on new initiative networks that, on their own account, produce new ideas and practice forms, in order to make the highly technological subject manageable in the form of social and performative processes.

INTERCULTURE OR: WHY SEARCH AND BUILD NEW COMMUNITIES?

{Dr. Bastian Lange} A new understanding of migration perceives it as a system and a process. The primary issue is to comprehend how the exchange of information, goods, services, capital, ideas, and persons takes place between the individual countries. Migration is understood as a variable social, formal or informal arrangement that comprises and involves persons and institutions of several countries. This approach does not question the spatial layout and the form of expression of, for example, immigrant districts. It indicates that the surrounding political and economic conditions are crucial to questions related to integration or inclusion arising in connection with migration. When political or economic conditions change, new migration systems are created, too. Accordingly, more recent migration theories concentrate on possible spillover effects of economic, political, social, demographic and historical contexts and identify consequences, differences and interactions of migration. The phenomenon

of an intercultural society is the result of migration movements.

In addition, the concepts of networks and social capital primarily explain the development of interculture. Personal contacts to friends, relatives, and compatriots help immigrants settle in the new country, for example by finding work and accommodation and obtaining financial support. Subsequently, the cost of immigration is reduced for the immigrant, thus compensating the deficit in economic resources. Nevertheless, taking advantage of such services and support also means restrictions, such as pressure to conform, the obligation to share, and restrictions in making contact with other persons who do not belong to that social network. The concept of social capital can be understood as the answer to the problem of the relationship between macro- and micro-level. It links structural conditions with individual decisions.

3.1.1 METHODOLOGY

{Dr. Bastian Lange} Research methodology is a risk preventer and a guarantor of security. It grants control and route guidance when attempting to identify social complexities and reduce them to models. By defining the four spillover topics – Urban Development, Economy/New Work, Interculture, Energy/Climate – and illustrating the current state of research, new theories were created and reviewed.

On this basis, the study team intentionally engaged in more than just the usual desk research approach: the present commissioned study qualitatively and interactively – dialogically addressed a very heterogeneous target – namely that of culture and creative producers in the Ruhr region. Essentially, this aspect of the present study corresponds with the classical form of procedure of a commissioned study. Particularly where the classical eagle perspective merely uses superficial data collection methodologies (creative sector observations) and coarsely meshed considerations in terms of geography (Ruhr region), new findings are hardly ever supplied so, we, so to speak, downshifted and, using a more refined method of examination, inspected smaller processes, new added value and new structures of using spaces.

To do so, research heuristics of a dialogical, participative, observing and learning

type were required. The research team was initially curious and employed the participation instrument of four topical Open Space events to find out the opinions of the participants, their level of knowledge of the Ruhr region, and their activities, because all this had not been examined qualitatively to that date. This provided qualitative answers to the three research questions. Heuristics were therefore adequate to the subject matter and the degree to which it had already been researched. The qualitative aim of the research can be summarised in five questions: how do new spillover effects occur in the Ruhr region, who are their triggers, and kind of types are they in a social-structural sense? Which practice forms are they characteristic of, which values do they represent? The methodology required for this purpose picks up on so-called ethnographical-biographical reconstruction procedures. Players who in the Open Spaces were found to use, for example, interesting practices in terms of topic, were questioned by research team in a short interview as to their praxeological genesis and their project history. With the help of this information on the topical design of a project we were also able to reconstruct typical features based on individual cases and distil them. In chapter 3, typologies and examples are presented that reveal in which

fields of action new bottom-up processes and spillover activities are taking place. Due to the proximity to the players, it was possible to obtain recommendations, during the Open Spaces and the interviews, for politics, administrations, and other institutions, in the Open Spaces and the interviews of how to create a better and more adequate context for reducing obstacles in the implementation of spillover effects in the Ruhr region. In other words, how the players examined can engage more successfully in line with their values and ideas in the Ruhr region. This also corresponds with one part of the commissioned study, namely defining recommendations for action for North Rhine-Westphalia's politicians – they were developed dialogically and bottom-up in this study, not only together with but by the target group itself. In chapter 3 we have therefore published elements of the discussions conducted with the participants, in a comprehensible form for the reader.

In this respect, the present research heuristics is rarely used (but not uncommon, cf. how the British think tank "Nesta"⁹ defines topics), insofar as they focus on specific projects, places, and persons. The findings of the study are thus the result of a six-month collaborative process involving the free culture scene, culture industry and intermediary culture insti-

tutions who again formed the basis and starting point for the Forum d'Avignon Ruhr 2013: on the one hand, the research findings were presented to the plenum: a new generation of makers exists in the Ruhr region who implement their cultural values in new (event) formats with a new confidence – without waiting for politicians to come into action.

On the other hand, the research participants, the spillover players from the Ruhr region, were invited to four collaborative workshops – one per spillover topic – to develop innovative spillover ideas together with European project initiators, which the workshop teams then presented in the debate at the Forum d'Avignon Ruhr.

Employing this situational methodology of connecting research on spillover and its new practice with the definition of politically relevant recommendations for action in quick and experimental succession, has revealed that findings on regional development processes do not have to be constantly generated in exclusive research groups and expert silos. Interactive research heuristics are able to produce new impetus for future qualifications of the interface between politics/administrations and cultural/creative scene.



3.1.2 ONLINE SURVEY

{Dr. Bastian Lange} The study on spillover effects of culture and creative industries in the Ruhr region focuses on a qualitative methodology. In view of the resulting intensive interaction and dialogues with the target group of spillover players, this also provided the opportunity to at least reduce the existing gap in empirical, quantitative data on spillover players in the Ruhr region by using an online questionnaire. This procedure turned out to be successful: 101 players took part and mostly provided very detailed information so that for the first time it has become possible to present figures on the players' numbers, reach, work spaces, foundation years, and many more in this chapter. In addition, the participants also valued working conditions in the Ruhr region in the survey.

The central hypothesis of the present study on the significance of spillover effects of culture and creative industries is that the products and services of the companies in this sector have an external impact, for example on new values, on innovations in companies from other sectors where they trigger positive economic developments. As regards the design and advertising industry, two submarkets of culture and creative industries, their significance for the innovation capacity of other industries is undisputed by experts and evidenced by research, most recently by an expert opinion by Prognos/Fraunhofer, December 2012, for the German Federal Ministry of Economics (BMWi). However, research also found that the economy as buyer of such services largely is not aware of these spillover effects. The external effects of these two submarkets have an impact on different fields of innovation: in

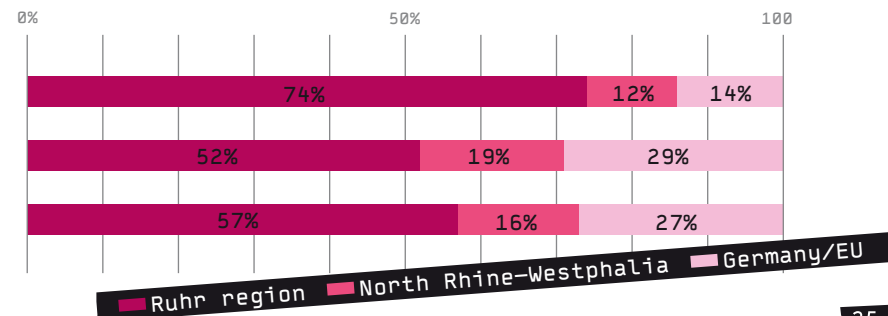
the design industry both on product and on process innovation, in the advertising industry primarily on marketing. Both submarkets are of course also part of regional innovation systems and regional economies, nevertheless information on spillover effects emanating from the advertising and design sectors in the Ruhr region is as rare as information on spillovers of culture and creative industries overall. A first empirical study with the title "Kreativwirtschaftsscout" (Creative Industry Scout) that examines companies' cross-linking in the cultural and creative industries in the district of the Chamber of Industry and Commerce (IHK) of Dortmund with customers or clients, which was produced by Ralf Ebert, STADTart, in February 2013 on behalf of the IHK Dortmund, provides some information. According to the companies that took part in an online survey (with multiple answers),

Regional economical distribution

Events/performances/
services/products

Services procured

Production means procured



approximately twelve percent maintain relations with the manufacturing sector and approximately six percent with the other sectors of the economy. Whether this also applies similarly to other subsectors of the Ruhr region is unclear and is a question that cannot be answered without further research. The online survey in said study was conducted across the entire Ruhr region, and beyond, and reached 101 companies and institutions (31 individual enterprises, 28 associations, 10 companies, 18 public sector companies, 6 others), of which 86% are seated in the Ruhr region, 8% are seated outside the Ruhr region but in North Rhine-Westphalia. The respondents engage in high levels of cross-linking. 73% declared that they were part of at least one net-

work. The degree of cross-linking in the Ruhr region was particularly high. Most activities, more than half (51%), occurred between networks in the Ruhr region. The evaluation of the online survey also provides first indications of the structure of the regional economy (cf. table regional economical distribution):

Around half the services (52%) and production means (57%) purchased originate from the Ruhr region. The regional links of the creative industries are even more obvious in the areas' products, services or events. Three quarters (74%) of all products are purchased by customers in the Ruhr region. Only 14% leave North Rhine-Westphalia. Networks and purchasing structures are primarily focussed on the Ruhr region – this could mean that the

Ruhr agglomeration with five million inhabitants is an attractive market of sufficient size for the requirements of spillover players.

The first results show that players from culture and creative industries engage in regional activities that rapidly decline as geographical distances grow. On the other hand, spillover activities decline as expected in proportion with an increase in high-quality spillover effects as geographical distances grow. Moreover, due to sectorial and topical affiliations, it is not possible to make standardising statements on behalf of the creative industries. If you separately examine the key topics (Urban Development, Economy/New Work, Energy/Climate, Interculture) to be examined then differences emerge in the degree of their links with the Ruhr region. In the case of players engaging in activities in the area of Urban Development (70%) and Interculture (72%), the regional link is unsurprisingly higher than in the case of those who are committed to Energy/Climate (51%) and Economy/New Work (59%):

Finally, the quality of the location (1 = excellent; 2 = good; 3 = average; 4 = poor; 5 = very poor) was rated. Good ratings were given to factors such as "social acceptance of cultural and creative industries in the Ruhr region" as well as "customer

response" and "local conditions during the previous 5 years." In the midrange, factors such as "support through regional networks", "support through access to cheap work spaces", "support through local government/municipality" and "locational advantages on account of the Ruhr region's image", as well as "access to funding" were rated as average. The factors "support through international networks" was rated poorly (see table regional distribution of activities).

In summary, it can be said that the high number of regionally oriented activities of the respondents indicates a good degree of regional customer relations but on the other hand, the lower amount of supra-regional or even international activities indicates a lesser amount of high-quality spillovers. This also becomes manifest through the poor rating support through supra-regional cross-linking activities by (publicly funded) international networks received.

The admittedly small number of respondents however provides evidence of the fact that players from the cultural and creative industries in the Ruhr region obviously are not significantly involved in creating high-quality spillover activities. This, however, needs to be examined

Regional Distribution of Activities

Average

	All	Urban Development	Interculture	Energy/Climate	Economy/New Work
Ruhr region	63%	70%	72%	51%	59%
North Rhine-Westphalia	14%	12%	10%	27%	17%
Germany/EU	23%	18%	18%	22%	24%

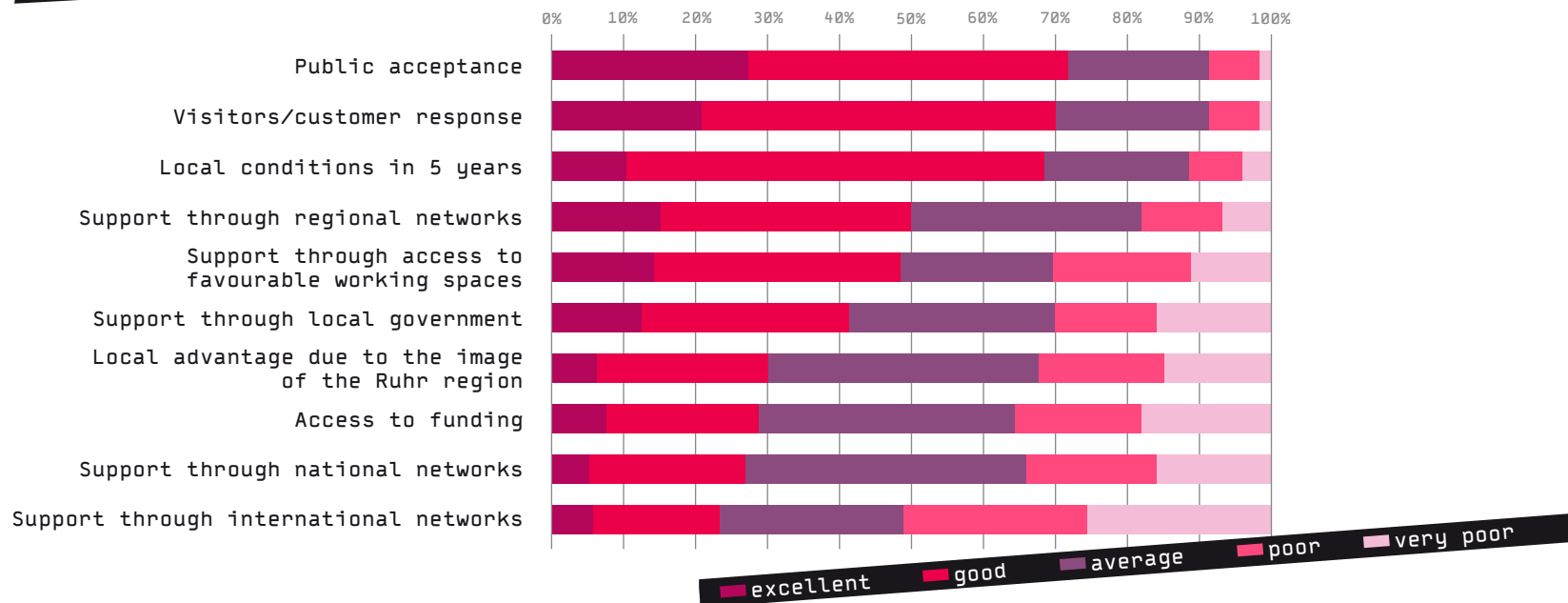
more closely. Moreover, the question remains whether the strong focus on a large regional market must be considered a weakness, a too soft bed, so to speak, an obstacle to generating more international high-quality, added-value processes and trends. Or whether it is a strength that stands for a balanced regional hetero-

geneity in customer relations and regional variance. If, however, a categorically European point of view is applied, the low degree of cross-linking outside the Ruhr region is likely to prevent any external initiatives from accessing the Ruhr region. Accordingly, international innovation pools, that become

apparent particularly on a European level, at least, and in open innovation scenes, are used less than in other cities, which, due to the absence of a hinterland or regional market, have to engage much more on an international level. The independent scene, young entrepreneurs, independent cultural institutions,

and lots of freelancers have already been engaging on an international and European level for a long time. They could – another outcome of the online survey – use or make available their experience and knowledge of networks to generate more spillover activities much more confidently than to date.

Assessment of General Conditions



3.2 OPEN SPACES – THE EVENTS

OPEN SPACE URBAN DEVELOPMENT

23th April 2013
Ständige Vertretung, Dortmund

Jan Bunse – Die Urbanisten e.V., Dortmund

Anne Kleiner – dezentrale für forschende
Stadterprobung/Ringlokschuppen,
Mülheim an der Ruhr

Gregor Betz – Stadtverwalter e.V.
Verein für Zwischennutzungskultur,
Bochum

Tim Ontrup – GeoMobile GmbH, Dortmund

Fabian Saavedra Lara, Johanna Knott –
Bohème précaire e.V., Dortmund

Reinhild Kuhn – Ständige Vertretung,
Dortmund

Hermann Rokitta – ROKITTA Design,
Mülheim an der Ruhr

Florian van Rheinberg – Storp9 – Haus
für Bildung und Kultur, Essen

Annika Schmermbeck – Neue Kolonie West
e.V., Dortmund

Philip Asshauer – Stellwerk e.V., Witten

OPEN SPACE ENERGY/CLIMATE

13th May 2013
n.a.t.u.r.-Festival and Butterbrotpar,
Bochum

Anja Bardey – sevengardens, Essen

Vera Dwors – Metropole machen, Essen

Lukasz Lendzinski, Peter Weigand –
Studio umschichten, Stuttgart

Lukas Stolz – BlumenPOTT, Witten

Michael Dawid – Urban Solar Audio Plant,
Mülheim an der Ruhr

Corinna Huegging, Kolja Klar, Anke Merkel
– Ruhrstadt Gartenmiliz, Bochum

Andreas Grande – Maarbrücke e.V.,
Bochum

Rolf Meinecke, Jan Bunse – Die Urbanisten
e.V., Dortmund

Julia-Lena Reineremann – VeloCityRuhr,
Essen

Nadin Deventer – n.a.t.u.r.-Festival,
Bochum

Peter Schreck – Idea Republic, Köln



OPEN SPACE INTERCULTURE

6th May 2013

Ständige Vertretung, Dortmund

Yvonne Johannsen, Jan Bunse — Die Urbanisten e.V., Dortmund

Guido Meincke, André Körnig — Machbarschaft Borsig11 e.V., Dortmund

Danijel (Gigo) Brekalo — Waende Südost, Essen

Zekai Fenerci — Pottporus e.V., Herne

Axel Störzner — Globalibre, Dortmund

Lis Marie Diehl — DOMO/Crashtest Nordstadt, Dortmund

Nadja Wallraff — Teach first Deutschland, Dortmund

Denis Y. Dougan — Kreativzentrum für Rhythmus und Bewegung im Vest, Recklinghausen

Daniel Deimel — Schalke macht Schule, Gelsenkirchen

Inge Mathes — Theater Oberhausen, Schwarzbank: Kohle für alle!, Oberhausen

Freia Lukat — Caritas Herten — Constellationen, Herten

Günfer Cölgecen — Theater Freie Radikale, Bochum

OPEN SPACE ECONOMY/NEW WORK

24th April 2013

Ständige Vertretung, Dortmund

Jan Schoch — Farbwandel.com, Essen

Svenja Noltemeyer — Büro für Möglichkeitsräume/Zeche Lohberg, Dinslaken

Jürgen Bertling — Fraunhofer UMSICHT/DEZENTRALE Dortmund

Hans G. Nottenbohm — Union Gewerbehof, Dortmund

Brigitte Hitschler — [ID] factory, Dortmund

Peter Marx — Nordis Kommunikationsagentur/Scheidt'sche Hallen, Essen

Reinhild Kuhn — Heimatdesign, Dortmund

Volker Pohlücke, Guido Meincke — Machbarschaft Borsig11 e.V., Dortmund

Daniel Nolle — DASA DiY-Ausstellung, Dortmund

Ralf Ebert — STADTart, Dortmund

Henning Mohr — TU Berlin, Berlin

Christiana Henke — Künstlersiedlung Halfmannshof, Gelsenkirchen

Hella Sinnhuber — Crossmedia caddys, Schermbeck

Jan Bunse — Die Urbanisten e.V., Dortmund



3.3 A NEW MAKER GENERATION IN THE RUHR REGION — THE RESULTS

{Dr Bastian Lange} Exploring innovation — space for spillover effects of culture and the creative industries in the Ruhr region. Away from mayor cultural events and economic clusters, new headstrong practice communities are demonstrating that the Ruhr region is developing differently — in small units, participative, and linked. A generation of makers is lining up to prove a proposition of the moment. It is not acting in view of the future but is focussed on the presence, it is not utopian but practice-driven, it is not waiting for great plans and policies, it is embarking on a path into the future that matches its needs.

Such movements take place globally, as a reaction to the multi-faceted phenomena of crisis. To grasp them, a different approach to, and perspective of, research and imparting information is required. Conducting classical analyses in science's research silos provides no insight into these nuclei. Acknowledging this growing movement, *ecce* has chosen a reflected and interactive search and dialogue process to investigate such effects for the Ruhr region for the first time: for the local scene, the authorities, the creative industries and politics and for science and the civic society. We invited members of various networks to Open Space events and learned from the makers, at the same

time inciting even more networking. We focussed on qualitative statements by initiators and makers of spillover projects and added a scientific thematic context. In the following chapters, we will present examples of our findings.

How can qualitative findings be defined in a dialogical process that obviously is only a momentary reflection of a fundamentally long-term phenomenon? These questions are familiar to researchers and are nevertheless circumvented in expert opinions. Is it possible to believe isolated observations, or even individual persons or types, as introduced in the following? Our sardonic counter-question is: Do you believe only in what bankers, global business leaders, the figures in Global Reports say? There you are. So, we prefer to show specific and practical makers, practices and people in their respective spaces who are already active in the Ruhr region but who have not received the attention they deserve as representatives of a global process. We will present these practice types and invite them to participate in discussions. We are convinced that the activities observed and their players require new designations, new words and definitions, based on their innovative work, as it were: new job descriptions or specifications.

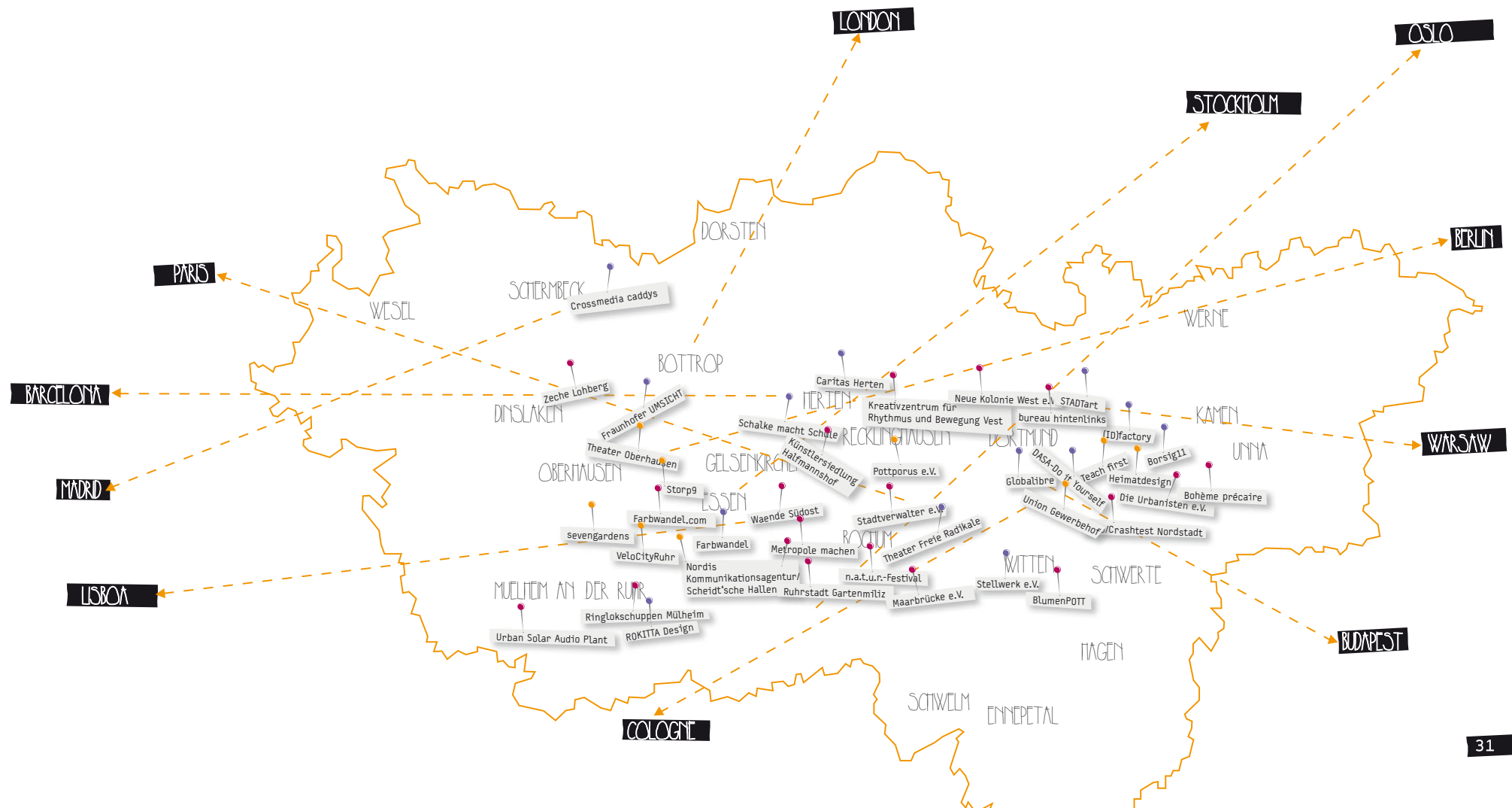
In physics it is not unusual after an experiment, to acknowledge and give a newly discovered condition a name. In cultural research this occurs rarely — from which point can something be considered so innovative that it requires a new terminology? Not every theatre performance coins a new definition of theatre. Not every building is a re-invention of architecture, whilst some are however. Spillover effects of culture per se are not new forms of culture but research has shown that a new generation of players with a new perception is evolving that acts differently to big institutions or predecessor movements. These players do not see themselves in the usual terms of cultural and economic policies, they rarely shape new terms, because they are involved in active practices and not utopian effects. Having realised this, it is time to look for new terms for this phenomenon — to be precise: it is high time to find new terms and use them as soon as politicians are actually willing to acknowledge and face the new realities of culture.

This not only applies to the Ruhr region — it would rather be appropriate to say: this terminology applies also to the Ruhr region and seems to be part of a global trend that has been gaining in speed and impetus since 2012. Whilst in 2012, Chris Anderson saw a new industrial revolution emerging in his book “Maker”, Harald

Welzer, in his pamphlet “Selbst Denken — Eine Anleitung zum Widerstand” (Think Yourself — A Guide For Resistance), discovers new real paths to a new reductive modern society that is more ecological, self-determined, and transformative than the current form of economy that is focussed mainly on dubious consumption. The authors struggle with alternatives for the world of tomorrow, compete for new terms and new paths for the players of culture and creative industries to participate in decisions. We don't consider this an expression of insecurity, but in times of system-relevant banks and economies lighting up new paths it is an explicit gain. More than ever before, social change can and has to be contemplated in consideration of culture and its social innovations in order to show ways to overcome Europe's crisis. This is the only possibility to develop productive political strategies for the future.

The aim of the spillover study was also to propose recommendations for action to politicians. As a result, a new terminology was created, more fitting to the actual processes in the Ruhr region, which we use to present proposals for the Ruhr region based on qualitative findings. In other words: the time has come to adopt new political perspectives and visions of the new forms of culture.

International Networks in the Ruhr Region – Examples from four Open Spaces



3.3.1 PLAYERS IN THE RUHR REGION – PROTOTYPES OF NEW PRACTICE

{Dr. Bastian Lange} Based on individual cases, the following illustrates the user typology of spillover makers and who the new bottom-up makers of the future Ruhr region are. The type unites overall values, attitudes and practice forms. They are shared and applied by several people and do not represent just one person. We give these types a face by presenting examples from the Ruhr region. The basic materials consist of interviews with representatives of this new generation of makers who took part in four Open Space events or attracted attention during the research process, and thus came into our focus. Essentially, these types stand for transformation nuclei in a reductive modern era (Welzer, 2013) that is not utopian, in the sense of a large theoretical narrative of a better, more ecological and more social world. On the contrary, it is practice-oriented and operates in niches, backyards, and wastelands, it is focussed on the present and not future-oriented, it is not waiting for major policies, and it rather makes and creates its own world.

TYPE 1: SPACE INVENTOR

Theoretically, one ought to assume that space is sufficiently available in the Ruhr region: for culture, social issues and the community. But it can be observed quite frequently that despite a seeming diversity of available spaces, new spaces are needed, invented and created independently by new authors. Creative players advance to space inventors in which they create spaces that match their needs themselves.

Space inventor means the ability to fill vacant spaces in a city with life – in the sense of social acceptance. Galleries in former brothels, universities in former train stations, guerrilla gardening on cement station squares, concerts in refugee centres – they all contribute to the mental repair of forgotten places in cities. This activity and its positive external effects on cities are not new. New is, when cultural players concentrate on these external effects and make it their main activity – instead of “taking it on” as a side effect of the actual artistic activities.

The space inventor creates urban living spaces from non-space by becoming a producer of external cultural effects. Historically, the space inventor was an architect or building contraplayer – at first the physical space was created. In growing markets and populations or the gentrifi-

cation of neighbourhoods, the new space was filled socially and mentally by itself. Today, in shrinking cities and markets, the situation is a different one. Often, mental creation not building works are the origin of social spaces – for example social networks. In the end, however, what counts is that both dimensions of space – mental vibrancy and physical quality – need each other to be successful on a long-term basis. But the space inventor is a new type of architect, a mental building constructor, who has entered the stage of urban planning.

New gravitational centres are created in the shape of temporarily curated cultural sites that subsequently attract social milieus and international networks, thus not only re-inventing districts but integrating them within a European context. So, not only is the physical location discovered, but the programme for advancing a location to a social, living entity is also invented. Surprisingly, such space finding processes emerge from the largest spatial structures existing in the Ruhr region: universities.

Both spaces and space inventions of the following examples function because a direct authority exists that predetermines the programme and direction. Participation and joint decision-making contri-

butes to the generation of a new gravitation and appeal of these places. Be it visitors, residents, real estate owners, business owners, initiatives, or external players – they are all involved in the project in different ways, thus enabling all of them to create their own city, which again leads to an increased sense of identification. Due to the close cooperation with student initiatives, both projects in their own specific ways integrate the University of Witten/Herdecke, which normally has a very autonomous image, and the Ruhr University Bochum and incorporate them into the urban society.

Example 1: C60/Collaboratorium für kulturelle Praxis, Bochum

Example 2: Stellwerk e.V., Witten

C60/COLLABORATORIUM FÜR KULTURELLE PRAXIS

The peripheral location of the Ruhr University of Bochum is sufficiently well known. It witnessed monumental attempts in the 1960ies and 1970ies to overcome structural change through knowledge and science, however without ever establishing a spatial connection with the city. Since 2010, the "C60/Collaboratorium für kulturelle Praxis" (collaboration centre for cultural practice) situated in the premises of the listed building Alter Bochumer Hauptbahnhof, the old central station of Bochum, a temporary building from early post-war times, has been trying to reinvent university. This undertaking is borne by scientists and artists from the region. With this venue in the direct proximity of the city centre, the Bochum association of universities and higher education, Uni-verCity, shall be inspired to rethink exchanges between universities and the city. Thereby, the university engages in urban and regional development, producing positive external effects that go beyond the university.

Dr. Sven Sappelt, the initiator of C60/Collaboratorium: "C60 understands itself as a platform; it is regularly open to student initiatives that are testing themselves in form of theatre or video festivals, exhibitions, podium discussions or end-of-term presentations, on a public stage. They are involved from an early stage in the city's

cultural life so that particularly committed and successful graduates feel connected to the region and envisage their professional life here." These activities are condensed by contacts to the local scene. This structural vacancy between university and city, that is currently being developed, was recognised, intellectually refined and programmed by Sven Sappelt, cultural scientist and visionary thinker, and supported by the Ruhr's strong regional and commercial institutions. The discovery of vacant spaces in the city centre that need to be addressed, and not just reverting to the familiar spaces in the university silos, is what makes C60/Collaboratorium stand out. In these vacant spaces, the gravitational force of new ideas is much stronger than in the hermetic rooms of familiar knowledge production sites. University comes as a surprise to the city.


Interview with Dr. Sven Sappelt, C60/
Collaboratorium für Kulturelle Praxis in
June 2013, Bochum

For more information:

www.c60collaboratorium.de



TYPE 1 SPACE INVENTOR



The case of "Stellwerk e.V." (Railway Control Centre) in Witten is similar. Philipp Asshauer is one of the founders of Stellwerk e.V.: "Stellwerk e.V. is a consortium of nine full time freelancers working in the creative sector. In 2009, we decided that we wanted to create spaces along the interface between culture, the economy and urban development. We organise events in public spaces, coordinate the Kreativ. Quartier Wiesenviertel, and operate the Kulturcafé Knut's, various catering modules, an off-stage and a photo studio. We also started setting up a co-working café in 2013. In the Stellwerk e.V. everything comes together. It is a think tank, coordination office, contact point and agency, and works closely together with local and regional culture and educational institutions, local authorities and the free scene."

The basic motivation of the nine initiators was the "desire and the necessity to bring culture to the people of Witten and find suitable spaces for this purpose; in vacant shops, on the roofs of multi-storey car parks, in parks, underground car parks, and backyards or on ships events were hosted together with artists from all genres. Through these events in "un-spaces", Stellwerk e.V. was able to establish a network of culture producers and local authorities that still is the basis of its work today."

Interview with Philipp Asshauer, Stellwerk e.V. in June 2013, Witten
For more information:
www.studiostellwerk.de

STELLWERK E.V.

TYPE 1 SPACE INVENTOR

TYPE 2 URBAN EXPLORER

What type of city is the Ruhr region? Metropolis, urbanised region, regionalised city? Transformation has been forcing the region for decades to look for a suitable vision of its future. Metropolis Ruhr is the common label that has recently been agreed upon unanimously. The vision's aim is to achieve a sense of community and identity between very different players who are all intent on maintaining their idiosyncrasy. However, it glosses over the special features of the Ruhr's awareness of the presence, interferes with the view of the special characteristics of the metropolis, turns attention more to the future than the present moment, possibly even concealing more than the term reveals. Whether this is a suitable path for the cities of the Ruhr region depends essentially on how you address the special features of urbanism in the Ruhr region. What degree of urbanism is required to produce critical masses and a specific and unique sense of space in the city? How much H&M, how much mining history, and how much "Ruhrbanität" (ruhrbanism) is needed? With his leitmotif ruhrbanism, the urban planner Dirk. E. Haas calls for a decisive "So-Sein des Ruhrgebiets"¹⁰ ("Just-Being the Ruhr region") as a region, city and space for opportunities; not so much for standardised aesthetisation or beautification according to globally-exchangeable

role models and high-gloss buildings. What is needed is a special definition of the particular features of the cities in the region, beyond shaft tower romanticism and steel construction history. Haas promotes a focus on "intensive interlinking of residential areas and free spaces", for example the circumstance that the Ruhr region is full of inner peripheries, as a spatial particularity of the region and thus an important feature of ruhrbanism.

In order to regularly discover new, changing perspectives of the Ruhr region and its urban layers, in order to explore the city, so to speak, new professional networks have emerged, as for example Dirk E. Haas' LEGENDA, Gesellschaft für explorative Landeskunde e.V., but also Die Urbanisten e.V. in Dortmund, a network of institutional free urban scientists who founded their organisation with the aim of improving the urban life of people locally and creating new urban spaces for living. These initiatives are mentioned representative of all those others, too, who keep rediscovering identities in the Ruhr region, they stand for "urban explorers", they are enabler on their way to the city of the present, not the city of the future.

The most important aspect of these projects and networks is the strategy of

tackling the actual central problems of the Ruhr region away from the dominant spaces of development. Contemplating solutions together with the residents of disadvantaged neighbourhoods and unfolding them together, whilst focussing urban development on their everyday worries and concerns and helping the people in the neighbourhoods to discover their own city. Urban explorers such as LEGENDA, Die Urbanisten e.V. and Storp9, to just name a few examples, are enablers on their way to the city of the presence not the city of the future.

Example 1: Die Urbanisten e.V., Dortmund

Example 2: Waende Südost, Essen

Example 3: MedienBunker, Duisburg

10 C.f. „Sankt Ruhrgebiet“ instead of Metropolis Ruhr - Dirk.E.Haas, Urban planner about urbanity and demolition in the Ruhr region/Interview from Christian Caravante
9th June 2013 published on LABKULTUR.TV

DIE URBANISTEN E.V.



Jan Bunse, aspiring spatial planner and member of “Die Urbanisten” (The Urbanists): “In the five fields of action urban development, creative education, art and culture, social media, and science and research, we have been conducting many interdisciplinary projects. For example, we developed two urban community gardens in which across all ages and income groups people sowed, gardened and harvested vegetables. We planned, organised and held workshops in which children built birdhouses and insect hotels, students learnt about beekeeping, people in their mid-forties learnt how to use a spray can, pensioners developed strategies for using vacant streets. The project “Energieverteiler” (energy distributor) connects local artists, energy providers and residents to create little works of art in the electricity and distribution boxes in the neighbourhood. We develop modern websites for non-profit associations and initiatives, apps for neighbourhoods to localise ideas and proposals for improvement on interactive maps, phrase blog articles, press, flyer and poster texts for events in the neighbourhood, and occasionally even organise the equipment. At present, we are investigating the development of an Aquaponik system to facilitate efficient urban food production on industrial wasteland. We are able to do all this because we are

an interdisciplinary team composed of educationalists, planners, chemists, computer scientists, graphic designers, social scientists, electricians and designer and we are committed to design new, cross-linked solutions for familiar challenges. We would not be able to do all this if we attached great importance to adequate payment and a broad institutional support. The success of our project is based on the involvement of local immigration organisations, supra-regional art clubs, property owners, active residents, international technology companies, and nerve-racking funding application procedures. We are convinced that sustainable neighbourhoods with a good standard of life can only be achieved through a cooperative negotiation culture on eye-level.”

Interview with Jan Bunse, Die Urbanisten e.V. in June 2013, Dortmund
For more information:
www.dieurbanisten.de

TYPE 2 URBAN EXPLORER

WAENDE SÜDOST

Urbanites' practice interlock the highly fragmented (social) spaces of the Ruhr region "bottom-up." This is how the makers of Storp9, a civil society centre for education and culture, proceed too with their project "Waende Südost" (Walls Southeast). Florian van Rheinberg, project director of Storp9: "We combine art in public spaces with social work in the districts. Together with artists we design free and forgotten spaces. Where ever possible, we also include nurseries, kindergartens, schools, and initiatives in our work. In the project Waende Südost we took up the residents' interest in decorating the dirty and frightening noise barriers in the quarter together with 21 international artists. Around it, we celebrated a socio-cultural festival with residents and institutions in the public space under the title "positive disturbances of public space." The project organisers aim at an appealing combination of art and socio-culture in order to enable the neighbourhood a positive self-awareness. The idea to re-create the noise barrier artistically was written down by the project participant Nils Andersch on the occasion of the European Capital of Culture RUHR.2010. The idea was not taken into consideration and so Storp9 took up the idea and appointed a voluntary core team of 8-10 people who further developed this idea and influenced it. The core team

and Storp9 advanced the idea to a concept and through a funding application to its realisation. The honorary team met once a week for one and a half years and was on-site every day to implement the project", says Florian van Rheinberg. The significant condition that the project managed to proceed so far was the intensive cooperation between the different professions: marketing, free art, graphic design, a dramatic advisor, social worker and a doctor sup-

ported this project. "They all contributed their own private resources and networks so that many additional services (photography, website, drafts, exhibitions, project consulting, fundraising advice, etc.) were obtained for free and together they made the idea stronger together. Storp9 and the existing network activities in the neighbourhood were extremely important to make the project credible in the district and to the sponsors."

Interview with Florian van Rheinberg,
Waende Südost/Storp9 in June 2013, Essen
For more information:
www.waende-suedost.de





MEDIENBUNKER

Halil Üzet, co-founder of the “MedienBunker” (MediaBunker) and publisher of www.madeinmarxloh.com: “Seated in an old overground air-raid shelter in Duisburg Marxloh and supported by friends and family, the MedienBunker represent a new edition of the traditional family enterprise in which roots, cohesion and joint evolution have priority. It emerged from an artists’ collective and stands for interdisciplinary and intercultural mind-sets, for rebellious communication concepts, and professional film productions. They like to refer to themselves as “propaganda specialist”: Because in the struggle for attention their magic formula is: surprise, fascinate and polarise. Thanks to unconventional ideas and a pool of freelance experts they are

able to achieve a great effect with small means. They gained public acclaim through their campaign “Made in Marxloh” that aims at positively influencing the image of the district and helping its residents and particularly the young people obtain a new self-confidence. In addition to an own product line (for example postcards, jute bags, balls with the Made in Marxloh seal) and a neighbourhood blog, they are co-initiators of the Marxloh association of retailers. The association aims at bringing the stakeholders of the bridal wear shopping mile, that stands as a positive advertisement of the “new Marxloh” thanks to the Made in Marxloh campaign, together to jointly initiate projects that strengthen the district as an attractive business lo-

cation and a residential environment. The reasons and causes are equally complex as the story of its origins. The project was ultimately brought into existence out of anger about the biased negative form of reporting on the district and out of the desire to change Marxloh by showing that the district and its residents have just as much potential as Berlin, Hamburg and Cologne. An equally strong drive, however, was the desire to retreat after years of drudging in the film production sector and focus on his roots. To grasp the opportunity to create one’s own playground and, instead of fulfilling imposed tasks, to decide himself which tasks he wanted to dedicate himself to and form own topics. The MedienBunker today is composed of a core team of four persons and approx. 15 additional persons from very different backgrounds and competences, largely however of film producers. The collective was founded seven years ago.

The image of the district changed extremely in the past years. Today, in the public eye Marxloh no longer merely represents poverty and violence but in particular the “most romantic street in Europe.” Marxloh is cool! One TV team after the other contacts the MedienBunker to report about the positive developments in the district and to report about the “original(ity of the) Turkish flair” in the middle of the Ruhr

region. Marxloh has acquired a cult status. Due to the many visitors from outside, new impetus is injected into the neighbourhood. They also try to offer young people the possibility to gather experience in media production in form of various projects. The MedienBunker artist collective also dreams of opening a market square in the form of a cafe that not only raises Marxloh’s leisure quality but also brings Marxloh’s residents together with artists and students, to connect, network, party and let their thoughts “run free.” At the same time, one also becomes aware that after years of focussing on Marxloh and the Ruhr region, it is important to take a look at the bigger picture and fill up on new inspiration. The artists’ good contacts to Istanbul, Ibiza, Berlin, Hamburg and Cologne are promising.”

Interview with Halil Üzet, MedienBunker in June 2013, Duisburg-Marxloh
For more information:
www.madeinmarxloh.com

TYPE 2 URBAN EXPLORER

TYPE 3 MULTIPLICATORS

Culture production can be lonely, but gains in quality, reputation and awareness — so to speak the currency of the knowledge economy of 21st century — not only if others hear about it but if like-minded people or people with other opinions “lend a hand”, join in, contribute ideas: comment, provide information, criticise, express new points of view, so that a raw symbolic product — a text, design, song concept — can gain in quality. Creative milieus are such social contexts and almost all urban districts have the undisguised desire to be able to demonstrate such intensive spaces for exchanges and “pride” themselves on them. Particularly, as they hope to acquire innovation, appeal, and supra-regional visibility through creative processes in science, design, art and culture. These factors are urban policies’ USP’s that make the city attractive to other target groups.

Historically seen, creative milieus are a combination of emigrating new economies, science and a free art or avant-garde scene, a combination that historically the Ruhr region cannot easily demonstrate and therefore has been trying to promote even more so for a few years now. Top-down this is difficult to achieve, as it requires forwardness, determination and inventiveness from local players to surprisingly proclaim something new that again attracts others, makes them curious and animates them to try the same here and not somewhere else (Berlin, Leipzig, Hamburg...).

Therefore, new initiators are needed who are able freely, without institutional limitations, to produce such critical masses. They are switchboards and regional experts who link unconnected networks, curate social relations between people, and

at the same time create a place where these loose social ends are able to connect, start engaging and talking, meet others and thus share their values and multiply them. These activities are what qualifies multipliers and distinguish them from communication agencies or mere networks.

Multiplicators also demonstrate what is becoming increasingly important for the future viability of a city: they share their knowledge without expecting a monetary benefit in return. In these so far uninstitutionalised knowledge contexts it is up to the young generation in technically savvy and creative milieus to prove that not only the good and beautiful is served, is honourable, and morally elevating but that it makes sense financially, offers social added value, and is even en vogue. Collaborations and sharing is advancing to

a basic requirement of social innovation. Sharing as an expression of self-determined social practice poses no threat to the knowledge and information acquired and their infrastructure, on the contrary it optimises it and creates social added value between people with similar targets and attitudes. These communities are looking for alternative forms of knowledge production using hands on means rather than ideological ones.

Example 1: Heimatdesign, Dortmund

Example 2: Neue Kolonie West e.V., Dortmund



HEIMATDESIGN

“Heimatdesign” in Dortmund is a good example of such an approach. Reinhild Kuhn, owner of Heimatdesign: “In 2004, initiated by Marc Röbbecke, the aim was to make the positions seated here in the fields design, photography, fashion, etc. visible and establish the Ruhr region as a cluster of creative projects. The first step in this direction was a fashion show at which young designers presented their designs on the catwalk together with established fashion designers. After successful implementation, continuation and expansion was contemplated to achieve sustainability. The result was the publication of the first Heimatdesign Magazine, that reports on regional tendencies and projects not only from the design sectors. For the concept for the event Heimatdesign 2006, Marc Röbbecke won the “Zukunftswettbewerb Designkonzept Ruhrgebiet” (future competition design concepts Ruhr region) and, having received EU co-financing was able to realise a mix of different disciplines at a major expert and public event at Zeche Zollverein in Essen during the “Entry” trade fair. After that Heimatdesign was finally established.

We are always looking for new ways to improve communication, and to present and expand the creative networks in the Ruhr region. This requires a broad and diversified field of activities, such as a per-

manent exhibition programme, a shop for design products, a fair trade for young interior design, a co-working space, lectures, and the motivation to invite exciting projects to the current location in Dortmund. Supra-regional cooperation with other projects is very important. With an initiator, a second responsible project manager and between one and three other staff members we provide assistance in daily business.”

Over time Heimatdesign has become a competent reference in the Ruhr region for many supra-regional projects due to its long history of work in the creative industry and cooperation with various partners. They provide information, as far as possible, about the diverse existing creative projects and, in addition to exhibition spaces and a shop with the co-working space “Ständige Vertretung Dortmund”, a place of communication, have created numerous loose partial networks and individual interests. Event formats developed in the form of cooperation improved connectivity in the region and beyond. The magazine remains an important medium to transport content from the Ruhr region to other regions. Of course exchanges in major metropolitan areas such as London, Berlin, or Hamburg, are more intensive for young designers, especially because of the “extra degree of internationality and the

major agencies and production companies seated there, but lucrative jobs are also available here in the Ruhr region.”

Interview with Reinhild Kuhn, Heimatdesign in June 2013, Dortmund
For more information:
www.heimatdesign.de

TYPE 3 MULTIPLICATORS

NEUE KOLONIE WEST

Rundgang



NEUE KOLONIE WEST E.V.

TYPE 3 MULTIPLICATORS

Another example is “Neue Kolonie West e.V.” Since its foundation in 2010, the project programme and concept is managed by Simone Czech (galerie143), Marc Röbbcke (Heimatdesign), Stephanie Brysch (artist), Annika Schmermbeck (designer) and Daniel Sadrowski (Projektraum Fotografie). “The spatial focal point of our work is the “Uni-onviertel” in Dortmund, the thematic focus is on connecting local creative professionals and raising external awareness of the players, the visibility of urban spaces that otherwise would remain concealed. The district’s appeal is increased by quarterly guided tours; visitors are not only

from Dortmund but from outside the city and the Ruhr region,” Annika Schmermbeck explains.

The aim of Neue Kolonie West e.V. is to “make things happen, to create visibility to attract visitors and curious people to the places behind the Dortmund U to show them: even away from the main “creative lighthouses” creative people are out and about and have a message to convey and show. Three years ago, there were a lot of vacant spaces around the Dortmunder U that don’t exist to the same degree any more today and in which Neue Kolonie West e.V. was able to organise temporary

exhibitions on one evening. That was the concept – every month one evening, three venues, and on the next day everything was over again, entirely self-financed and self-organised, spontaneously evolved, continuously organised, managed with dedication, socially linked.

These three venues, organised by the three foundation members galerie143, Projekt-raum Fotografie and Atelier Halb12, were the kick-off, from which approx. 25 additional venues evolved by the year 2013 as a network in Neue Kolonie West e.V. along the Rheinische Straße. Recently, the demand for spaces in the district has risen. New cooperations have emerged through the efficient networking in the neighbourhood, and due to the informal and casual exchanges there, the great interest in the district and the advantage that some of the players and creative people actually live in the district.”

Interview with Annika Schmermbeck, Neue Kolonie West e.V. in July 2013, Dortmund
For more information:
www.neuekoloniewest.de



TYPE 4 FESTIVAL MAKERS

Evil tongues say that after the era of industrial mass production, the Ruhr region only hosted cultural mass events: industry culture. True to the familiar regional stereotype “big is beautiful”, culture instead of steel was produced in large quantities since the 1980ies: mass compatible open air events, major performances with star conductors. That was predictable, and therefore a “safe bet”, and occasionally launched by globally active event organisers.

However, the desire for a refined offer for every taste, for genre-specific variations of cultural event, rapidly became stronger. Not the size was relevant but the quality, the uniqueness, and the unexpected from the Ruhr region and Europe. Those kinds of events always need two central players: on the one hand makers, who understand music, art, design, etc., who are familiar with the individual authors and are able to use this knowledge to create a profile, a format for others. On the other hand, it requires the audience that reacts to such an offer, bonds with the festival, and keeps coming back.

Festival makers in this sense are scouts for cultural capital rather than event organisers: they build relationships with artists and promise them a special and unique event, raising their specific pro-

file. At the same time, festival organisers have to sell their relationship capital in a city and a region, they have to obtain financing, press coverage, and – equally important – ideological support. Thus festival makers are the central relationship brokers of social and cultural capital, discovering novelties, pulling together temporary and short-term global relationships and networks for a few days in a city and illuminating them in the context of a format and event.

What remains is the emotional surplus of achievement of a couple of days: making special forms of culture visible and audible. What would we do without these culture producers? This demonstrates that culture and festival organisers become drivers of innovation. Bottom-up, evolving from a fun and leisure context, such festival have a high degree of regional identity and affinity to the venue. The organisers of these formats stand for identity, by investing less in returns to scale and do not wish to obtain immediate monetary consideration for their “good ideas”, or intend to integrate them into larger festivals. They are aware of their socio-political responsibility and, due to the smaller dimensions of the festivals, the personal contacts and the manageable size of the festivals are able to test new formats, new

ideas and new relationships between cultural practices and, for example, energy efficiency issues in a both playful and innovative manner.

Example 1: n.a.t.u.r.-Festival, Bochum

Example 2: Constellationen, Caritasverband Herten e.V.

A special example is the “n.a.t.u.r.-Festival” in Bochum: three years ago, some young event organisers from the music sector started regularly organising concerts and parties in the Rotunde in Bochum, a former rotunda train station decommissioned by Deutsche Bahn decades ago. Together with the also very young group Ruhrstadt Gartenmiliz, Kevin Kuhn and Janwillem Huda had the idea to merge the green topic, for example questions of energy efficiency and resource saving, alternative forms of mobility, with music and party events, in order to attract the young target groups’ attention to these social and political topics. The word spread so quickly since 2010, says Nadin Deventer, who has been co-managing the festival since 2013, that additional local initiatives and producers joined the festival relatively rapidly. In the first year a highly diverse, anarchic festival already evolved by, through and for all around the Rotunda. Anarchic because the festival as such was open for negotiations, experimenting with participation formats, involving the urban space of Bochum, planning and carrying out interventions, in short: the visitors turned into contributors, instead of remaining in their usual role of culture consumers. n.a.t.u.r.: natural aesthetics meets urban space. A festival with such an open and interdisciplinary, experimental approach is un-

precedented so far in Bochum and even in Germany and Europe it is hard to match in terms of innovation. The large number of players, producers and initiatives it has attracted demonstrates the festival’s significance and ability over the past three years to move outside the narrowly defined culture sector and its presentation formats and thereby integrating and contemplating current social issues in artistic form. In its third year of existence, the festival also managed to gain important public institutions and sponsors (in particular on regional government level) as supporters.

This professionalisation process is reflected in the organisational structure: since 2013, a team of four freelance culture managers has been working on the planning and establishment of the festival and brought more than 170 programme items on twelve days into town and onto the stage for audiences of more than 10,000 people. The rapid evolution is also evidenced by the national and international contributions and a dramaturgically clever programme for the third edition, for which Nadin Deventer deserves the main credit. The n.a.t.u.r.-Festival is a raw diamond, it has to be permanently pampered and polished with lots of sensitivity. Without doubt a participative festival aiming at participation is determined by the

so-called crowd, the community of contributors, influencers and participants. Most importantly, however, Deventer understood how to sharpen the festival’s profile with dramatically limited financial means and despite a very short lead-time and incorporate it into a grass-roots-democratic and pro bono organisational environment. The festival’s success shows: If you offer good experiments in the Ruhr region, there will be a sufficient audience, provided such an experimental context has a professional and not just spontaneous frame.

Interview with Nadin Deventer, n.a.t.u.r.-Festival in June 2013, Bochum
For more information:
www.2013.festival-natur.de

TYPE 4 FESTIVAL MAKERS

N.A.T.U.R.-FESTIVAL





CONSTELLATIONEN

“Constellationen” by Freia Lukat of Caritasverband Herten e.V. is yet another example of a relations agent for social and cultural capital: “Constellationen is a project to promote intercultural urban identity and, in opposition to the mostly deficient perception of local population groups, addresses the citizens’ skills and talents. Constellationen started its work in 2010. It was founded in the year of the European Capital of Culture RUHR.2010 when Constellationen – a festival promoting intercultural urban identity – was held for the

first time as part of a two-day festival in 2011 on initiative of Caritasverband Herten e.V. It focuses primarily on people’s common interests and not what separates them, thus using art and culture as stakeholders of social competences. In the past three years, 60 project managers have independently worked for Constellationen on a pro bono basis, as well as around 600 citizens to jointly make their ideas become reality. During the development phases new acquaintances are made, turning individual strangers into a supporting com-

munity. Due to the possibility of engaging in exchanges and familiarising with each other, assumptions and prejudices are replaced by shared experiences. The primary objective was to instigate people to engage in something together, and the desire for an inclusion-concept by which people are able to contribute their ideas, talents and resources. A community of more than 100 nations and its institutionalised integration was one of the main reasons for the creation of the project. The urban challenges of structural change, high unem-

ployment, a shrinking and aging population, made it clear that a project across all generations and cultural genres was important and needed to develop a socio-cultural urban identity, to let the new contexts created through joint action and the experiences gained through artistic confrontation unfold into daily life in order to learn for the future together. Constellationen intentionally is not institutionalised and addresses the individual. Everyone can join in; it is open to all, regardless of any references or connections. The idea that citizens independently influence social culture in their districts would be counteracted if associations and institutions were addressed. Constellationen is based on the idea that people set off on a path, leaving customary structures behind and endeavour into new experiences, new group constellations. Different age groups and groups of the population are addressed and brought together through a multitude of projects (dance, music, theatre, literature and various sports and artistic activities) who previously would never have met on account of their different life realities.”

Interview with Freia Lukat, Festival Constellationen des Caritasverband Herten e.V., in July 2013, Herten

For more information:
www.caritas-herten.de

TYPE 5 RUHRBANISER

New forms of practical collaboration emerged in the past months and years as a reaction to multifold crises. Whether regarding residential accommodation, the work place, own skills or expertise, or in the field of mobility – the trend to sharing and swapping has reached almost all areas of life. These specific practices are not only practised by trendsters who are open to reforms nor have they anything to do with neo-romantic visions. They are concrete exit options following the dark era. The current crisis in Europe gives reason to reconsider familiar maxims of economic and social action. Especially when profit maximisation becomes questionable on account of rising externalities, the exclusivity of knowledge and information no longer provide a competitive advantage, when the complexity of ecological and social problems can no longer be dealt with through selective and technocratic expert solutions, that is the time for new social innovations that are purposeful for the individual, create added social value, and save resources at the same time.

Cultural techniques of sharing comprise broad ranges of goods, spaces, process, (work) technologies, and infrastructures. They update and transform old perceptions of everlasting possessions, permanently valid technologies and high-price invest-

ments in spaces, equipment, and other resources important for work processes – and must thus be perceived as answers to a global crisis of values and the economy: answers that are local and specific and often non-profit.

As a cultural technique of pop music, sharing musical, written and spoken artefacts is a genuinely responsible for a large part of our current culture. Looking back, these social innovations, namely the practice of sharing and swapping, and the resulting re-invention of culture, are always also reactions to times of global crisis. As a reaction to the controversies of 1910s and 1920ies reformist movements evolved: from nature loving hiking groups through to artistic and creative experimental groups away from the overwhelming big cities. In the 1960ies and 1970ies, community movements formed against ecological and political crises and provided the argumentative foundation for the ecological movements in the 1980ies. During the old representatives of the established functional systems banking, politics and wholesale bartered about tax rates, debt redemption, and loan rescue packages, a growing sharing community – often the upcoming generations – set off to demonstrate an alternative model. These innovative forms of collaboration

do not only occur in the familiar fields of ecology, nutrition or software development and even auto-mobility. At Local-Motors in Detroit, a virtual group is working on car developments that become real vehicles through crowdfunding. They collaborate in prototyping sustainable cars and share their knowledge in the course of evaluation on other ideas. On www.tamyca.de, users actually share their own cars in their immediate neighbourhood. Overall, the group of people who share rather than own cars is growing so that even BMW and Daimler are now trying participate with www.car2go.com, not only offering their models for sale but also for flexible rental.

Collaboration is advancing to a basic precondition of social innovation. Sharing as an expression of self-determined social practice is no threat to acquired skills, knowledge, goods and infrastructures, but optimises them and creates social added value between people with similar aims and attitudes. In these communities, alternative forms of knowledge production are explored not so much ideologically as practically. Consequently, the search for ways out of the current crisis is already in full progress. What we need are good ideas, a critical mass of contributors, and most of all promoters who think ahead and participate at the same time.

Example: VeloCityRuhr, Ruhr Region

VELOCITYRUHR

"VeloCityRuhr was initiated with the idea of collecting all information on cycling in the Ruhr region and linking all players to plan and implement joint projects with the overriding aim of establishing the bicycle as the leading means of transport in the area. VeloCityRuhr is a sharing project, borne by the critical mass of participants and bicycle enthusiasts", says Julia-Lena Reinermann. She is one of many participants who in addition is exploring questions of new social movements at the University Duisburg-Essen as part of a research project that combines theory and practice.

Julia-Lena Reinermann: "The project VeloCityRuhr emerged as part of the concept development for "GreenUrbanCampus" of the University Duisburg-Essen (UDE). This process was initiated by the sustainability initiative (Initiative für Nachhaltigkeit e.V.) with the support of the directorate of the

UDE in 2011 at several open space events with people from all hierarchy levels." The decisive motivation for the emergence of the VeloCityRuhr project "is the conviction that by shifting transport to bicycles pollution of the natural environment is reduced, fewer exhaust fumes (incl. particulate matter and carbon dioxide) and less noise pollution are produced, leading to a reduced use of spaces and causing fewer accidents with animals. As a result of the increased physical exercise, cyclists profit directly from better physical and psychological health, but also the burden on the economy is reduced. The basic idea of the VeloCityRuhr project was originally that people research and process information so that it becomes interesting to the corresponding network players who are then willing to interlink and cooperate; interest and available resources play a major role here."

In practice, small gatherings of cyclists in road traffic have a subtle and subversive effect. In addition to the positive impact on noise reduction, resource saving, and individual wellbeing, the mere critical mass on the streets creates an unintended flash mob effect. The traffic on the road slow is slowed down, creating minor traffic congestions and deceleration in the daily traffic avalanche. Equally, the fun aspect of cycling in a group creates a temporary event character of the public street space, a kind of slow-motion Tour de France in the Ruhr region: people waving, watching, applauding, and attracting attention to the potential in cycling. Cycling in the Ruhr region might be a social statement and fun at the same time.

Julia-Lena Reinermann: "Illustrious network partners join under the project umbrella VeloCityRuhr such as "Mit Kind und Rad sicher im Alltag" and "Netzwerk für Radfahren mit Kindern in Essen." And this scene is also represented on the internet such as "VeloWikiRuhr" – a Wiki platform for bicycle mobility in the Ruhr region, "Wir sind VeloCityRuhr" – a cyclist portal based on www.wearetraffic.de, "Die Matschhühner" – network of women technology specialists, "The Fahrradhaus Dortmund" – VCD-offshoots of the successful Hamburg project. "The International Cycling Film Festival" – an annual short film competition in Herne. A social component is provided by the "VeloKitchen Dortmund" – a DIY bicycle workshop including a kitchen for velo-mechanics and chefs. The regional "Fahrrad-Sternfahrt Dortmund" is the Westphalian equivalent to the "Sternfahrten" in Cologne and Düsseldorf which are supported by the city of Dort-

mund, ADFC Dortmund, Hamm, Iserlohn/Märkischer Kreis, Unna, Vest/Recklinghausen, Witten, VCD Dortmund-Unna, and the VeloKitchen Dortmund."

The broad bottom-up critical mass thus practices not ideological based alternatives, contributing with fun to the transformation of mobility actions aiming at helping the city centres in the Ruhr region to become free of noise pollution with clean air and safe street traffic. VeloCityRuhr practices a way for everyone to cycle stress-free and independently through the day. That is absolutely possible – says the VeloCityRuhr team. "Whether to get somewhere directly or for traveling in combination with public transport: the bicycle is ideally suited as a means of transport in an agglomerated area such as the Ruhr region. To establish the brand, VeloCityRuhr connects citizens, schools and universities, cities, companies and associations who are already contributing to all aspects of bicycle traffic, with a focus on daily mobility. Be it infrastructure, services, communication, information or ambient conditions: VeloCityRuhr collects all related information and disperses it." The website www.velocityruhr.net is linked with other profiles in the Web 2.0 like VeloWikiRuhr and serves as a central platform where ideas can be discussed, information exchanged and projects initiated. The critical mass is already on its way. Take a bike is the motto, you are not alone, and many others are already on the road.

Interview with Julia-Lena Reinermann, VeloCityRuhr in June 2013, Essen

*For more information:
www.velocityruhr.net*



TYPE 6 UPCYCLER

Home workshops are archives of skills required for daily life. Today you would refer to them as so-called maker spaces: spaces in which a globally growing scene of makers is re-interpreting the workshop and carrying this practice into the world. In the old days, this applied to the hobby room, little extensions in the basement or the garage and carefully looked after. For a long time it was the head of the family's place of retreat where he could build dream worlds, dedicate himself to his favourite pastimes, and at the same carry out little repairs to keep the family household in order. It is also the place where manual skills are passed on, technical problems are solved and experiments conducted. Did not every epochal economic change in the past 150 years declared war on these micro repair workshops so relevant to daily life? Industrialisation attacked the numerous competencies of agricultural skills, by squeezing people into standardised production processes. The growing consumer industry of the 20th century then exterminated the repair culture through cheap mass products that couldn't be repaired. The throwaway era began. At the beginning of the 21st century, digitalisation and growing immaterialism with the virtuality and lacking haptics and tangibility of bits and bytes appeared to render obsolete the hammer and nails, saws

and screw clamps. Not least, the victorious expansion of various DIY centres can be perceived as a form of renaissance of idiosyncratic handy work and repair work by which lots of people are trying to regain a minimum of autonomy through the amateur decoration and creation of their own surroundings.

For a few years now, a globally growing up cycling scene has been emerging: But these workshops are more than just the traditional male dominated retreat of the past 25 years. For this scene, open workshops, maker labs, think factories and open design cities, are places of new creation, new production philosophies such as open innovation and crowdsourcing, and thus also places for creating new social and material added value. Of particular relevance is the observation of designers and architects of interrupting the actual cycle of materials and creating something new out of already existing materials and thus saving resources. Players of the upcycling scene consider upcycling not only an attitude to production and exploitation with the aim of expanding the scope of utilisation and tapping the full potential of materials. Clothes remain clothes and are re-combined, houses are not pulled down but smartly redesigned and modernised. Rather, local flows of materials and pro-

Example 1: Chaostreff Dortmund

Example 2: DEZENTRALE Dortmund

Example 3: Studio umschichten, Bochum/Stuttgart

duction processes are examined to develop local and regional answers through upcycling. Production and identity have found a new action platform.

Such new places and open production workshops have joined together in Germany in an association of so-called open workshop where amateurs and experts, old and young people come together. The association reflects the highly diverse spectrum of materialised DIY infrastructure: workshops, repair café, upcycling, screen print workshops, fab labs, and thing factories. They are collaborative places for triggering new inspiration through various formats and creating new incentives to practically deal with urgent social challenges.

The rapid speed at which these maker cultures have been expanding in the past two or three years is linked to the up-rise of so-called hacker spaces of which over 100 already exist in the United States. Hacker spaces enable like-minded people to exchange their ideas, tools and skills. In the U.S. the most notorious ones are Noisebridge, A2 Mech Shop and Artisan Anstalt. Meanwhile, traditional universities, as for example the Massachusetts Institute of Technology (MIT), are becoming increasingly curious and are joining up with the maker scenes.

The upcycling culture is incorporated into a broad movement of maker spaces, hacker spaces, open workshops, and tech shops that offer lots of people an option they no longer are able to find in the same way in their daily lives or their jobs. This development also threw into sharp relief the fact that the digital world is leading back into the world of atoms. "Atoms are the new bits" is the credo of the growing maker scene. With gabbing- and rapid-prototyping technologies – a production process for rapid and cost efficient production of models, samples, prototypes, and end products using 3D-CAD files – highly complex products can be produced in your own garage or in semi-public workshops. Digital production methods are thus looking for spaces in which young idea inventors can work together creatively.

CHAOSTREFF DORTMUND

“Chaostreff Dortmund” is a highly diverse group of computer and technology enthusiasts and creative people that was founded in 2009 in Dortmunder Nordstadt. Organised decentralised and non-profit, Chaostreff Dortmund is open twice a week to everyone to tinker around, give lectures in irregular intervals on technical or non-technical subjects or hold workshops. During the Cyberleiber-Festival 2013, the Chaostreff Dortmund relocated its rooms

to the upper foyer of Schauspiel Dortmund for four days where it worked and held discussions with Dortmund’s audience. Areas of research were: Quadrocopter (mini-helicopters with four propellers), synthesiser assembly kits for electronic music and sound carpets and 3D-printers for all sorts of experiments and, generally, the fight for data security.”

The text is taken from the website of Chaostreff Dortmund www.chaostreff-dortmund.de and the website of the Cyberleiber-Festival 2013 www.cyberleiber-festival.de

TYPE 6 UPCYCLER

DEZENTRALE DORTMUND

Jürgen Bertling, project initiator of DEZENTRALE Dortmund and member of the staff at the Fraunhofer Institute UMSICHT: “DEZENTRALE Dortmund is a community laboratory that is dedicated mainly to urgent economical and social future questions. Amateurs and experts work together in participatory teams, contributing their skills to specific projects. One of the essential objectives is to overcome the citizens’ reduction to his function as a consumer and taking him seriously as a co-developer.”

DEZENTRALE started its operations in July 2013 in the premises of the shared offices

“bureau hintenlinks.” Whilst designers in the areas graphics, animation and web design, engineers and jewellery and object designers have their regular work places here, DEZENTRALE Dortmund also offers up to four work places and a workshop with basic equipment and 3D-printer for temporary project work. Twice a month, an open workshop evening is held to discuss new projects. “DEZENTRALE Dortmund is open to active citizens, amateurs and experts, nerds, handymen and scientists, designers and engineers; it is an initiative of Fraunhofer Institute UMSICHT (Oberhausen) and Design4Science GbR (Dortmund).

It is supported by the Folkwang University of the Arts (Essen) and the Institute for Advanced Study in Humanities (Essen). The project emerged as a result of a strategic project conducted in the Fraunhofer-Gesellschaft, in which new and more efficient ways for sustainable innovation were researched. Interdisciplinarity and participation always reappear as central aspects of comprehensive sustainability.”

Interview with Jürgen Bertling, DEZENTRALE Dortmund in July 2013, Dortmund
For more information:
www.sustainnovate.de

TYPE 6 UPCYCLER

STUDIO UMSCHICHTEN

Another example of upcycling is the architect company “studio umschichten”: on the occasion of a city laboratory initiated by “Urbane Künste Ruhr” (Urban Arts Ruhr), studio umschichten was commissioned to examine Bochum using artistic practices, rummaged in existing structures and networks, reinvigorated and brought them together during the n.a.t.u.r.-Festival in Bochum 2013 (cf. page 43). It perceives itself as a laboratory and external project enabling “broach taboo subjects impartially. It works as a medium for secret desires and dreams.” During the n.a.t.u.r.-Festival 2013, studio umschichten examined the icon of the winding tower; in their opinion it was important to work on the “collective transformation of a symbol of labour “which, if successful, would be able to “provide a new identity and release energy.” During the research days on the n.a.t.u.r.-Festival they designed the prototype of “Bochumer Hocker” (Bochum stool) using compound systems, wooden planks and residue materials. The stool had the abstract form of a coal-winding tower and could be turned upside down easily. The stool alludes to the design icon of the Ulm Bauhaus stool that was designed in the 50ies at the Ulm College. In addition to this prototype they designed on a larger scale the performative idea of “toppling an existing winding tower in a collective

act with 2000 Bochum citizens by hand.” Then, according to studio umschichten, “it is pulled through Bochum in a heavy goods truck procession to be transformed into something new and useful at a different location.” To date this scenario remains a vision but demonstrates very clearly both sides of upcycling. As a specific practice of creating a rapid prototype out of existing materials and as a social performative practice of resizing upcycling and using it as a social thesis to inspire independent and new ways of thinking. studio umschichten seeks confrontation on the site of conflict and wants to conduct this discussion at the object of discussion. Their intention is to transfer fragments of the discussed object (Bochum stool) into public spaces (winding tower demolition in Bochum city) and collect opinions. The three architects as upcycling experts are looking for “confrontation of a possible transformation on the object with either a winding tower or an Opel plant.” It remains to be seen whether the Opel plant is sacrificed even earlier, without human help. What would happen if the City of Bochum suddenly decided to collectively shut down the car plant in a five-year plan? Sooner or later this will happen anyway. studio umschichten is therefore looking for cities “that want to address their fu-

ture, who perceive transformation as a natural process, as a constantly changing organism and who keep asking themselves in which direction they want to evolve.”

Interview with Lukasz Lendzinski, studio umschichten in June 2013, Bochum/Stuttgart

For more information:
www.umschichten.de



TYPE 7

RUHRGARDENING

Allotment gardening is widely considered a symbol of petty provincial life. It was the domestic treasure of the post-war family, providing balance, vegetables and self-empowerment in both West and East Germany. Without doubt it is hard work to keep an allotment in good productive condition and harvest produce for own consumption. Demographic change, changed values and renouncing the past, lead to a waning interest in gardening. But a few years ago, young families started showing an interest in bonding with land and soil, pesticide-free vegetables, and a green hideout, especially in cities with few green spaces. Urban Gardening is the name of the new trend that has been unfolding in sub-topics such as urban subsistence, common resources, and specialist cultures such as bee hives in the city whose honey is often better than that produced in stripped industrial agricultures of peripheral spaces.

Urban Gardening expresses a pragmatic longing in social and spatial proximities that, following the era of a globalised world, the multiplicity of analogue and digital network structures, tells the story of creating one's own world, in which food still tastes and social relationships still feel they way they used to; in today's world urban gardening promises, in the

words of Gerald Raunig (*Fabriken des Wissens, Streifen und Glätten 1*, 2012), *edges and corners, notches and peaks, to give the lack in haptics and the lost time in the digital age a new ancient physical feeling. The allotment garden has become modern and desirable to counter-balance the placelessness of the digital world.*

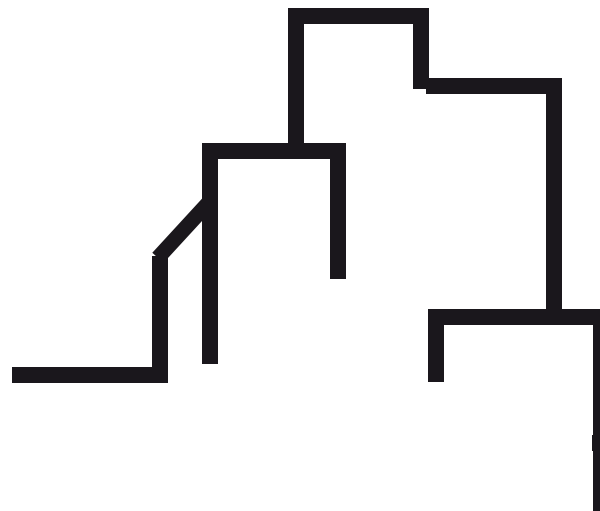
One would assume that in many cities a young generation is streaming into allotment gardens pulled by the warmth of the lost bonfire. This reanimated romanticism has produced a search for the right future allotment, the social plot, on which soci-

al, culinary and spatial resuscitation attempts are being made. For in the course of the search for the right plot, the DIY culture initially referred to – originally allocated to the protesting punk movement in music, fashion and society – reformed itself and advanced to a source of new production logistics of the type homemade (Friebe/Ramge 2008). Urban Gardening is not only about individualistic aims of self-discovery in one's own green space but rather about experimenting with open, indefinite value-adding structures that try to combine spaces, sociality and nutrition in a modern and future-oriented way.

In the Ruhr region, too, urban gardens are blooming and more and more initiatives and projects such as Ruhrstadt Gartenmiliz, the Essener Gemeinschaftsgärten, BlumenPOTT in Witten etc. are emerging.

Example 1: sevengardens, Essen

Example 2: www.speiseraeume.de, Dortmund



SEVENGARDENS

TYPE 7 RUHRGARDENING

“Sevengardens” is one of the most unexpected examples of the Ruhr region. Vera Dwors, staff member at sevengardens: “Resulting initially from the individual interests of an artist who wanted to use ethically produced colours for his pictures, the first dyer’s garden was founded in Essen in 1996. Through cooperations with primary schools and the Ruhrland-museum the first social sculpture (2000) was created that served as a model for additional dyer’s garden where plants are grown for making colours. Essentially, the artistic approach of sevengardens with its existentially no-risk dyer’s gardening work aims at enabling people to acquire the skills and knowhow to design their own environment and promote competencies in the resulting global network. Apart from imparting education”, says Vera Dwors of sevengardens, that impacts particularly on the non-formal and informal sectors, “products are produced that are developed either fair trade or regionally – for example cosmetics, varnishes, wall paints, make-up, print colours, plant seeds, dyer’s workshops with tools, textiles and furniture.” In short, from the idea of extracting colour from plants, a value adding network evolved that goes beyond the borders of the area. Vera Dwors is of the opinion that “we will only be able to implement structural change that ultimately every

industry metropolis will go through, only in the form of a bottom-up model. We will be able to present sevengardens world-wide in the context of the UNESCO. Since 2012, the methodology of sevengardens as part of the initiative “Metropole machen” will advance to an economic factor for the whole region“, envisions Vera Dwors. For sevengardens not only makes “colour out of plants and having seen and understood that, you realise that simply everything is possible and what is going on here in the “Pott” (Ruhrpott). This, however, requires an information structure, real people with ideas and real places where things actually happen.”

Since 2010 sevengardens, supported by RUHR.2010 as a TWINS project, on further internationalisation, with a focus on education, climate protection, and the further economic advancement of the current project. A few years ago, sevengardens was promoted from being one of the partners of the TWINS project to the project association Seven European Gardens including 28 countries. It has established sevengardens-Baltic, sevengardens-Africa, sevengardens-Turkey organisations with other major partners on location. Since 2012, Afghanistan, Tadjikistan, India, Bali, Chile and Peru joined, too.



Interview with Vera Dwors, sevengardens
in June 2013, Essen
For more information:
www.sevengardens.eu

WWW.SPEISERAEUME.DE

In line with the leitmotif urban gardening, not only practitioners emerged in the Ruhr region but also innovative thinkers such as Dr. Philipp Stierand, who advanced the idea of space in connection with food, under the key term "Speiseräume": in his dissertation at the TU Dortmund University (2008) he points out that "in addition to safe supplies of food values such as trust and relationships, sustainability, health, pleasure, and fair trade, are becoming more important as new food needs." According to Stierand, new players and new spaces for action are emerging on communal level – away from the classical supply structures and trade relations. In his opinion, dining rooms are new laboratories in which in cities creative projects ranging from the neighbourhood garden through to a Food Policy Council are created, focussing on different topics and problems and adapting to different local requirements. Food is, according to Stierand, closely linked to many aspects of human life, new food needs concern many areas of social life. Dining spaces thus become a laboratory for developing new supply and consumption practices, of innovative forms of organisation and economy. "Urban development with the garden spade", says Stierand, can be understood as a plea for an active confrontation of urban development with citizen's nutrition. Stierand ex-

amines the disappearance and the current reappearance of local food policies. He talks about the international discussion surrounding "sustainable food planning and in his blogs www.speiseraeume.de he illustrates opportunities and problems of nutrition in cities. His conclusion is that we need an urban food system and he provides an outline of urban food planning.

Interview with Dr. Philipp Stierand, www.speiseraeume.de in July 2013, Dortmund
For more information:
www.speiseraeume.de



TYPE 7 RUHRGARDENING

TYPE 8 EXPERIMENTALISTS

The Ruhr region is a district that “is not conceivable without immigration, and which simply wouldn’t exist otherwise — as an agglomeration constituted and animated by millions of people. Nevertheless, this normal multi- and intercultural structure is not appropriately reflected in the established (particularly the urban/ governmental) artistic institutions and accordingly neither are people with immigrant backgrounds represented properly in their audiences”, says Günfer Cölgecen of Freie Radikale. And this, although there is no question that intercultural is a value as such and a political goal.

So, how do you make a utopian idea become real social practice? In his highly technical scientific and discursively pointed pamphlet “Selbst Denken — Eine Anleitung zum Widerstand” (Think Yourself — A Guide For Resistance) (2013) the social psychologist Harald Welzer also examines future scenarios: how can alternatives be developed if the big systems (politics, civic society and religion) are no longer able to achieve this and consumer capitalism as such has taken hold of us in such a way that escaping it no longer seems possible so that subsequently overexploitation of fossil resources, of individual available time and of social contexts has extremely advanced? How can we get out of this situation?

Welzer (ibid. 136) developed the idea of concentrating on “mental anticipations of something existing in the future”, thus the “desire to reach a different state than the existing one.” (ibid.) This does not concern translations of social utopias in reality but a “civilising through less — less material, less energy, less dirt.” (ibid. 138)

“But where”, says Welzer (ibid. 138) “do places and social contexts come into existence in which curiosity, the longing for other things can provide a plus in desires and dreams?” It seems obvious that it is not possible to steer in a straight line for the cornerstones of a viable utopia worth living for; what is needed are places and contexts of experimentation, testing, and observing, all of them insignia that do not originate from an era of heroic management but show characteristics of post-heroic management, as Dirk Baecker put it in 1994.

For a few years now such topical non-linear search movements have been taking place in larger collectives, also known under the term crowdsourcing. In the creative industries such intellectual search movements are very common. Away from large companies, non-linear social practice forms are taking place in self-organised networks, such as the open source

movement. A high degree of informality, fragmentation and constant transformation readiness are typical of the underlying hybrid organisational forms. All of them criteria that have no place in hierarchic organisations and master plan scenarios. The most successful organisational models for designing the future will be able to balance free cooperation and commercial focus, the sense of community and corporative structures. Controlling this coexistence and community of highly diverse competencies and speeds thus requires a governance practice that is able to deal with the short-term nature and heterogeneity, instable certainties and the increasingly democratic shaping of the market. As in an eco-system, it needs mechanisms of self-regulation and the supply of a space for the emergence of various (dis)orders.

It is particularly striking that theatres are the primary engines, with productions such as “Crashtest Nordstadt” or “Stadt ohne Geld” at the Schauspiel Dortmund, “Schwarzbank — Kohle für alle” at the Theater Oberhausen, the “Stadtspiele” at Ringlokschuppen or “NEXT GENERATION” at the Schauspielhaus Bochum. All examples share a testing and meandering practice of social innovations: for living together in the Ruhr region, for the future sustain-

nability of a region away from the grand political master plans and major systems.

Example 1: dezentrale für forschende Stadterprobung/Ringlokschuppen, Mülheim an der Ruhr

Example 2: Freie Radikale, Bochum

The culture and theatre centre Ringlokschuppen, a former railway centre in Mülheim an der Ruhr, with the "dezentrale für forschende Stadterprobung" is one of these local laboratories. Anne Kleiner, project director of dezentrale, describes the project using a couple of exemplary key questions, as follows: "What can and has to change in our cities? How can art and culture contribute in exchange with other areas of society, such as urban development, economy, education, etc.? And which innovative forms can be tested in a place such as dezentrale?"

For a couple of years now, Ringlokschuppen is closely involved in the development and implementation of projects in the urban space – one example is Eichbaumoper (2009). The fundamental confrontation with (urban-) social topics and problems is always the point of focus. From this activity emerged the idea of creating a place in the centre of Mülheim that, in the manner of a satellite, makes the work of the theatre production house in the city centre visible and, above all, useable.

Ringlokschuppen developed out of a cultural and social dialogue with the city, the region, the citizens and visitors, and in exchanges with regional, national and international theatre artists and into a platform for contemporary theatre. The core subject is contemporary theatre with

its various facets of drama, performance to live art. These skills and potentials are also present in other genres – from literature to cabaret to popular music. Likewise, new formats emerge that especially target the involvement of the urban society and relevant debates for the city. Ringlokschuppen, like dezentrale, develops projects and concepts for other cultural sites

and urban spaces. Its artistic and cultural work reflects the diversity of its visitors and the residents of the region and gives a broad audience access to contemporary art and culture and to recreational cultural activities. Ringlokschuppen's activities are often stimulating for both the city and the region and unfold their effects into the national arts and culture scene. Further-

more the arts and theatre centre is closely connected with social topics and linked up with lots of networks. The first dezentrale was founded on the occasion of the "Stadtspiele", that is artistic interventions in urban spaces of Mülheim's city centre dealing with specific topics of the city and the region which take place once every three years. As a conceptional support for socio-culture, the arts and theatre centre is now able to continue the idea of dezentrale as a place for research-based urban experimentation."

TYPE 8 EXPERIMENTALISTS

DEZENTRALE FÜR FORSCHENDE STADTERPROBUNG/RINGLOKSCHUPPEN

Interview with Anne Kleiner, dezentrale für forschende Stadterprobung/Ringlokschuppen in June 2013, Mülheim an der Ruhr
For more information: www.ringlokschuppen.de



FREIE RADIKALE

A similar cultural spectrum of topics is the source of the theatre group “Freie Radikale” that addresses the Ruhr region as an immigration space and develops new ideas for questions of social participation from the theatre’s point of view.

Günfer Cölgecen is the artistic director of the theatre group Freie Radikale: “From the point of view of Freie Radikale, the Ruhr region is an area that would not be conceivable without immigration, an area that simply wouldn’t exist like this – as an agglomeration constituted and vitalised by millions of people – otherwise. A theatre that feels committed to the immigrant and post immigrant perspective, in particular, can rightly feel more rooted – rhizomically – here than any other mono-national and mono-cultural arts form. Nevertheless, such natural multi- and intercultural are not adequately represented in the established (municipal/state) artistic institutions and accordingly neither are the immigrants adequately represented

in their audiences. This has to be changed. The necessity of a (post)-immigration theatre results from the needs of a generation that, when exploring its identity, skills and talents, finds nothing to identify within the programmes of the region’s culture landscape, has not access to arts and culture of society. In order to achieve sustainability in intercultural work, it is necessary to set up crystalline places where the players of this kind of work are able to act.”

Freie Radikale was founded in 2009 as a theatre label duo. In November 2011, Günfer Cölgecen took over as artistic director. At the core of her artistic concept are the topics immigration and hybridity. Freie Radikale feels rooted in the multi- and intercultural Ruhr region. They regard this diversity, which is a “natural component of the artists’ own identity, as an authentic foundation for their work to examine subjects such as identity, homeland, immigration, conflict and gender in society.”

TYPE 8 EXPERIMENTALISTS

Interview with Günfer Cölgecen, Freie Radikale in June 2013, Bochum
For more information: www.freieradikale.eu

TYPE 9 EDUCATION DESIGNER

Culture has always been connected with an educational mission – who is not familiar with the groups of pupils in museums? Or who as a teenager was not subjected to introductions to the visual arts or music as the road to social values and higher virtues? Who is not familiar with guided tours of churches or football stadiums that reflect the entire history of a city? Literature, music and films – whether in or outside school – are not only commodities but also objects of educational heritage, which, in politics, are perceived as cultural education in the sense of artistic-aesthetic-musical education. But equally familiar is the fact that cultural education in the immigration nation Germany is not understood as inter-cultural education and that many public cultural institutions are slow in opening themselves up to a culturally heterogenic audience and an extended definition of culture. The project of the regional state North Rhine-Westphalia, “Jedem Kind ein Instrument” (an instrument for every child) is the attempt to bridge the gap between the needs and reality of (inter-)cultural education in the post-industrial society marked by immigration and growing social disparities. Regardless of the project’s success – it is at least a political offer that addresses young people through municipalities and schools.

But how does education function with and via forms of culture that the state is unable to reach – be it aesthetic forms of streetart, poetry slams or (inter-)cultural development? This is the interface at which voluntary and private players are engaged in the Ruhr region: by designing new forms of education, precisely: social bottom-up processes with and for contemporary forms of culture(s). Such educational design is not an alternative to the educational mission of publicly funded culture but a supplement that enables education exactly where formal governmental instruments are not successful – or not (longer) desired and where considerable gaps appear.

Education designers are thus – technically seen – teachers whose qualification results from the matter and the subjects of their practice, and not from university degrees in didactics and arts. This other form of education is simultaneously the practice of another, younger culture, as Pottporus e.V. in Herne or Urbanatix in Bochum. One of the protagonists, Denis Y. Dougban, who developed the term “education designer”, describes it like this: “Education designers design, organise and conduct musical-pedagogic activities (arts, rap/recitatives, breakdance, artistic, Hip Hop, theatre etc.) and community

events. This means that institutions, municipalities, and/or advertising communities express desires, ideas, or even problems that are taken up by education designers and used to design lasting concepts. From cultural events, school projects, through to business vaudeville, there is no limit to the players’ range of activity.”

Example 1: ART.62 – KRB im Vest, Recklinghausen

Example 2: Machbarschaft Borsig11 e.V., Dortmund

The first example of the concept of education designers is the story of Denis Y. Dougban at the “Kreativzentrum für Rhythmus und Bewegung im Vest” (KRB im Vest) in Recklinghausen. With the onset of full-day schools in the year 2003, he started giving percussion and dancing classes. In his projects he noticed that “some children are not even able to do a summersault. Most children had difficulties standing on one leg, as did clapping and stamping in the same tune. In addition children from immigrant backgrounds had language de-

ficits and a lack of good examples.” So he founded the initiative “Rhythm & Dynamic” with his friends. With Rhythm he alludes to a life rhythm: he wanted children to start learning something on a regular basis and so it was an obvious choice to combine this expectation with the help of music and musical and dance-based forms of expression. The aim was to release new vital energies and interest in life and find a suitable reason to practice common physical activities. This physical activity is stimulated by musical-pedagogic

activities, to which professional players have to bring suitable instruments and projects that have not been on the market previously: the “education designer” was born. Accordingly, the profile of the pioneering thinker Denis Y. Dougban is extremely comprehensive, starting with a university degree as a special needs teacher in Nijmegen (Netherlands) and expanding gradually through diverse sectors such as video, crafts, drama, dance and movement, music, games and sports, arts, graphic design. Since September 2006 he has gathe-

red a permanent team around himself and toured through all of Europe with his new concept. The first events, such as the Festival of Culture in Recklinghausen (2007 and 2008) was received successfully and implemented in cooperations with 50 institutions, artists, schools, and kindergartens, in the county of Recklinghausen and surroundings. More events followed, as for example Die Original Ghost (URSPUK) Parade 2010 during the European Capital of Culture RUHR.2010 with three cities in the Ruhr region, Essen, Recklinghausen and Dortmund, and with partners from French Douai and Istanbul. Today, this is divided: into an artist booking agency and an education designer section. The artist booking agency KRB im Vest has so far brokered 52 artists, comedians, dancers, models and players. Since 2006, the four full-time employees of the KRB im Vest also offer creative classes for teaching and social institutions in ART.62, their own socio-educational centre. In ART.62 activities across all generations take place, such as through Ludothek Herten with approx. 1,000 games for children, teenagers, adults and pensioners. The main objective is to support children and teenagers in their psychosocial as well as personal development and to strengthen them for future phases in their lives.

Interview with Denis Y. Dougban, ART.62 – KRB im Vest in June 2013, Recklinghausen
For more information:
www.kreativzentrum-vest.de

TYPE 9 EDUCATION DESIGNER

A photograph of two young boys looking out of a window. The boy on the left is smiling and looking towards the camera. The boy on the right is wearing a black beanie with yellow stripes and headphones, looking out the window. The background shows a cityscape with buildings and a bright sky.

MACHBARSCHAFT BORSIG11 E.V.

Another example is the Dortmund association “Machbarschaft Borsig11 e.V.” It initiates and speeds up the empowerment of people who have been “outpaced” or who live in relative poverty. With projects such as the YOUNGSTERS academy where children as reporters explore places and areas that are usually not accessible and report

about them in video clips and youngsters magazine. Borsig11 involved residents in exchanging and share existing talents in the form of co-working spaces, workshops, Kreatives Adressbuch (creative directory), Weltbücherei (world library), givebox and a housing project. 50 members involve 800 residents and the number is growing by

TYPE 9 EDUCATION DESIGNER

the day. Borsig11 emerged directly from its germ cell “2-3 Straßen”, a participatory art project of the European Capital of Culture RUHR.2010. The founding members were also members of 2-3 Straßen who wanted to take advantage of the creative moment in 2010 to contribute a social project to the development of Dortmund’s Nordstadt. The founders’ great idealism was a guarantor for the successful start of Borsig11. A great amount of voluntary work hours and personal financial means were required to ensure the project’s survival in the first year. Borsig11 could not have done without initial public funding by the funding programme “Wir setzen Zeichen”, as the acquisition of donations and sponsors requires a lead-time. Also, the reaction in the media played an important role which Borsig11, as a follow-up project of 2-3 Straßen, was able to take advantage of. As a “social holding company”, Borsig11 shall open opportunities and possibilities to the residents of the district to sustain themselves through participation in the neighbourhood (economic, social and cultural affairs). In order to stand up to the future challenges of a global economy and an aging society, the initiative of the residents themselves is required. Borsig11 can be considered a reference project in this respect that can be implemented elsewhere in the Ruhr region too. Borsig11 is aiming a reporting on SROI (Social Return on Investment), stating the qualitative and quantitative benefits of stakeholders.

Interview with Volker Pohlücke, Machbarschaft Borsig11 e.V. in June 2013, Dortmund
For more information:
www.borsig11.de

3.3.2 THE DEBATE IN AN INTERNATIONAL CONTEXT

{Dr. Bastian Lange} The debate on spillover effects attracted heightened attention in 2012 as a result of the EU Commission's Communication. However, one tends to forget that this debate has not only been conducted recently and that this context essentially influences our often tacit definition of spillover. In the following, we will explain some of the elements and arguments of this general debate, focussing particularly on immaterial effects, social and cultural capital, attention and reputation economies and forms of the knowledge economy with a cultural or urban bearing. For it is in this context, as participator of the knowledge economy, that spillover acquires a cross-sectional dimension of economy, climate protection, culture and society.

Increasing immaterial value creation

The essential drive of the study is for one part the observation that the amount of immaterial added value is growing – and thus the significance of the cultural and creative industries too. Striving for efficiency, the optimisation of processes, and a growing knowledge base in production, distribution and organisation are making sure that from a macroeconomic point of view, manpower and a portion of the available household income is released

and the demand for new markets subsequently grows. On the one hand this includes offers, products, and services that are able to facilitate self-fulfilment and meaningfulness. On the other, this applies to offers in the areas experience, education, physical and psychological wellbeing. In addition, growth segments are emerging that react to demographic change.

New forms of value creation and added value are the result of the progress of digital technologies, corresponding infrastructures and new digital production, distribution and development processes.

Growing numbers of creative and knowledge workers

As in the case of the progression from the agricultural to an industrial society, this also leads to changes in social structures, value systems, behaviour patterns and the definition of work. Partly standardised, routine activities are increasingly being transferred to technical systems. On the other hand, the explosion of knowledge triggered by digitalisation provokes stronger specialisation. But specialisation will always remain incomplete due to rapid dynamics, so that communication platforms, face-to-face situations, conferences, are becoming more and more important in order to expand one's know-

ledge and obtain new information. Economically, the work species of the so-called "knowledge worker" (Streit 2011) is emerging as one of the fastest growing group of employees and workers.

The number of solo self-employed and freelancers is growing continuously

Since the 1990ies, the trend of rising numbers of self-employed entrepreneurs has been constantly growing in the Member States of the European Union. This trend also applies to Germany where meanwhile 11% of the working population is self-employed (German Federal Statistic Office, 2010). From the beginning of the 1990ies, self-employment has increased continuously. The amount of self-employed persons rose in the years 1991 and 2010 by 40.2% from around 3m to 4.3m. In the year 2010, almost 11% of the working population were thus self-employed (German Federal Statistic Office, Microcensus, 2010). Recently, the term "new self-employed" is being used instead of "self-employed." This describes a type of working person who is self-reliant, responsible, has a high level of specialist knowledge, high innovation standards and degree of creativity, often acts as solo-entrepreneur and often works from home or from new work places. This term is also representative of new

professional profiles and market ideas. The evident increase in foundations by the new self-employed is due to modern digital services. The perception as self-employment as an autonomous and creative activity has the same significance in this context as opportunities for career changers, particularly in the consulting, cultural and media professions.

The solo self-employed increasingly influence the structures of the creative industries

According to forecasts of scientists at the German Institute for Economic Research (DIW Berlin) this means that almost every fifth university graduate will become self-employed (Fritsch/Kritikos/Rusakova 2012 based on Microcensus data). A large number of primarily young and highly qualified people are testing business ideas by founding their own companies. This applies, as a study recently conducted by the German Reconstruction Loan Corporation (KfW Frankfurt) shows, particularly to the creative industries (KfW Research – Standpunkt 2011).

This granular structure also brings about a new type of development, organisation and management of relevant knowledge. It distinguishes itself clearly from industri-



al work forms, requires other competencies and skills and places for exchanges and transfers. Since relevant knowledge is impressively unstructured hierarchically in these granular structures they are not dependent on specific situations contrary to established small and medium-sized enterprises as well as corporate companies. In addition, open forms of cooperation and forms of work are formed as a result of the internet for which the term open innovation is used and that entail new forms of cooperation.

Creative and knowledge workers work in open systems

This applies particularly to freelance creative and knowledge workers who have no or only weak ties to institutions and who thus experience new opportunities for raising their profiles away from established professional and career paths. Creative and knowledge workers use communication media and social media to interlink their knowhow more effectively with the expertise of other specialists and thus combine it to produce new knowhow that is based on so-called open source technology (successful examples are new software programmes, as for example the internet browser Firefox).

This is an interesting prospect for income

options on account of reduced transaction costs for coordination and communication. This again facilitates cooperation in loose and informal project networks as opposed to the professional practice in stable hierarchies and price-controlled markets (Benkler 2002, Grabher 2004).

Alongside the technical aspects, individual aspects such as mutual regard, trust, respect, tolerance, and appreciation are even more important. As value creation is able to unfold less on formalised structures within clearly defined organisations rather than in open structures the component personality development plays a more important role than formerly, as does the significance of innovative ideas.

Collaboration and cooperation make sense economically in the mid- and long term

By contrast, new coordination and cooperation mechanisms are emerging that are considered superior to industrial and large-scale organisations in terms of a productive use of new knowledge (Klotz 2009). This is manifested in the growing worldwide importance of co-working spaces. These increasingly growing work and communication spaces that are rapidly increasing in numbers and act as hothouses for ideas and innovation show which physical and local forms of coope-

ration this central idea produces. Creative and knowledge workers hope to achieve data transparency, flexibility through location-independent work, free spaces for individual work-life-balance, and the appreciation of like-minded people in their networks.

Creative workers need communication, communication, and communication

According to DeskMag, an internet-industry magazine of the worldwide co-working scene, the amount of co-working spaces in Europe doubled in the years 2010-2011. There is increasing evidence that established companies are facing major challenges in acquiring young talents as employees because the latter are often no longer willing to subject themselves to productivity-sapping hierarchies and internal friction losses and no longer opt for self-employment simply as a last option or for lack of a "normal biography." This statistically evidenced trend is speeded up by digitalisation, which has led to dwindling market access opportunities for monopolists, the so-called needle eye of the industrial age, in many sectors, resulting in new market access options due to structural change. On the one hand market access barriers are falling due to the successive failure of market-dominating

players, and on the other hand the capital investment of new market participants is dropping (Friebe/Ramge 2008). Music for which, twenty years ago, you needed fully equipped recording studios, can be produced today in high quality on your computer.

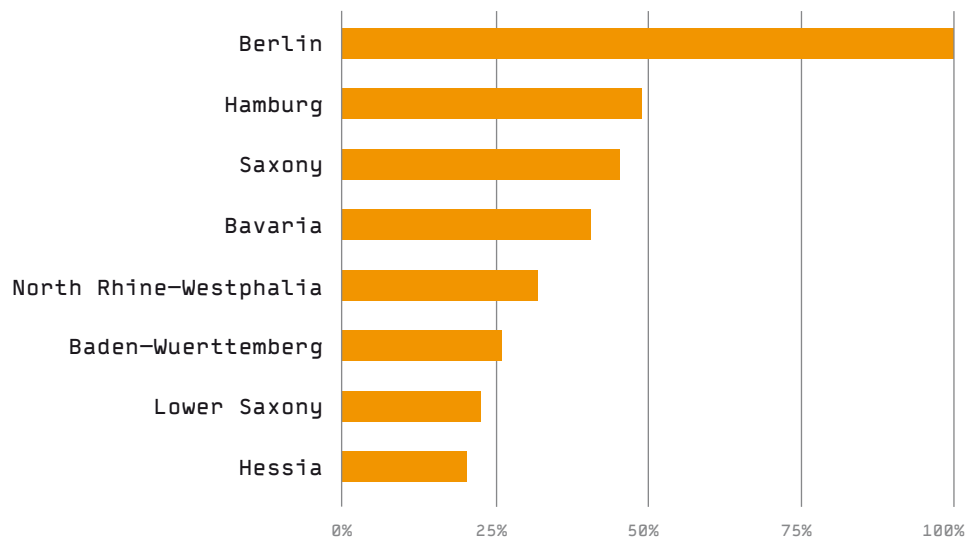
Creative workers sell their products worldwide but need closely-knitted local networks

On the other hand, marketing and sales channels nowadays are potentially open to everyone through various distribution platforms on the internet, for example Etsy. Overall, this erodes the scale advantages of large corporations and leads to a reduction in efficient company sizes. There is evidence confirmed by industry and trend observations that the economic structure as such is generally become more fragmented and granular so that micro-businesses and freelancers (solo self-employed) will play an increasingly important role, as is already the case today in the cultural and creative industries. In this sector, 28% of the 1.4 million working adults were freelancers in 2010.

The change from an analogue to a digital production method means that especially new business models can be better scaled because copies can be produced and dis-

The most Popular Regional States for Co-Working

(relativised Google search in relation to the regional state researched, for all years covered by Insight until Aug. 2012)



tributed at almost zero cost. For example, the games industry is potentially able to sell to a worldwide market from scratch. It is remarkable that digitalisation leads to an overall shift to digitally operating business worlds. The debate about the increase in significance of social spaces in inner cities, in central instead of decentral, suburban working places, the incre-

ase in communicative places of knowledge transfer in the sense of meeting, conference and networking events, can be interpreted as an expression of the ability to choose both analogue, inspiring and socially determined worlds as well as the digital world.

Creative places always produce new public spaces

Trend watchers have been reporting for a long time that the digital world is spilling back into the world of atoms: "Atoms are the new bits", said the US-American economy author Chris Anderson (Anderson 2010). In the young scene of start-ups, creative producers and idea inventors, he has been observing the use of so-called fabbing and rapid-prototyping technologies that make it possible to produce highly complex products in one's own garage or in public workshops. In this trend Chris Anderson sees High-Tech-Do-it-Yourself practice forms and the dawning next industrial revolution. This low cost production technology is able to produce small series of individualised physical products.

The Do-it-Yourself economy is the real economy

It not only opens up new sales options but also new professions and application uses for designers, engineers and symbol producers. Accordingly, the processing professions and crafts would use this technology to review their industrial locations and relocate them to granular niches in inner cities or open sectors.

New social movements — participation, performativity and terroir

What is it that unites activists in the housing battle in Madrid and the tree house conflict in Berlin-Wedding? What unites the n.a.t.u.r.-Festival in Bochum (cf. page 43) with the newly founded Betahaus in Barcelona?

The young generation is currently securing its experimenting spaces by actively interfering in city politics. They are not only developing solutions for wicked problems but also reviewing and newly implementing the construction plans for collaboration, innovation and for designing life in cities. This change of paradigm indicates that previous politics and plans have failed, as have the all the major stories and promises of the civic society, financial politics and other alleged guarantors of performance of our society considered relevant to the system in 21st century.

Young makers have emerged who are using the worlds of bits and bytes to restructure the world of atoms in the city. Practices such as hacking, the shared use of open data to reorganise public transport, and the resulting sharing models in the areas, housing, mobility, and other irreplaceable basic components of successful live, are reflected in new matrixes or urban life. Hybridised semi-public spaces counteract

the old city's prerogative of interpretation and definition. The question arises which relevant resources are required to achieve the new city of makers, in which urban manufacturing is not just a buzzword for trendy hipsters. How can the momentary key word "makers", of the maker cultures, unfold its full potential and determine the configuration of a transformation city? Which plans have to be disclosed to enable broad participation?

These are questions to which neither political science experts nor political experts have exclusive answers either — some of them probably even fear the political force of new decentral movements. If you look at the bigger picture beyond the seemingly superficial and saturated Germany — for example beyond Europe's borders (Africa/South America) — new possibilities are revealed. Selective success stories of micro-loans in Africa, of upcycling in the major cities of South America, are partly based on innovative social movements that are starting to improve their specific situation with the help of the media, existing resources, and global knowledge networks. Success attracts friends and at the same time followers all over the world so that new movements also have political effects even if they refuse to enter the political system. But they reveal new, self-made laboratories. For Europe,

this will become increasingly important, too, in view of a crisis-stricken Europe that is fighting the growing South-North divide and socio-economic fragmentation of local laboratories by helping such nuclei to achieve higher visibility and effectiveness.

For in future, the question will no longer be how economically "successful" a region is but whether it is able to accommodate the challenges posed by the co-existence of heterogenic groups, milieus, and generations in a rugged Europe.

How can social participation be secured through contemporary educational, learning and competency offers? Ideas, solutions, and contributions to cross-border networking are more important than ever when South-European are forced to leave their crisis-ridden regions to look for work in the prospering regions of Europe. The existing crisis in Europe is forcing us to reconsider previously exclusive innovation processes in suburban silos. More than ever it has become vitally important to acknowledge the numerous initiatives, their self-organisation processes and bottom-up plans as social innovation processes. Spaces used on an interim basis, neighbourhood workshops, integrative fab-labs, co-working spaces, urban gardening, hackathons, policy clinics, or neighbourhood gardens are characteristic of the lo-

cally specific search for new social-spatial contexts. These are specific places for exchanges, experimenting, and creating away from the predetermined routines.



Summary: Culture as well as Creative Industries

have Spillover Effects

- The partial markets of the cultural and creative industries are granular, for example divided into small unit structures
- High degree of founding dynamics with a low financing needs
- Strong trend to cooperation to secure entrepreneurial success
- Non-formalised research and development activities
- Innovation through intra- and inter-sectorial knowledge transfer
- Non-standardised employment
- Flexible work structures in terms of space and time
- High degree of networking leading to knowledge transfer and spillover effects
- Personal contacts to universities are important
- Social advances on reputation provokes/secures spillover with economic return
- Creative professionals turn into external innovators, reflectors, to overcome bind spots
- Niche markets emerge at the interfaces between cultural and creative industries and other sectors

To summarise, it is possible to say that the effects of culture and the creative industries are composed of the positive effects produced by the development and introduction of new business models, hybrid and new markets in the form of knowledge, innovation, networks, and contacts. Further effects, referred to in the joint study conducted by the Federal Ministry of Economics and Technology (BMWi), Prognos AG and Fraunhofer ISI (final report: The cultural and creative industries in the macroeconomic value added chain – Impact chains, innovation, potentials 2012, Berlin) as so-called tertiary effects, directly impact on the overall economic structure and the competitive local and urban environment and are therefore important for innovation policies and innovation management in companies. However, the authors of above-mentioned study conducted by the BMWi, Prognos AG and Fraunhofer ISI also point out that these effects are not based on distinct figures and are not eligible for quantifiable but only qualitative analysis, for example in the form of case studies of cooperation structures and collaborations.

3.3.3 SEEKING IDEAS IN OPEN SPACES

{Dr. Bastian Lange/Julia Knies} The participants of the four Open Spaces in April and May 2013 discussed the framework conditions for spillover initiators and initiatives in the Ruhr region. This discussion was documented and summarised during, and after, the Open Spaces by the director of the study, Dr. Bastian Lange, and finally jointly, collaboratively, continued in a shared document.

In the following, the work process of this cooperation – in both a mental and technical sense – was made visible by the participants through coloured markings. It shows a search process for political support, pragmatic local participation but also self-improvement and professionalisation.

OPEN SPACE SPILLOVER URBAN DEVELOPMENT

1. Security for artistic and creative production

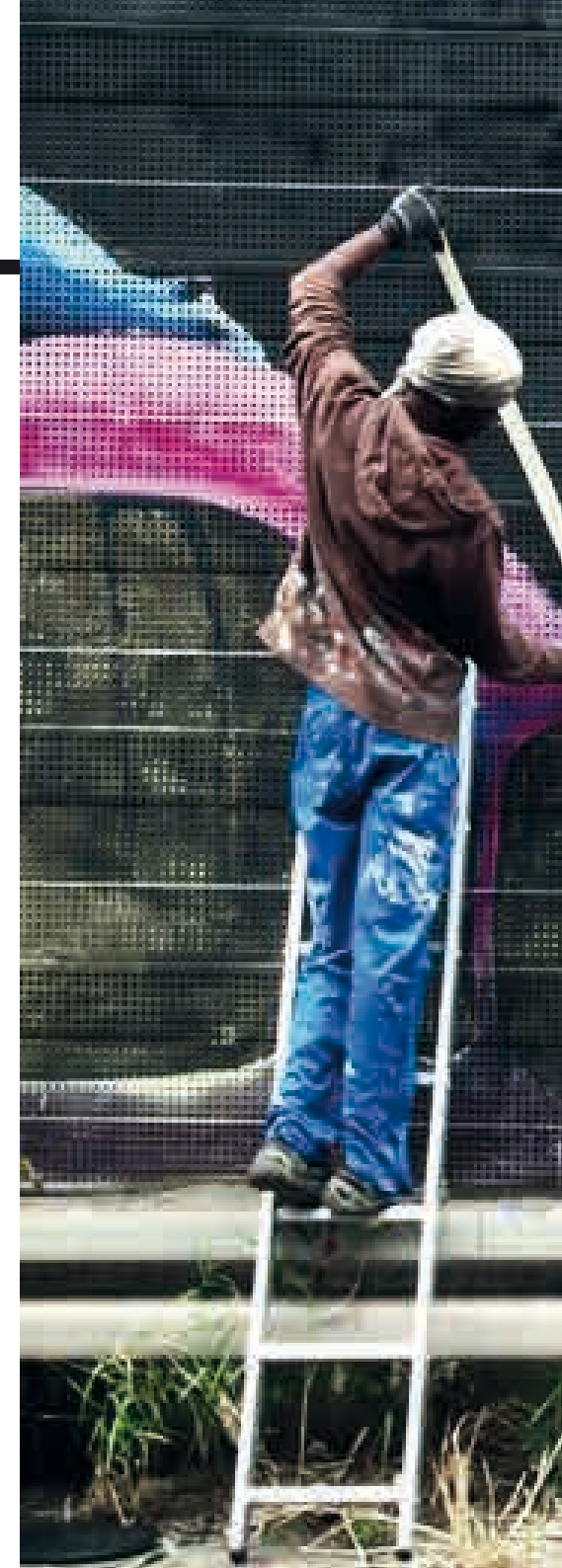
The discussion had one essential focus, namely the question of how social and production-related security can be created for independent artists and creative players. The core question was how the value of the work of independent artists and creative players can be realised more appropriately. For example, how can new location-related activities, that produce new creative atmospheres and that generate new value creation processes, be raised to a broader level of recognition?

Position value improvement as such is not a new value creation process, what is new is that this activity is not performed on behalf of the city by tender proceedings but by artists and creative milieus for largely no fee. Essentially, this is about the restoration of distributive justice and, superficially, about increasingly effecting negotiated solutions. **(Jan Bunse)** The participants discussed the question of how funding instruments can be better adjusted to the concerns, needs, and conditions of independent artists and creative players. Insufficient transparency, inadequate access to tender proceedings, and award procedures, for locally and spatially relevant planning processes make it more difficult, according to the participants, to participate in urban development processes.

Reduce own financial capital contributions to funding through an increased emphasis on own work contributions that are free of charge. **(Reinhild Kuhn)**

Furthermore, the primarily younger urban developers criticised that they have problems contributing their skills and perspectives – which they largely acquired locally – to the discussion and practices of urban development.

Is this the case? University courses in urban planning in Dortmund alone provide numerous possibilities to expand one's horizon through international cooperation – for example F-Project in New Zealand, Erasmus in the Netherlands, Future Workshop in Japan etc. Via the internet developments/innovative urban use projects and developments all over the world can be pursued in almost real time. I would rather surmise that the established administrative officers have difficulties using competencies and opinions acquired through such means due to their own lack of experience. **(Jan Bunse)** Also, a broader exchange between the different initiatives across municipal borders would have to be supported and promoted. Even on the part of the local or regional government. **(Anne Kleiner)**





2. Acknowledge differences

A second, important discussion unfolded around the differences of independent artists and creative players: their production forms and development schedules varied and, according to the participants, were not sufficiently acknowledged and appreciated by funding institutions, for example. Occasionally they experienced pressure to assimilate and adapt to schedules that often were not compatible with production processes. The sustainability principle was undermined through the restricting limits of funding periods. Some of the players who were not so much focussed on funding reported difficulties in defining economic action and commitment beyond it. (Reinhild Kuhn) Generally, the participants criticised lacking acceptance among the Ruhr region's citizens. Equally, the participants, from their point of view, missed empathy for their creative work and forms of expression, despite the existence of new initiatives and movements that resulted particularly from the swarming capacities of creative players, and which make the city attractive, alive and worth living in.

3. Learning from stock

The discussion participants used themselves as examples to illustrate that new free spaces and room for experimentation have to be permitted, especially providing young people not the people were pubescent but the spaces (Jan Bunse) with diverse possibilities for experimenting. (Reinhild Kuhn) Pubescent spaces were requested, for example spaces that were sometimes chaotic, too. Question: What kind of chaos? (Reinhild Kuhn), and in which opinion leadership in design and utilisation can change hands. Spaces that are accessible, in which possibilities for action are permitted and determined by the users. Pubescent places should not only be associated with young users but also include free spaces for new forms of work, new professions and life concepts. (Reinhild Kuhn)

Especially in view of demographic change that can be strongly felt in some local districts in the Ruhr region, this requires a more general definition. What is important – and this thought links up with the first paragraph – is that a broader acceptance of experiment is achieved in local administrations, too. How can a functioning exchange take place here between the creative milieu and the administrative authorities of a city be created? Dialogue processes, getting to know each other...

How could these structures also help to address other legal and insurance-related issues, making them more flexible that arise in connection with new forms or interim forms of use of spaces? (Anne Kleiner)

4. Image of the Ruhr region

It was notable how intensely the contradicting images and symbols of the Ruhr region (mines, logistics deserts) were discussed. The main question was which perceptions of the location agreed with the participants and which ones didn't. According to the participants, young persons and creative persons are not given sufficient consideration and not enough intermediary work is attributed to attracting attention to the new makers and creative people in the Ruhr region. Question: Do you mean public relations work? (Reinhild Kuhn) The opinion was voiced that the Ruhr region should be marketed stronger through its network character than its geographical unity.

OPEN SPACE SPILLOVER INTERCULTURE

1. Term Culture

The debate about the definition and the perception of culture was determined by the different fields of action of cultural practices: on the one hand as an object and practice field, for example to stimulate identity formation, experience, and learning processes in schools and youth centres and generally in the educational sector. On the other hand to produce culture in art, the art market, and as field for action for artists. The separate practice fields are combined in the person of the artist but also in cultural initiatives. In the case of persons, different professional logics apply: firstly the artist as service provider in the social, cultural and educational sector; secondly the artist as a person with his individual meaningful artistic – but not exploitable – forms of expression. These differences emerged as many cultural and art productions work in the social, cultural and education sector with children and young people from (post-) immigrant families.

2. Institutionalised culture versus free scene (so-called off-culture)

Another discussion evolved around the contrasts that result from the institutionalised production of culture on the one hand, and project-funded off-culture on the other. Whilst the institutionalised

production of culture primarily caters to broader tastes and a broad audience from the point of view of off-culture, it refuses to open itself to more to new formats, topics and culture production, according to the off-culture's opinion. The off-culture scene also criticised the fact that project dependency excluded possibilities for long-term development and thus failed to adequately promote artistic development processes in particular. This restricted the sustainability of state project funding severely, leading to discontinuities.

3. The value of art and culture

Building on the first two discussion points, a general discussion unfolded around the value of art and culture. It was striking that the key topic and the Open Spaces' key term Interculture played no leading and relevant role in the discussions. On the host's question, the opinion was voiced that the fact that one had not relapsed into the division between (post-) immigration and German culture had to be considered a success. Nevertheless a clear topical separation became apparent in cultural practices that were context-related and those that focussed on daily life, for example in the area of streetart, Graffiti, Hip-Hop, which are still very separate from institutionalised culture productions.

4. Everyday culture/popular culture

The discussion repeatedly returned to the question in which cultural practice the participants position themselves: whilst some of them called for independent artistic practices, the others postulated a basic popular culture term. This provides far more possibilities that are compatible with everyday life for various milieus and age groups on the one hand to express oneself and gain access to cultural topics. On the other hand this low-threshold-definition of culture is far more suited to open an integrative bracket that is far better suited to accommodate more people with their resources than a narrow definition of culture would be.

OPEN SPACE SPILLOVER ENERGY/CLIMATE

1. Competition for acknowledgement

An essential subject of discussion was the question of to which extent a scene of sustainability supporters, a creative scene and a development policy scene would compete for awareness, funds, and symbolic acknowledgement. Interestingly, the discussion subjects outlined here unites three action and initiative networks (sustainability, creative and development policy networks) that previously saw no reason to engage in exchanges. Sustainability is "only" identified with energy efficiency? Please clarify again, in what context the three groups of players are – actually we were all agreed on the social change processes. (Julia-Lena Reineremann) Nevertheless, the discussion revealed that at least three – above mentioned – clearly identifiable action networks (could have) formed a strong alliance: for one part the energy-efficient projects and processes, also the development policies and lastly an open scene of young creative makers from the region.

2. A culture of renouncement versus participatory and fun cultures

The debate of how each and every single person or collective reacts to the threat posed by climate change was characterised by two responses: on the one hand renouncement, limitation, reduction in the

area of goods consumption, traffic, energy and a moderate use of relevant resources. On the other hand, the question arose of how a participatory culture can also be fun, to face the topical challenges with joy and passion and a smile on your lips.

3. Doing instead of talking

Looking at the group of participants it became clear that conducting and participating in micro-projects, in performative practices (for example seedbombs, gardening) often are valued higher than the discursive dissection of technical details and political positions. Doing regularly involves performative (placing seed bombs in public spaces) and interactive formats (handcrafting with children...) or simply practical one, in which specific micro-observations (it's so grey here, let's make something green...) are often selected as a basis for intervention.

4. Upcycling

Upcycling is the process of turning waste into new products. The most remarkable example of the makers was the idea of the architects' collective studio umschichten from Stuttgart (cf. page 49), that designed the so-called Bochum Hocker a stool made from leftovers during the n.a.t.u.r.-Festival (cf. page 43). The stool has the form of/ is an analogy to a winding tower, is mul-

ti-functional and invites inhabitants to practically reverse the established images of the Ruhr region. The stool is multi-functional and alludes to the so-called Ulmer Hocker of the design school in Ulm that was committed to the Bauhaus idea. And the project "Tetrapakkuh" of the The Art Monkey Society at the n.a.t.u.r.-Festival 2013. (Julia-Lena Reinermann)

5. A culture of unconditional unbureaucratic support and acknowledgement

My criticism is intended to show that we are dealing with a systematic problem. The administrative expenditure for a meaningful distribution of the available funds is much too high on both sides. The procedure manoeuvres those who want to become active into the position of petitioners. Even though it is we who make things happen with all our heart and soul. Who do things that are extraordinary? Who do "the right thing" without economic or profitability considerations, simply because we want it to happen? In US College sports the term "fifty dollar handshake" is used. It refers to a culture of acknowledgement and unconditional unbureaucratic support we don't have here in Germany unfortunately. But to distinguish my criticism from mere moaning I would like to make one single constructive and radical suggestion: In order to simplify the distribution of

funding, Ministers could simply release the budget or the part of it that is available for distribution, to the officials who process the funding applications and they could scan crowdfunding platforms for interesting projects – for example www.betterplace.org and www.startnext.de. Then "the state" could help either projects that almost qualify for funding period but are at risk of not reaching the threshold, or give projects a boost that receive little attention. This would be a real Public Private Partnership and could very unbureaucratically and efficiently make a difference. (Subsequent contribution by Rolf Meinecke)

OPEN SPACE SPILLOVER ECONOMY/NEW WORK

1. Improve individual action capacities in collaborative surroundings

The participants pointed out that in their experience collaborative work involved a high degree of networking. This requires a high degree of trust that is not always easily produced. From the point of view of the participants, it appears important on the one hand to pass on relevant knowhow but the implementation of how to pass on their specific knowledge better (and more securely) to others has to be improved. The debate showed that individual action capacities in open knowledge networks have to be improved.

2. Creating places for encounters and events for dialogues

The debate about suitable social and spatial environments securing the successful transfer of knowledge and symbolical goods between creative players and potential customers revealed that places for encounters and events for dialogues are needed that promote exchanges through a particular atmosphere and formats. (Svenja Noltemeyer) In these places, the functions, programming, house rules, and focus, still have to be qualified and specified, the outlined knowledge transfer could be performed more successfully. From the perspective of younger players and market participants these places, however, are

not available to the same degree as they are needed.

3. Carers, social curators

Collaboration requires a social framework that is not that easily organised and created for younger players and market participants. According to the participants, stimulants for the development of location-related group dynamics, organisers and curators for events and marketing tools and networkers amongst the individual players on site, are required. From the point of view of the participants not all relevant compatible players are able to get together “just like that.” To achieve this, networkers are required who have detailed knowledge of the players and spaces in the local district and this requires: “Strengthen the carers!” To do so, location-related financing models would have to be developed. (Svenja Noltemeyer)

4. Value creation – but how to do this sustainably?

The debate about the term value creation shows that criteria such as trust in network projects have to be earned and established first. The coordination efforts required for this kind of networking work can – as a kind of side effect – again produce new collaborative work processes. Essentially, however, the participants

pointed out that networks founded at university or friends were often more important foundations for cooperation than assumedly new and free collaborations.

Other participants pointed out those small critical masses which may be able to create added value were not always available and had to be triggered from the outside. Younger creative players in particular have difficulties in meeting potential customers and presenting their products and processes to them.

Formats such as Creative Stage or fair trades would be suitable to improve visibility and thus serve as a base for initiating transfers to potential customers in the first place. Spatial bundling of economy and culture in co-working spaces as a new and cross-sectorial field of action has to be promoted. (Svenja Noltemeyer)

5. Corporate Social Responsibility


In hindsight, the topic Corporate Social Responsibility turned out to be an unexpectedly important one for some of the participants. Initiative groups such as Machbarschaft Borsig11 e.V. (cf. page 58) and Die Urbanisten e.V. (cf. page 36) work together with heterogenic neighbourhoods, in particular with children. Children and other groups of people who are usually less involved in participato-

ry planning processes are able to do and produce things in new locations, thus strengthening their skills and abilities and their self-confidence by being an acknowledged part of the creative urban society. (Svenja Noltemeyer) Due to local networks, new fields of work emerged for some initiatives, such as in the field of Corporate Social Responsibility.

3.3.4 CONCLUSIONS FOR POLITICS

{Dr. Bastian Lange} The following conclusions were deduced from the qualitative and empirical findings of the research conducted January to June 2013 in the Ruhr region. We intentionally omit the popular word recommendation because it suggests a researcher's and scientist's superior position which we renounced intentionally in this dialogical research process from the start. However, professional expectations oblige a scientist to also deduce conclusions for politics based on the procedure thesis/antithesis – verification – synthesis/conclusion and thus make a contribution to the political debate that does not follow the practices and traditions of the political establishment and its methodology.

Nevertheless – or precisely for that reason – the present conclusions will resound politically in the years 2013 and 2014: for one, of course, the Ministry that commissioned this study, for the other, the European Union, especially the Directorate-General (DG) Education and Culture, DG Regional Policy, and DG Enterprise and Industry, with its plans for the work programme 2014. Furthermore, cities and regions in Germany and Europe will use this study to develop their own measures. The Forum d'Avignon Ruhr, with its interactive format, already inspired similar events in other countries – and there is good rea-



son to expect that the present study will be received, acknowledged, and its conclusions evolved on local and regional level beyond North Rhine-Westphalia's borders. With this in mind, a selection from the numerous conclusions was made that addresses local needs in the Ruhr region but may also serve as a model for others. As in the Forum, we will attempt to bridge local and European aspects.

1. Make funding instruments in North Rhine-Westphalia more effective

For the future development of North Rhine-Westphalia it is important that politics address at least one central question posed by makers of spillover effects: How can the general appreciation and recognition of new local activities that create new creative atmospheres and generate new added value be raised? How can this lead to more social security for new forms of work?

According to statements made by people concerned, a central aspect is that that the existing funding instruments of the North Rhine-Westphalian government so far are not able to sufficiently cover the requirements, needs and demands of the makers and initiators of spillover effects – be it simply because of the inaccessibility of tender procedures and the formalisation of minimal funding.

2. Preserving and innovatively expanding free and experimental spaces

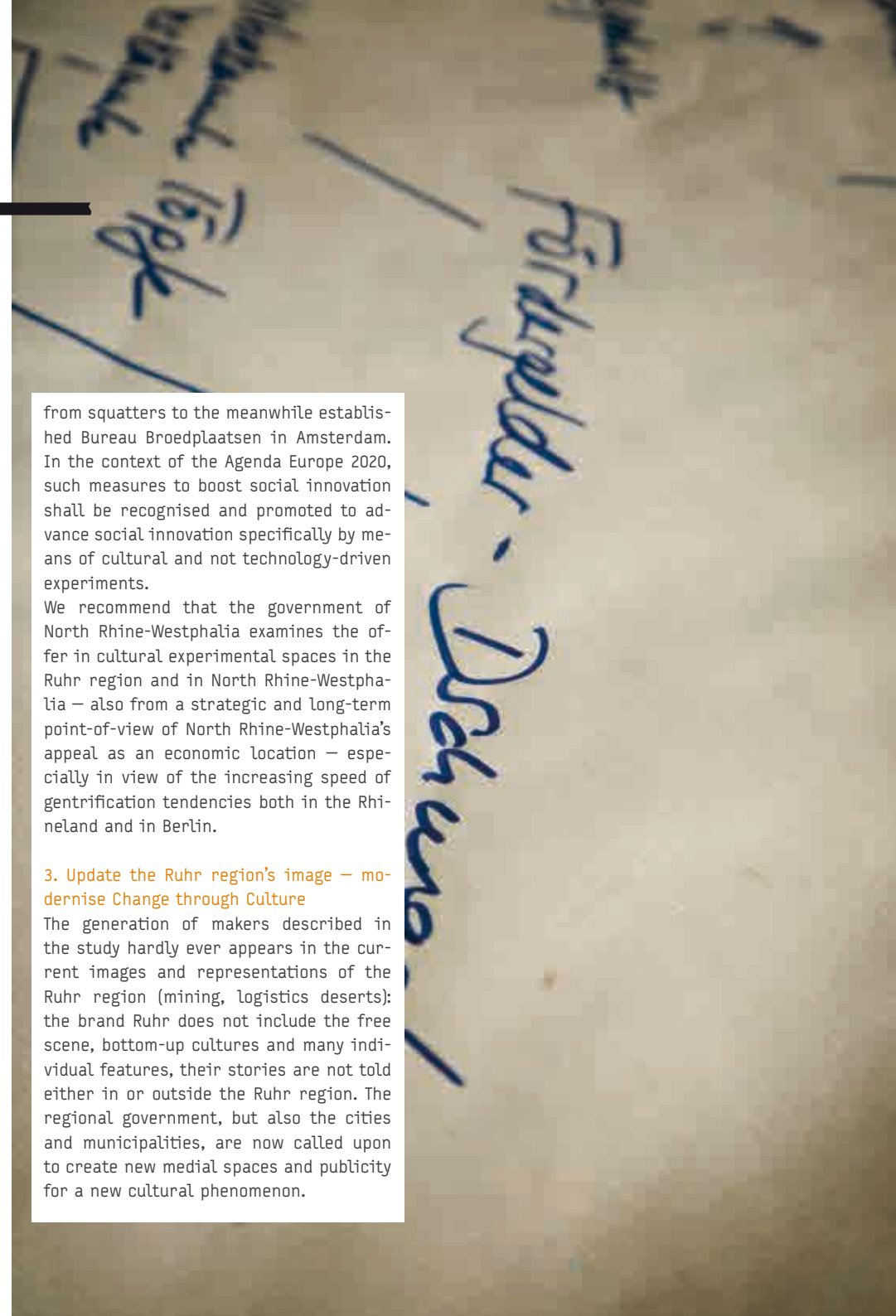
The study shows that the Ruhr region lacks free space – in a double sense – for spillover projects (vacant spaces are not per se places of innovation). New players develop activities that open up spaces, thus virtually inventing the profession of a “space inventor” (cf. page 32). To boost more spillover effects it is important to find new (incl. administrative) ways to permit new free and experimental spaces that provide diverse options for exploration and experimenting, especially for young people. Pubescent spaces were called for, for example spaces that also allow unorthodox behaviour, where opinion leadership regarding design and use of the spaces can change hands, accessible spaces, in which possibilities for action are permitted and determined by the users. Whilst user-generated content is already a commonplace, people seem to be inexperienced when it comes to open space in the urban context. Project websites such as www.leerstandsmelder.de (vacancy report) could serve as a model for interactive and transparent learning. This recommendation is not new to politicians – 20 years ago in Germany, socio-cultural centres were considered the free spaces of subculture at the time. In other countries, too, this is often an issue –

from squatters to the meanwhile established Bureau Broedplaatsen in Amsterdam. In the context of the Agenda Europe 2020, such measures to boost social innovation shall be recognised and promoted to advance social innovation specifically by means of cultural and not technology-driven experiments.

We recommend that the government of North Rhine-Westphalia examines the offer in cultural experimental spaces in the Ruhr region and in North Rhine-Westphalia – also from a strategic and long-term point-of-view of North Rhine-Westphalia's appeal as an economic location – especially in view of the increasing speed of gentrification tendencies both in the Rhineland and in Berlin.

3. Update the Ruhr region's image – modernise Change through Culture

The generation of makers described in the study hardly ever appears in the current images and representations of the Ruhr region (mining, logistics deserts): the brand Ruhr does not include the free scene, bottom-up cultures and many individual features, their stories are not told either in or outside the Ruhr region. The regional government, but also the cities and municipalities, are now called upon to create new medial spaces and publicity for a new cultural phenomenon.



Especially young artists and creative professionals should be given more public space, more strategic awareness through partnerships with leading players such as NRWision, Einslive, Dortmunder U, and others, should be created to regularly attract broader public attention to the new makers and creative professionals in the Ruhr region.

And the Ruhr region should be promoted to leading multipliers more on account of its network character than as an alleged regional entity. The “new compartmentalisation” (free scene, bottom-up culture) could be helped to gain more visibility, at the same time explaining more clearly the uniqueness of the Ruhr region. In terms of the so-called USP (Unique Selling Point), these specifics have become even more important today – in times of increasing numbers of large-scale events – than 20 years ago.

4. Ensure integrability of spillover projects

Spillover projects, especially, do not unfold their multi-dimensional effects along a rigid project timetable. This applies to creative projects in general but in particular to spillover effects, as the study shows. This is a challenge for regional politics, which is posed also by the requirements of the European Innovation Union:

namely to find procedures for connecting the unpredictability of spillover from one sector to another with the requirements of the proper administration of projects. Only then can the real strength of spillover be revealed.

We recommend drawing up a European synopsis of flexible expectations on the part of the administration. The synopsis serves to show which political approaches in Europe could help to raise awareness and appreciation of spillover formats and to make the resulting effects more accessible to funding. A process needs to be established to prevent a project dropping out of the funding structure (for example Borsig11, that no longer qualifies as culture/art project since its having become established).

We recommend testing in model projects how follow-up support for projects can be ensured so that they do not simply fall flat after initial funding. This may be secured by means of consultancy vouchers, or as part of a network guarantee. In some regional governments in Germany, and some European countries, voucher systems or micro-loans are used that are funded by the EU programme ERDF (European Regional Development Fund).

5. Sustainability for spillover effects/culture scout promoting

The success of a project is secured by forming so-called critical masses in neighbourhoods and districts, which is an important task particularly in the decentralized but not dense Ruhr region. There is evidence that organisers cannot finance the creation of such masses permanently through their project revenue – incidentally, in Cologne and Berlin they do not need do to so because these cities already provide a relatively large audience that is (more or less) for free.

To attract and accumulate critical masses and density structurally we recommend – in line with the model of urban renewal or the federal government's initiative – to appoint long-term financed agents (culture scouts/carers). This is a locally tailored and cost-saving infrastructure policy that entails cultural spillovers and is needed particularly for culture and the creative industries in the course of integrated urban policies.

It is worth contemplating a comparative practice test over two years in North Rhine-Westphalia (Ruhr/Rhineland) and then evaluating the findings. The test would put on trial and define the tasks and financing of the carers to boost spillover effects between culture, creative industries and companies, reaching from potential analysis to personal agency activities and match-making between different stakehol-

ders in- and outside the Ruhr region.

An implementation test for a new regional policy format for spillover effects is also an interesting proposition in view of Europe 2020 (operationalisation of social innovation in the urban space) beyond the borders of North Rhine-Westphalia. Not least because such a test would pick up on EU Commissioner Androulla Vassiliou's call (cf. page 93) for the establishment of new structures, as expressed in her speech at the Forum d'Avignon Ruhr 2013.

6. Provide interface competency for local alliances

The online survey revealed that many local alliances are unable to unfold supra-regional potential – neither in terms of know-how or services nor in the acquisition of visitors. Consequently, measures have to be designed that are able to produce new interfaces beyond the region so as to make the regional potentially visible from the outside, for example in the form of digital mapping, a gallery of encouragers, a map of initiatives. One would have to establish whether this can be combined with offers of existing regional initiatives such as “Kulturkenner” or events such as “Extraklasse” – or whether new offers have to be created, such as magazine supplements or through crowdmapping.

7. Ensuring accessibility to sustainable work spaces

Project-funded initiatives often lack spaces to use on a regular basis. Such spaces are for example performance and play rooms or workshops in the sense of maker laboratories – see for example the design fair in Bochum “gut. die Messe.”

We recommend finding tools to make these spaces accessible to all generations and nations – repeatedly and on a lasting basis. Renting spaces for five and more years is a model of the past. Financing models for co-working spaces are at an early stage and cannot be generalised. New tools for securing spaces for the new demands of the maker-generation, however, are missing.

8. Innovate the funding culture

The study shows dissatisfaction with the administration of funding means – even in the case of those whose funding applications were accepted. Vice versa, the authorities consider many cultural stakeholders as risky for the appropriation of public funds. This situation of reciprocal but unspoken reservations is counter-productive to both sides and not an ideal basis for the development of innovative cultural projects, especially in view of the Agenda Europe 2020. Charles Landry expressed this with his request for a creati-

ve administration – for all of Europe.

It is an undisputed fact that the divide between cultural funding and cultural innovation is nothing new. The fact is also undisputed that it is time to reduce this divide through innovative measures, particularly in view of the EU's integrative funding policy starting in 2014.

In the wake of the study on spillover effects, temporary measures should be tested in North Rhine-Westphalia for facilitating a culture of recognition and support, involving a minimum of bureaucracy because chances of innovation and growth are highest outside bureaucratic controls, as evidenced by numerous studies. Accordingly, the funding authority itself would become part of the spillover debate and would be able to test the efficiency potential of creative administration and the utilisation of platforms similar to crowdfunding, for a bottom-up appropriation of funds.

9. Innovative participation in the project of the decade in the Ruhr region

Important stakeholders of cultural spillover projects, such as Julia-Lena Reiermann, a member of the Initiative für Nachhaltigkeit e.V. at the University of Duisburg-Essen, considers herself and others insufficiently involved, for example institutionally integrated, in the next

project of the decade in the Ruhr region.

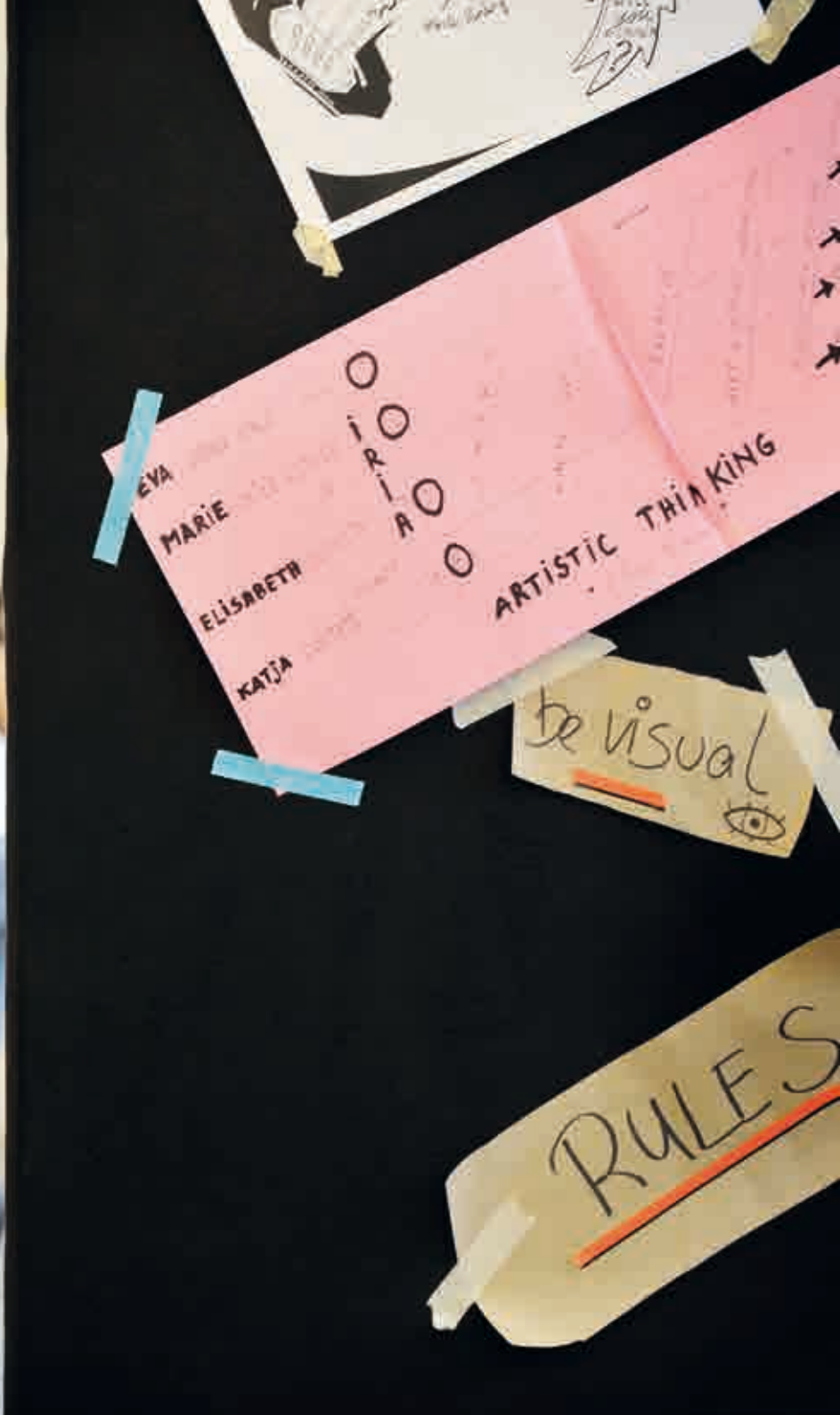
In view of the strengths and activities in place at the interfaces interculture and climate, we recommend making provisions to ensure that the project “climate protection – Expo NRW – RUHR” leads to an institutional openness for bottom-up initiatives, be they of temporary or lasting nature.

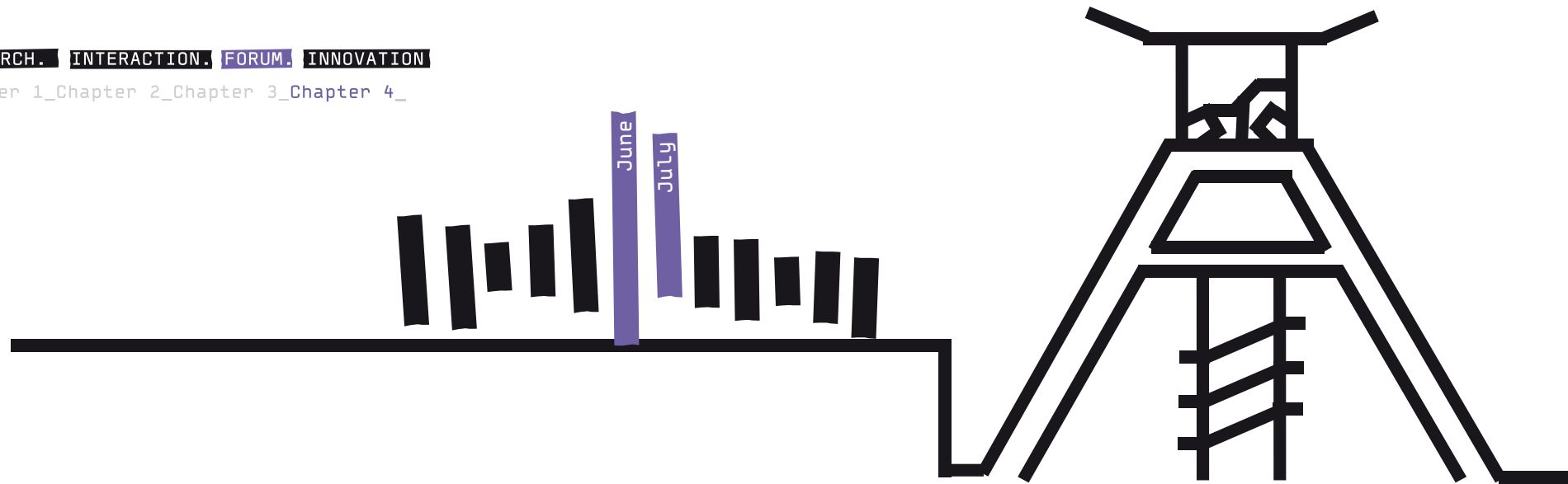
In addition, a final agenda should be drawn up to enable initiatives from the Ruhr region to participate over such a long period of time (until 2020) in the conceptual design of the decade project and thus adequately shape the focus of questions regarding climate, energy efficiency and conservation of resources. Participation formats should be incorporated that are able to advance the qualifications and skills of local initiatives that in many cases have evolved out of the project association of the European Capital of Culture RUHR.2010 or other structures.

10. Cooperation tools for creating lasting spillover effects

The study shows that spillover initiatives in the Ruhr region have growth limits; like a commercial undertaking, they need new partnerships – they were unfamiliar with previously – in order to achieve further success. In spillover projects, these are particularly difficult to find be-

cause it is not enough to be active in just one sector – a manufacturer of wind turbines is not an obvious partner for the Bochum n.a.t.u.r.-Festival, even if this is potentially possible. In order to raise the potential of new partnerships – be it by micro-financing, voucher systems, innovation vouchers or classical sponsoring – we recommend creating innovative events that bring together offers and demands of spillover players – namely for non-profit and for commercial event organisers. Partnerships are not only needed for financing solutions but for knowhow and coaching in the areas marketing, management, applications, or customer care. North Rhine-Westphalia could design a format – analogous to its state prize – to honour the best spillover mentor of a year and ensure he/she receives public recognition for his/her work beyond the “silos.”





4. THE FORUM D'AVIGNON RUHR 2013 – FORUM AND INNOVATION

4.1 A PROCESS FOR LIVING CHANGE



{Bernd Fesel} After six months of interactive research and dialogues with spillover initiators in the Ruhr region, the 2nd Forum d'Avignon Ruhr took place with 220 participants from 17 countries on 27th and 28th June 2013 on the subject *Europe 2020 – Culture is the Key* at the venue PACT Zollverein in Essen. The Forum was opened by the North Rhine-Westphalian Minister of Culture, Ute Schäfer, on Thursday evening, 27th June, with a speech on the founding initiative of the Network for Innovations in Culture and Creativity in Europe and closed Friday evening, 28th June, with a speech by the North Rhine-Westphalian Minister of Economy, Garrelt Duin, on the regional states' innovation policies. On both days, a conference of a new kind unfolded, the concept and agenda of which will be illustrated in the present chapter.

The Forum d'Avignon Ruhr perceives itself as an interactive meeting of networks on European level and in 2013 was especially committed to local players. It based on the idea that the numerous unknown and unheard culture and creative initiatives and projects in the Ruhr region should be heard by bringing them face to face with experts from all over Europe. Underlying the Forum was the herein published spillover study started by ecce early 2013, investigating and bundling the needs and

potential of the young creative industries. Its findings, which came as a surprise, were that young creative persons want to be treated on eye level and that they consider themselves a generation of makers. In autumn 2012, it already became clear that the 2nd Forum would need to pursue an innovative conference design: it was to become more interactive, and the actual innovators, the initiators of spillover projects, should engage in the dialog with politicians and representatives of the economy on eye level. The idea was, as Prof. Dieter Gorny put it in the opening ceremony, “to find a place where we can see, feel, and sense visions and new ideas.”

The 2nd Forum was consequently designed as an exclusive space for dialogues between politics, the economy and spillover initiatives, to which everyone contributed in their own way and in various languages on the subject of social change – from the spontaneous interventions of Leónidas Martín through to the long-term political framework of a regional government or the European Commission.

In addition, the Forum d'Avignon Ruhr 2013 wanted to create a space for interaction between players, in which more than the usual networking, in form of a meet & greet, should take place. The space was intended to be a social space – at least for the time being – in which innovative

project ideas could be jointly developed in collaborations of players as exemplary solutions in the conference dialogue dealing with the role of culture in Europe's crisis. For the first time, the Forum invited its guests to participate in four artistic thinking workshops on day one of the conference, dealing with the spillover topics Urban Development, Energy/Climate, Economy/New Work and Interculture, the results of which were presented on the second day of the conference. Working together on innovations with players from the Ruhr and from Europe was as important as the ideas thus developed. Because: cultural answers to the changes in urban societies in Europe have to stand to test innovatively and collaboratively in the European context if they want to effect local change. The aim of the conference was not only to talk about new practices; the aim was rather to implement the practices of spillover initiators on the first day, if not even to test them. This experiment was presented to all conference participants on an interactive afternoon on day two of the Forum. The mix of innovative and familiar formats of debate thus created at the Forum was surprising but also triggered some friction and controversy, however making place for new and unusual results that inspired 40 spillover initiators, to take part in a direct dialogue with poli-

ticians and representatives of the economy. The topic and the format of the Forum d'Avignon Ruhr was corresponding with the phenomenon of spillover.

The following chapters are dedicated to the two days of the Forum d'Avignon Ruhr 2013 in chronological order.

4.2 SPILLOVER PLAYERS' WORKSHOPS — PROLOGUE

THE FIRST DAY OF THE FORUM D'AVIGNON RUHR 2013

{Christian Caravante} Design is more than creating forms and can lead to fresh perspectives in complex processes, as for example the attempt to develop four spillover projects in four international groups of creative persons, project developers, and cultural actors in only six hours and materialise them in the form of a sculpture. This was the case on the first day of the Forum d'Avignon Ruhr 2013. Accordingly, the conference's structure was innovatively designed, too: away from the classical frontal teaching structure over to an open, participatory conference. 40 project developers from all over Europe were invited on Thursday to develop four spillover projects from the areas Urban Development, Economy/New Work, Energy/Climate and Interculture.

THE SECOND DAY OF THE FORUM D'AVIGNON RUHR 2013

After presenting all work results, and following lectures and high-profile podium discussion on the second day of the conference, the audience voted one of the four spillover ideas as the best project proposal: the project Shaking Hans by the project group Urban Development that was coached by the internationally renowned urban researcher Charles Landry. Shaking Hans wants to inspire citizens to participate more in urban development projects. Not all participants of the conference perceived its format in an equally positive manner. A more sceptical attitude is understandable, too, as in the daily working routine one prefers to avoid processes with an uncertain outcome. But innovation always provokes opposition, too, and allows for both failure and unexpected success. The familiar always seem more easily to conceive and implement at first, but then the ensuing results are the expected. Anticipated results were what the Forum d'Avignon Ruhr wanted to prevent on all accounts.

In the midst of the economic crisis, the European Commission wants to promote the effects of culture in various social

sectors — from climate and energy issues to challenges through urban development. The Forum d'Avignon Ruhr 2013 pursued this plan by also inviting those who are primarily affected by the current crisis and the way the future is shaped, and who ultimately are the ones who have to find answers: artists, creative professionals, and project organisers from cultural and creative sectors all over Europe. “Where are the venturesome doers and makers who are able not to think about money for a while?” was the notable question of one of the workshop participants.

Innovation accomplished? Nerves on edge!

At the beginning of the conference it was entirely uncertain what would stand at the end of the process in the four workshops and whether indeed something resembling a result would be found. Basically, this is specifically the intrinsic risk in every creative process. As one of the participants put it: “This is the magic of creative work: where there was nothing, something suddenly is.” Not without risk for a publicly funded conference, for the usual speeches and panel debates are much more easily described.

Nevertheless, at the end of the conference, despite all initial uncertainties, specific ideas and an object was created, namely a piece of handcrafted work made

from wood, bicycle tyres, cardboard, and all sorts of unlikely materials produced under high time pressure in glue-saturated air and based on all sorts of hazy, contradictory, embryonic ideas. The object was not necessarily visually appealing but the materialised product of a mental process forged by debates: a social sculpture in the best Beuys sense. For Joseph Beuys' idea of art that transforms society is expressly contrary to a merely formalistic understanding of art. He incorporated human conduct into his sculpture — both of the successful and the failing kind. Likewise, the aim of the Forum d'Avignon Ruhr 2013 was to create an object that is both the product and the centre of a debate. Although nerves were frayed occasionally during the creation of the sculpture, the energy in the room was admirable and exactly the kind of spirit a working, disputing conference consisting of more than just networking and speeches wanted to produce.

THE LIST OF PARTICIPANTS

URBAN DEVELOPMENT

Facilitator:

Eva Breitbach — schwarz+weiss, Berlin

Susa Pop — Public Art Lab, Berlin

Andrius Ciplijauskas — beepart, Vilnius

Philipp Olsmeyer — Trädgård på Spåret:
Ideell förening, Stockholm

Charles Landry — Comedia, London

Janjaap Ruijsenaars — Universe
Architecture, Amsterdam

Jan Bunse — Die Urbanisten e.V.,
Dortmund

Vilim Brezina — Die Urbanisten e.V.,
Dortmund

Anne Kleiner — dezentrale für forschende
Stadterprobung/Ringlokschuppen,
Mülheim an der Ruhr

Danijel (Gigo) Brekalo — Waende Südost,
Essen

ECONOMY/NEW WORK

Facilitator:

Elisabeth von Helldorff — schwarz+weiss,
Berlin

Ineke Aquarius — Butterfly Works,
Amsterdam

Iria Alba Lopez Garcia — Independent
consultant, Madrid

Henrik Mayer — Reinigungsgesellschaft,
Berlin

Alexander Koch — New patrons — Neue
Auftraggeber, Berlin/Paris

Sebastian Olma — The Serendipity Lab,
Amsterdam

Pia Areblad — TILLT, Stockholm

Reinhild Kuhn — Ständige Vertretung/
Heimatdesign, Dortmund

Volker Pohlücke — Machbarschaft Borsig11
e.V., Dortmund

ENERGY/CLIMATE

Facilitator:

Katja von Helldorff — Material Mafia,
Berlin

Jacob Bilabel — Agentur Thema 1, Berlin

Chiara Badiali — Julie's Bicycle, London

Andreas Schmidt — Electric Hotel, Kassel

Thies Schröder — Melt@Ferroropolis, Berlin

Julia-Lena Reiner mann — VeloCity Ruhr,
Essen

Marie Louise Hansel — n.a.t.u.r.-Festival
— natürliche Ästhetik trifft urbanen Raum,
Bochum

Oliver Ihrens — E-Bike Muskelkraftwerk,
Bochum

INTERCULTURE

Facilitator:

Marie Schmieder — d-collective, Berlin

Elina Hermansone — Brigade, Riga

Martina Reuter — Wochenklausur, Wien

Inés Soria-Donlan — In Place of War,
Manchester

Michael DaCosta Babb — Global Business
Development Strategist, Lissabon

Betty Martins — “I Wasn't Always Dressed
Like This”, London

Lis Marie Diehl — Crashtest Nordstadt/
DOMO, Dortmund

Nadja Wallraff — Teachfirst Deutschland,
Dortmund

Denis Y. Dougban — Kreativzentrum für
Rhythmus und Bewegung im Vest,
Recklinghausen

Günfer Cölgecen — Theater Freie Radikale,
Bochum

Freia Lukat — Caritas Herten

Anna Kamphues — Designer, Dortmund

Florian van Rheinberg — Storp9, Essen

4.2.1

ARTISTIC THINKING WORKSHOPS

{Peter Schreck} The aim of methodology on the first day of the Forum was to combine already existing approaches to solutions in such a way in the four workshops on the four spillover topics and merge them to produce new approaches, that sustainable and thus exemplary project ideas were generated – for presentation in the debates on the second day of the conference. Co-operatives of experienced makers were to join together for co-innovation – methods familiar from Barcamps and Hackathons.

In order to achieve this on a conference, in an environment that does not correspond with interaction, an agenda containing the following steps was implemented in five-hour workshops:

In the first part, the groups will continue working on their topics in a conceptual way in groups of 10. Each group will work on a certain question related to the results of the past workshops and will design a solution for the case. The process will contain discussions and analyses elements as well as creative methods, brainstorming and ideation parts to prototype and formulate concepts for a first solution. The solutions should contain a vision and be easy to understand.

The second part of the workshop will contain a presentation of these interim re-

sults to the whole group. The goal is to open up the ideas to the group and collect feedback from all participants.

The third part of the workshop will set a future scenario in which all topic-related difficulties of today have disappeared. The two dimensional concept of the first part of the workshop will be transferred into a three-dimensional vision. The participants will work with artistic methods and in a practical way to make the spillover effects between the ideas visible and tangible through a prototype or a sculpture. The premise “Think with your hands” is the connecting element between the different workshop parts. It helps to break up usual habits of working and discussing and forces to define perspectives in a new way.

INFO-BOX – ARTISTIC THINKING

“The impact of the arts is used to change perspectives due to the fact that the imaginative is most legitimised in the free space of the arts. Artistic thinking opens up new spaces for action, creativity and abstraction and contains a strong social and group-orientated impact.

At first sight a vision or an idea seem to be intangible but they can be materialised through different approaches and artistic methods that help building a bridge from Idea/Thinking to Acting/Doing.”

schwarz+weiss und Material Mafia

4.2.2 REINIGUNGS- GESELLSCHAFT – CASE STUDY

{Henrik Mayer and Martin Keil} *We understand contemporary art as a catalyst of social and political processes. Dialogical projects as part of a collective art practices and staging artistic performance spaces are the main focus of our work.*

REINIGUNGSGESELLSCHAFT (RG) realises arts projects dealing with socially relevant topics, such as renewable energies, demography and urban development. It uses the potential that results from linking different areas of society. In other words, the artistic process facilitates the participation of local players and integrates cross-sector activities.

REINIGUNGSGESELLSCHAFT understands contemporary art as a catalyst of social and political processes. Dialogical projects as part of a collectively oriented art practice and staging artistic performance spaces are the main focus of our art, using methods from the areas [INTERACTION DESIGN](#), [TRANSMEDIA STORYTELLING](#), and [COGNITIVE MAPPING](#).

The prerequisite is that activities are developed and put into practice as a collective process with equal participants on site. Thus a new perspective of terms such as solidarity and joint action can be produced. In that context it is important to

proceed in an artistic exploratory manner that facilitates a participation and procedural approach. It is about promoting a social dialogue that makes new identification possible, for example with the Ruhr region, and creates new fields of action in a post-industrial transformative society. Thus, a knowledge pool that is open to the future can emerge that is based on the ideas of Ruhr region residents. Spillover, in this context, means to bridge across contemporary visual arts to the field of long-term civic activities. In the sense of continuity, this is about the right definition of the term “capital” in the sense of an alternative discussion of values.

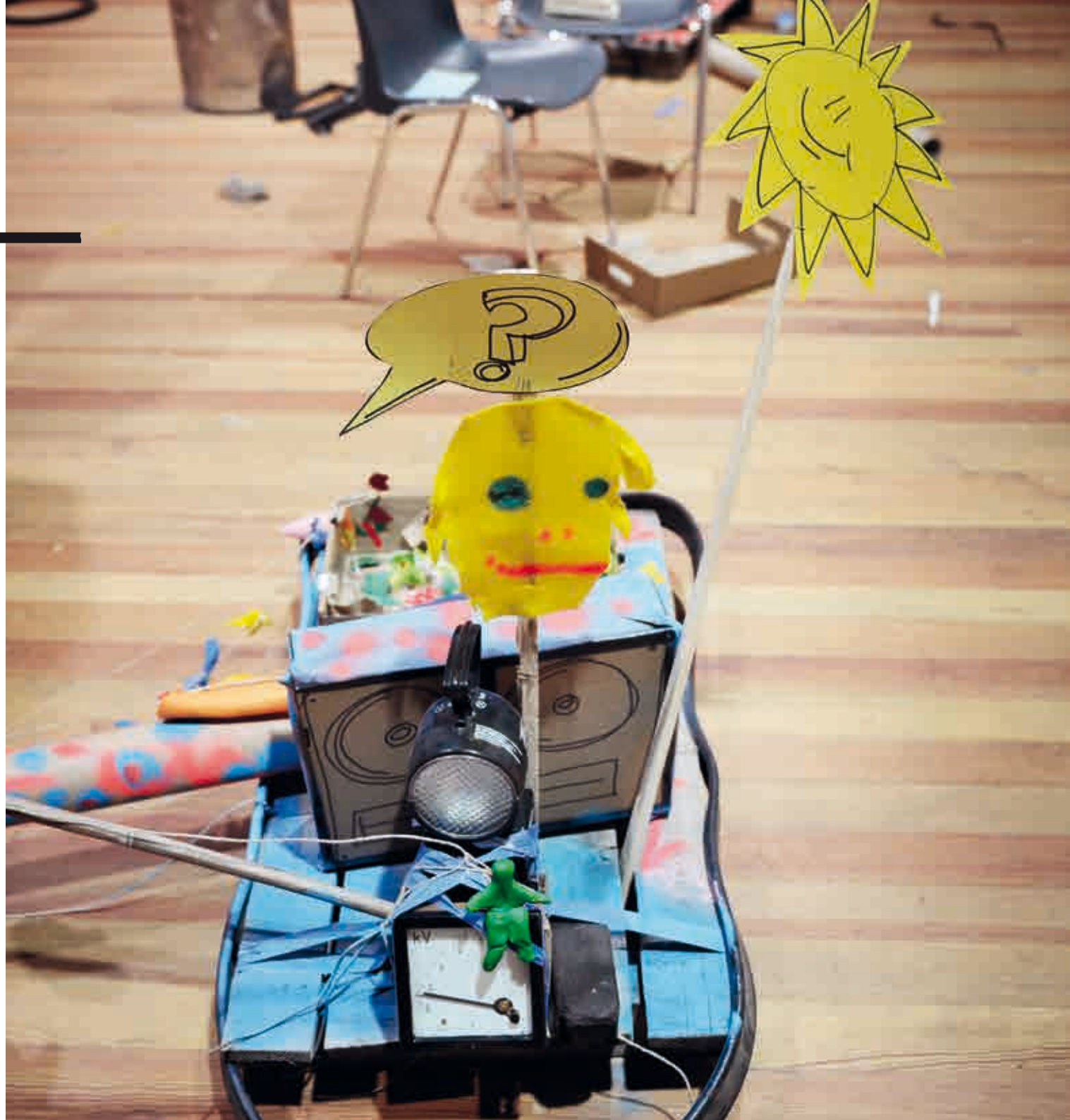
Under the principal topic Europe 2020 – Culture is the Key, the Forum d’Avignon Ruhr asks what culture and the creative industries are able to contribute to new opportunities for livelihoods in the Ruhr region. Taking part in the workshop at PACT Zollverein in Essen on 27th June 2013, the question arose for me, which role visual arts play in the initiation of spillovers of art projects into society and the economy. Urban life in the Ruhr region is affected by drastic changes, post-industrial reality is marked by structural shrinkage, a declining population and impoverishment of whole districts in cities, for example in Gelsenkirchen and Duisburg.

Numerous lighthouse activities in the arts and in culture in the past years, made selective new life models and opportunities in the Ruhr region visible, stimulated a civic debate about local future opportunities, and promoted joint action. Culture may be the key but this slogan may not release players in the economy and politics from their responsibilities.

The transformation of the Ruhr region to a post-growth economy is proving to be difficult because too often conventional investment models are still practiced in the economy and in politics. Despite a high population density, only a few new fields of work were generated in the recent past. Large parts of the less qualified population, in particular, are confronted with the consequences of a decline in economic solidarity and depend on social benefits. As a result, local governments have been running up a growing debt mountain. Since the year 2000, cash advances have been rising unchecked in the Ruhr region’s municipalities. This rise in debts has become disconnected from economic growth. “The reasons for this extreme rise in cash advances in the Ruhr region are largely caused externally by high social expenditure and low tax income, which is typical for old industrial regions and which it is almost impossible to counter-

act by own means.” These are the findings of the authors collective Bogumil, Heinze, Lehner, Strohmeier in their publication “Viel Erreicht – wenig gewonnen. Ein realistischer Blick auf das Ruhrgebiet” (Great achievements – little gains. A realistic view of the Ruhr region), published by the publisher Essener Klartext Verlag in 2012.

To achieve a sustained and not just a sporadic improvement of life conditions in a region, all sectors have to cooperate. Culture and arts projects may be a key in the exemplary exploration of new social fields of action. Structural changes, however, will only be possible if in politics and economy parochialism is replaced by new, more flexible models of thinking and action. One of the common tasks of culture, the economy, and politics, is to identify and densify the long-term potential of a post-growth economy.



4.2.3 UNIVERSE ARCHITECTURE – CASE STUDY

{Janjaap Ruijsseenaars} *I found a recipe for discovery that works for all projects.*

The philosophy of Universe Architecture is more than making a product such as a building; it is a principle of how to generate spillover effects in creative industries: In all project Universe Architecture has the ambition to make an ultra-specific design that points to a truth. All projects are pointers.

EVERY PROJECT STARTS WITH A QUESTION.
EVERY QUESTION LEADS TO AN ANSWER.
EVERY ANSWER IS THE START OF A NEW DISCOVERY.

Innovation in itself is not of interest but the understanding of the world around us all the more: By asking fundamental questions about reality and giving fundamental answers to those questions one is able to abbreviate the common denominator and do a discovery.

When asking the question for example:
WHAT MAKES ALL ARCHITECTURE THE SAME?
A fundamental answer is: GRAVITY.

The discovery in this case is:
FALLING IS HOW THINGS LOOK.
The FLOATING BED that Universe Architecture designed is the object that holds this

discovery. For the first time another power, magnetism, dictates the image. In this way it is a pointer to the truth of gravity.

The “3 Houses” is another example, which again is built on questions and answers:

HOW TO INCREASE DENSITY?

Answering this question one usually has to decrease quality: less sun, less space. Instead Universe Architecture discovered how to increase quality:

MORE SUN, MORE SPACE.

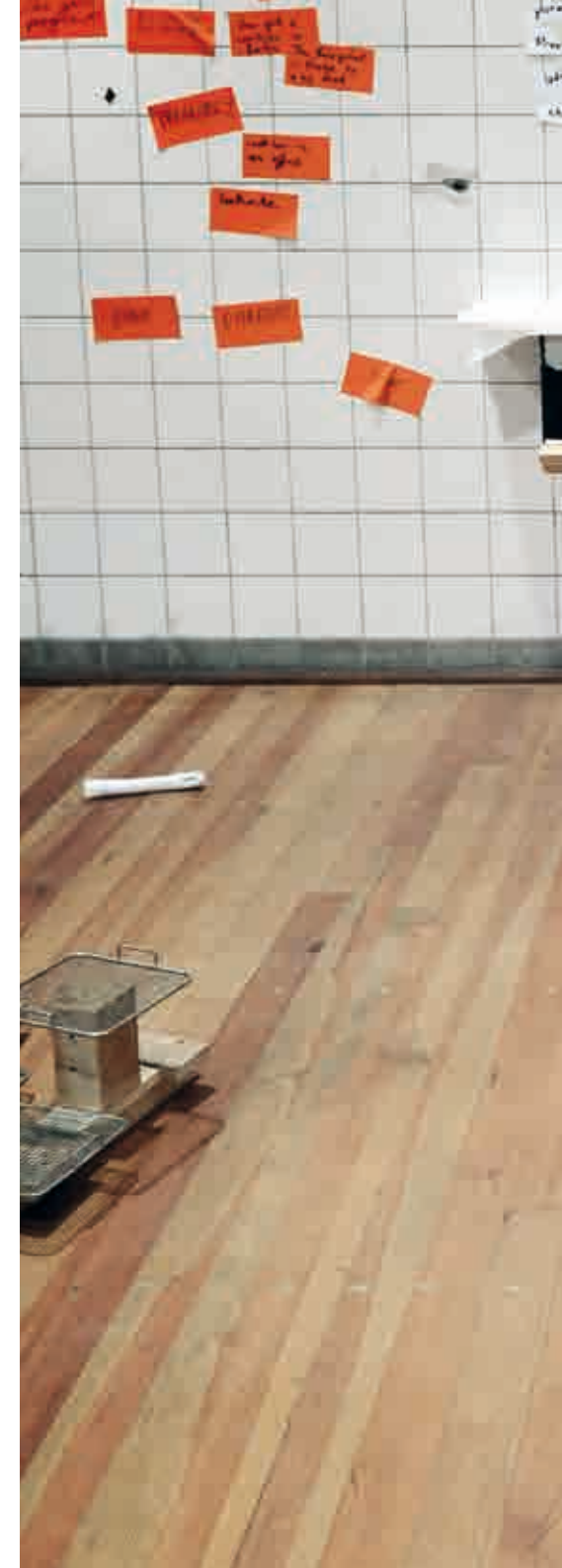
Taking this discovery an ultra-specific Tetris style solution was created and thus “3 Houses” is a pointer to the truth.

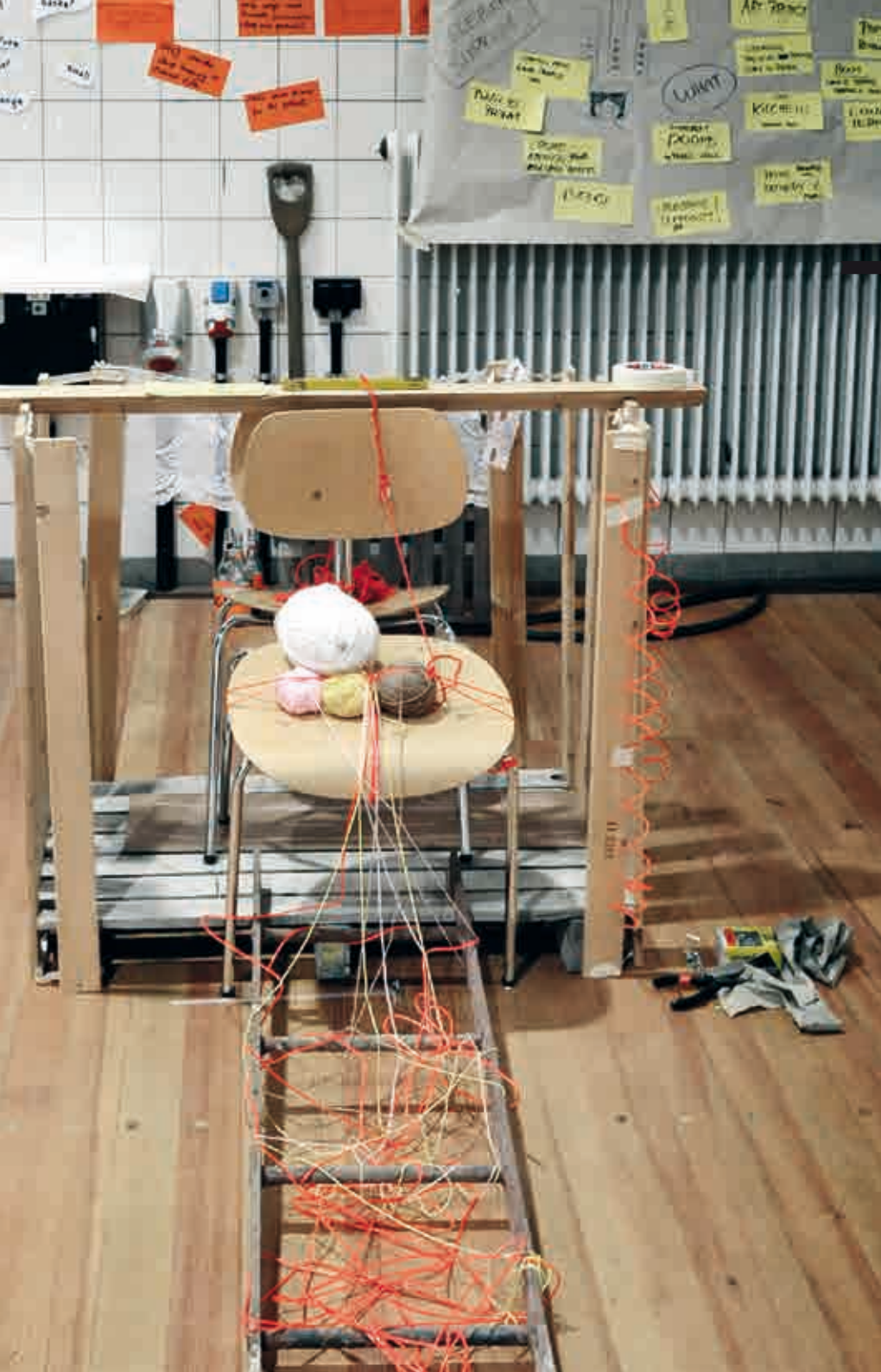
Besides having met quite some interesting people during work and at the dinner table that I am still in touch with to see if we can do something together professionally it was an interesting experience to go into a creation process in the workshops on Thursday where one had to let go of knowing the goal or outcome.

You have a direct insight into the creative powers and weaknesses of fellow creators. What do they bring in? Where do they keep holding on to their unique selling points? Who is flexible and how does he/she do that? What is your own strength and weakness in a process like this? Thoughts go fast and one learns fast

from others.

Being part of the winning team was nice because it was a reward for having approached the presentation as a team in a smart way. Instead of presenting a model or a drawing we shared an insight by making the audience part of it. This answer to me: Do not be afraid of being fundamental and of being true to ones' own questions. That is what I appreciated in our team with Charles Landry.





4.2.4 TILLT — CASE STUDY

{Pia Areblad} *TILLT your organisation with artistic competence and find spillover effects that foster a climate of innovation.*

Since the beginning of the 2000s TILLT has focused on transferring the discourse of art into forums outside the reach of traditional artistic domains. The aim has been to develop the interface between culture-based creativity and private and public organisations for mutual development.

The basic thinking behind the work of the organisation is that artists are skilled in **ENGAGING PEOPLE'S CREATIVITY AND THEY CAN DISRUPT THE ESTABLISHED ROUTINES, MINDSETS AND MANAGEMENT PROCESSES.** Working with artists can help organisations to re-assess themselves with new eyes and **TO QUESTION WHAT THEY DO, HOW THEY DO IT AND WHY THEY DO IT.** A particular competence of artists is in grappling productively with the uncertainty that is at the heart of innovation. People and teams at all levels in organisations need help in exploring the unknown so that good ideas are not killed off under the pressure to find quick fixes.

TILLT is acting as a producer of artistic interventions in organisations; introducing artistic competence in new arenas and supporting and facilitating the process

so value is created for all stakeholders. Since 2001 TILLT has carried out approximately 500 shorter artistic interventions and 90 year-long projects in all kinds of organisations. Approximately 50% of the projects were done in public sector and 50% in private sector. The turnover of the organization has multiplied by twelve between 2001 and 2010. In 2001 the organisation was funded 100% with public support for cultural development. In 2012 22% of the income came from the same source. Since 2008 TILLT has shared its experiences in over 20 European countries and the work has been translated into 21 languages. TILLT is a non for profit private organisation owned by Skådebanan Västra Götaland.

Research¹ shows the contribution of artistic intervention to:

Developing services, products and processes innovation: disruptive thinking, creative approaches and new methodologies of interaction generate new ideas.

Supporting social innovation: improving social relations amongst employees and enhancing new skills contributes to creating better working conditions, social cohesion and inclusion.

Rethinking ways of relating to users and communities: artistic processes help identify or refine corporate culture and values, supporting the development of creative communication strategies.

The impacts of artistic intervention on art and culture are for example:

Artistic interventions help to develop new artistic methods and provide artists with additional work opportunities.

They democratise access to culture and stimulate cultural participation.

Artistic interventions draw on culture as a catalyst for entrepreneurship and innovation.

Artistic intervention increasing efficiency, motivation and corporate culture:

With the guidance and support of TILLT, employees of the Swedish mineral insulating wool manufacturer Paroc worked with the actress and director Victoria Brattström to address serious communication problems at one of the production plants. Together they developed ideas and implemented numerous creative activities over the course of ten months. Managers and employees felt that the project helped break down barriers between groups in the organisation and significantly improved cooperation across units, contributing to increased efficiency at the plant. Even the auditors reported that they noticed a difference!

Quotes from artists participating in artistic interventions:

“I changed my view of art. I believed in “art for the sake of art.” Now it is more important for me that art changes something, someone. Therefore I am now more concerned with how my art is received: who is it for and who cares?”

Hallström 2006

“Artistic identity – the confrontation with a new context and with people, who are not familiar with art. It forces you to define yourself in new terms – terms that

can be understood by people outside the artistic environment.”

TILLT

“It is a new space, being in a business context is stimulating... makes you reconsider your functions, methods and objectives.”

Berthoin Antal 2012

Quotes from companies participating in artistic interventions:

“The interesting thing about an artist’s way of work is the ability to think differently and to create something new and unexpected out of something perceived as static and impossible to change.”

Jan-Peter Idström, Chief of Clinical Studies, AstraZeneca

¹ Ariane Berthoin Antal, Research report, “Transforming organisations with the arts”, December 2009.

Ariane Berthoin Antal in collaboration with Roberto Gómez de la Iglesia and Miren Vives Almandoz, “Managing artistic interventions in organisations. A comparative study of programmes in Europe.” 2nd edition updated and expanded, Gothenburg, TILLT Europe, 2011.

Giovanni Schiuma, “The Value of Arts-Based Initiatives. Mapping Arts-Based Initiatives”, Arts&Business, London.

Lotte Darso, “Artful Creation, Learning Tales of Arts-in-Business”, Samfundslitteratur, 2004, Fredriksberg.



4.3 WELCOME EUROPE — NETWORK EVENING AT ZOLLVEREIN

{Bernd Fesel} The evening preceding the Forum d'Avignon Ruhr 2013 was opened 27th June by North Rhine-Westphalia's Minister of Culture, Ute Schäfer, in the casino on the world's formerly largest coal mine, Zeche Zollverein, a UNESCO world heritage site since 2001. Around 200 participants met for exchanges and informal expert talks. At the same time around 40 creative professionals from the Ruhr region and Europe had already been working on innovative ideas for spillover projects in Artistic Thinking Workshops. The evening was thus a symbol of European cooperation and its potential for the Ruhr region — as illustrated by the Minister of Culture Ute Schäfer in her introductory speech. The Minister welcomed around 20 other representatives of the ECBN (European Creative Business Network) and the EU funded URBACT project Creative SpIN (Creative Spillovers for Innovation), amongst them the experts and researchers Philipp Klein of KEA, Paul Owens of BOP Consulting and Charles Landry of COMEDIA.

The Forum's opening evening was at the same time the conceptual start of a new network initiative for the Ruhr region with the objective of connecting the cities and cultural actors with the networks and projects of the Agenda Europe 2020 in the form of a lasting structure following the European Capital of Culture RUHR.2010.

The Network for Innovations in Culture and Creativity in Europe (N.I.C.E.) was introduced to the public for the first time, bringing together all partners from ten countries.

The following chapter is dedicated to this new European network and its announcement — including the opening speeches of the Ute Schäfer, Minister of Culture, and Andreas Bomheuer, Head of the Department of Culture, Integration and Sports, City of Essen — and also to the European dimension of the Ruhr region, the venue Zollverein, and the policies of the regional government of North Rhine-Westphalia.

4.3.1

BUILDING A COMMON LEARNING SPACE

{Minister Ute Schäfer} I wish you all a warm welcome to North Rhine-Westphalia – and to the Zollverein in Essen!

It is a great pleasure to welcome you all here today to the 2nd Forum d'Avignon Ruhr! In March last year we had the 1st Forum d'Avignon Ruhr. I remember stimulating discussions and we achieved good results here in Essen. And I'm convinced that our second event will also be very successful. This year, we present approaches to new forms of dealing with culture. These approaches centre on a study funded by the State of North Rhine-Westphalia. About 100 groups in the Ruhr region were identified that engage artistically with the issues of Urban Development, Energy/Climate, Economy/New Work and Interculture. The study's aim is to evaluate more closely the spillover effects in the Ruhr region. The project manager of the study, Dr. Lange, will present the initial results tomorrow afternoon. 40 participants from all over Europe and from the Ruhr region met today to plan presentations at tomorrow's conference of new and innovative project ideas from each spillover topic. After the presentations, the audience will select one of these ideas to receive the N.I.C.E. Award. The award will be presented by Economic Minister Garrelt Duin. In a few minutes, Charles Landry will introduce you in more detail to the N.I.C.E. network,

but let me just say that N.I.C.E., being presented to the public for the first time this evening, stands for Network for Innovations in Culture and Creativity in Europe. I am delighted that, in planning the N.I.C.E. network, ecce has been able to get on board some of the most important and experienced European players in the field of culture and creative industries. N.I.C.E. is convinced that European cities must work together more closely, sharing their experiences so that they can learn from each other. In these days of rapid information exchange, this is one way to ensure a common European learning space. The Ruhr region needs this knowledge transfer and we definitely want to cooperate. I am all the more pleased that two additional European networks have joined the Forum d'Avignon Ruhr and will be holding their general meetings before or after the Forum here in Essen: the ECBN and the Creative SpIN network. A warm welcome to both organisations! I'd like to wish you all a pleasant evening at Zollverein.

Thank you!

Andreas Bomheuer



4.3.2

FOCUSSING THE SOCIAL RETURN OF CULTURE

{Andreas Bomheuer} Dear Minister Schäfer, Dear Monsieur Seydoux, Ladies and Gentlemen from all over Europe, the cooperation between Germany and France, which started in 2010 and led to the formation of the Forum d'Avignon Ruhr, aims at working on a modern and future-oriented policy concerning the interplay between culture and the economy both in the Ruhr region and in Europe as a whole. This involves an understanding of how culture, the arts and economics are all related to each other. The state of North Rhine-Westphalia can boast a long involvement in this question. In fact it could be said that it leads the rest of Germany in this discussion. I would like to point to two factors which I feel are important in this issue. I quote "Culture and economics – it is the same struggle." With this statement, Jack Lang, the former Minister of Education and the Arts in France, brought fresh impetus into the debate on the relationship between culture and politics in the mid 1980ies, and particularly how governments behaved in this matter. At the same time Professor Dr. Karl Richter, the then Director of the Office for Culture in North Rhine-Westphalia, an association involving its largest cities, expressed the following idea as part of The Arts Project 90. He said "Culture is an economic factor and economics is a cultural factor." When working out the

effect of these factors on each other the economists would inevitably start by looking at ways in which profit could be attained indirectly and would stress the location factor when justifying public spending in the field of culture. A second aspect soon came to the fore: the sponsoring of the arts, involving the co-operation of major holdings and companies with artists and cultural institutions in the field of marketing. Sponsoring and joint ventures were the new magic formula in this interaction between the arts and commerce. It was plain to see that some people confused sponsoring of the arts with the patronage of the arts. The German government created an inter-ministerial team to concern itself with this subject in the early 1990ies. Several years later, the Ministry of Trade and Commerce in the state of North Rhine-Westphalia is starting to publish a range of reports on cultural studies. These reports clearly demonstrate that when it comes to culture it is not only a question of indirect profitability or sponsoring, rather culture is a major economic factor and of enormous economic significance, almost on a par with the automobile industry when taking job creation and gross domestic product into account. After reading the reports I realised the significance of the interdependence of the public and the state spon-

sored organisation of cultural activities on the one hand and the creative industries on the other hand. In real terms: the sponsored rehearsal room for the young music band is the basis for the music industry itself. The artist is supported by promotion programmes in order to achieve the best artistic results and not necessarily to secure that artist's income. Yet the arts promotion programmes contribute to his living. When setting out on his career he can, under certain circumstances, claim support from the economic promotion programmes. Upon realising this dichotomy the Ministry of Education and the Arts in the state of North Rhine-Westphalia launched the pilot project StartART in 2010 after I had encouraged them to do so. These structures lead to the creative industries being somewhat fragmented. In the world of creative industries it is not just about the major media companies but also about the small businesses, some just managing to survive economically. It is also about the networks which these businesses must be a part of in order to deal with major projects. There may be artists who feel provoked by this new way of seeing things. I say this because the relationship between the arts and the economy is still shaped by alienation or even insurmountable conflict of interests. At least this is how I see the situation in Germany.

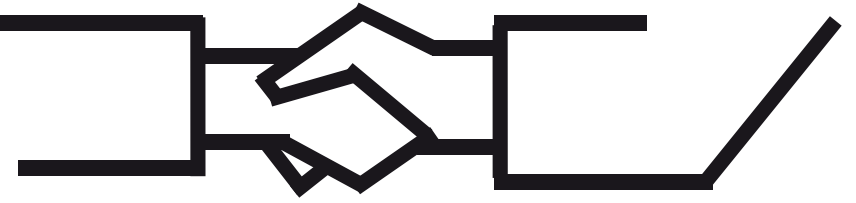
In this context I would like to remind you that it is only in the Renaissance period that the master became an artist, confidently standing in front of his work, as Rainer Wick maintains in his sociology of art, continuing that "while the artist was able to support himself through his individualism in the Renaissance period thanks to works commissioned by the church, royalty and the municipalities, he has been homeless since the 19th century." The result of this development is as follows: The commissioning of a work of art leads to its being supported financially and the connection to this financial aspect leads to antagonism. On the one hand, it is the creative economy as a whole which matters to me as well as the bigger picture from a national economic perspective. On the other hand I have those creative artists in mind, those artists providing artistic innovation and concepts in their ateliers, laboratories and experiment rooms, who influence society as a whole with their art. The cultural industries play an important role in economics. Of that there can be little doubt. However, it is also the basis for social bonding and the forming of an individual's personality. Ladies and Gentlemen, please allow me to draw your attention to a second point. Here in West Germany, here in the Ruhr region, especially in Essen, we are com-

mitted to a tradition which aims at bringing art and everyday life together. Let me remind you of Essen's Lord Mayor, Hans Luther, who said in the 1920ies "wherever there is work, culture belongs there, too." The so called "Westdeutsche Impuls" has its roots in the Ruhr region as well as in the Rhineland. In Hagen and Essen it is closely linked to the name Folkwang and dates back to the time of the collector Karl Ernst Osthaus, the Folkwang Museum's collection's founder in Essen. "Folkwang is the place where museums and art become closely united; Folkwang should be a meeting point for citizens from all walks of life, an encounter with art, with beauty and splendour which is not merely a part of the social décor but also an educational requirement for all." That is what can be read on the Folkwang University of the Arts' website. Art, design and everyday life should pervade. Osthaus wanted to brighten up the industrial region with art and culture; he wanted everyday life to be imbued by good design, by art and culture. The name Folkwang has long been a cultural hallmark not only domestically but also internationally. It stands for music, theatre, dance, design, science, the combining of arts, interdisciplinary teaching, learning and creation. With the Folkwang University and the Folkwang Museum we can look back over an almost one hundred

year long tradition in industrial design, communications design and photography with outstanding results. For me this tradition of design serves as a quintessential example of the combination of art and design, art and economics as well as of culture and business. In other words a clear example of creative economy. Against the backdrop of this tradition the City of Essen will apply for the UNESCO title "City of Design" 2014. In view of both of these aspects of interdependence which I have just outlined, as well as the design tradition, I am extremely pleased that these so-called spillover effects, this social return of art and culture are the focal point in the Forum d'Avignon Ruhr 2013 and that the economic and social significance of art and culture is coming to the fore in equal measure. Support for children and adolescents at music schools and making rehearsal rooms available for bands has always been vital for the development of major artists such as Eric Clapton or Anna-Sophie Mutter. And events with eminent artists such as Anna-Sophie Mutter and Eric Clapton have been of considerable economic importance with their distribution and marketing systems, suppliers for lighting and sound at their concerts not to mention the throngs of adoring fans. But just imagine this: we would no longer sponsor such facilities in the public

sector's music schools. I would wager that the costs to the local communes in providing additional educational support would increase considerably. In the Ruhr region these spillover effects play an important part in structural change. Next to the role played by the coal, iron and steel industry, investment in the arts and culture as well as in education is an integral part of that which changes our region. I do not wish to list all of these effects again; we are all aware of them. However, I have noticed in this regard that we all too rarely allude to our cultural heritage and have the feeling that we have to reinvent the wheel here and there. I wish to make one thing perfectly clear in my review, and that is that we can point to a distinguished tradition in Western Germany and particularly in Essen when we look forward to the Forum d'Avignon 2013. Monsieur Sarkozy said at the Forum d'Avignon in Avignon in 2010 that in a crisis we have to invest in culture. He was undoubtedly unaware of Willy Brandt's proposal in a radio interview, when, in 1972, he said: "Theatres actually now cost a lot of money. Perhaps it would be possible to agree on not referring to subsidising theatres, but, in a more neutral and value-free way, financing them. This would not raise a single Deutsche Mark, but it would go a long way towards reducing resentment towards the theatres

which is in abundance nowadays." In this spirit I wish for a modern and forward looking policy towards culture and economics in Europe which also bears in mind the interdependence of art and the creative economy. It is our intention to further this future-oriented policy concerning the relationship between the arts and economics. We seek to do this through the creation of a network of European cities. This is our agenda for today, and I can assure that we will do our utmost to support this quest with our words and our deeds. I trust the conference will take place in a pleasant atmosphere and wish you a productive exchange of ideas. Thank you for your attention.



4.3.3

NETWORK FOR INNOVATIONS IN CULTURE AND CREATIVITY IN EUROPE – N.I.C.E.

The Agenda Europe 2020 provides cities and regions in Europe with a new key position for growth and employment – however only if it pursues its goals using integrated measures and intelligent cooperation of all state and non-state actors. 2013 is the time for a smart network that suffices the requirements of the smart growth Agenda from 2014. 2013 is also “year two” in the Ruhr region, in terms of the sustained continuation of the European Capital of Culture RUHR.2010, including the European dimension of cultural policies: after the first European conference on cultural policies to place in 2012 in the Ruhr region, an action network followed in 2013 for the Agenda Europe 2020, namely the Network for Innovations in Culture and Creativity in Europe.

The N.I.C.E. initiative invites actors of the cultural and creative industries in Europe to establish a permanent European network in order to continuously and dynamically develop and provide services to the cultural and creative sectors in the sense of smart strategies. In this context, the N.I.C.E. Award is both the starting point and an aspect of further services of N.I.C.E. to be developed in future.

Objectives

Proceeding from the Agenda Europe 2020, impetus for the future of Europe will be based

on networks that are open to the diversity of their actors and for smart, broad coalitions that are able to implement spillover effects from culture and the creative industries in fields such as climate protection, energy politics, integration and immigration, education and innovation and the digital economy. That is the aim of N.I.C.E.

The many layers and complexity of smart strategies in culture and the creative industries on local and regional level require an equivalent on European level, a European union of stakeholders who work together in an intelligent manner, for example who cooperate in a partnership across sectors, individual projects and particularly project timetables so that in a continuous learning curve, local needs are matched with European potential, thus facilitating lasting projects.

Services

N.I.C.E. is a network of actors from the cultural and creative industries from all over Europe that systematically drives and communicates the influence of “Culture 3.0” on innovation, urban development and economic growth, as described in the Agenda 2014-2020. For this purpose, this network will develop innovative European services for the cultural and creative industries for its members in an on-going annual process supporting them in their respective local goals

and measures. These action approaches to be developed will be finalised in the General Meeting following the official foundation of N.I.C.E.

Membership in this network is open to all the different actors of the cultural and creative industries – in the spirit of the integrative smart city approach – from regional to national agencies or platforms of the creative industries across cities and regions through to commercial actors of the creative industries (festivals, incubators, co-working spaces, etc.) or universities and non-profit cultural institutes such as theatres and museums.

The initiators convened at the Forum d’Avignon Ruhr for the first time to present their initiative and the first N.I.C.E. Award was presented. The winner of the competition for the N.I.C.E. Award is the project idea Shaking Hans, that is illustrated in chapter 4.5.2. On the occasion of the N.I.C.E. Award, the North Rhine-Westphalian Minister of Economics Garrelt Duin talked about the innovation policies of the state of North Rhine-Westphalia (chapter 4.5.1).



GETTING STARTED 2013

On June 27th and 28th June the following 12 out of 14 partners from 9 nations meet during the Forum d'Avignon Ruhr 2013 at the UNESCO World Heritage Site Zollverein in Essen to announce the initiative N.I.C.E.:

- Alfonso Martinez Cearra, Bilbao Bizkaia Design and Creativity Council (BiDC)
- Steve Harding, University Birmingham
- Michael Hladky, City of Košice
- Evelyn Sepp, Foundation Tallinn 2011
- Nicole Maurer, Dutch Design Desk Europe, Maastricht
- Michael Townsend, City of Bochum
- Prof. Dieter Gorny, European Centre for Creative Economy, Dortmund

- Charles Landry, Comedia London
- Jörg Stüdemann, City of Dortmund
- Paul Owens, BOP Consulting London
- Andreas Piwek, City of Gelsenkirchen
- Andreas Bomheuer, City of Essen

Further Partners from creative wirtschafft Austria, City of Rotterdam and University of Milano could not attend the meeting.

4.4 THE FORUM D'AVIGNON RUHR — A TEMPORARY LABORATORY FOR INNOVATIONS

4.4.1 THE SPEECHES ESSEN INSPIRES EUROPE

{Lord Mayor Reinhard Paß}

Dear Minister Schäfer,
dear Mr. Seydoux,
dear Professor Gorny,
dear Ladies and Gentlemen,

Thank you for your invitation. As Lord Mayor of this city I welcome you in the name of the City of Essen and salute you — as appropriate for this venue — with the German miner's greeting "Glück auf!"

Today is your second congress day and I hope you have not only arrived well in Essen but are already in the middle of topical discussions and intensive exchanges. And that is precisely what this Forum is about, to which we have invited in equal measure representatives of science, economy, artists, philosophers and politicians. Together we want to engage in discussions and debates.

I am very pleased that Essen and this venue, Zollverein as a whole and PACT in particular, obviously have had an inspiring effect. In 2012, the Forum d'Avignon Ruhr convened here for the first time.

At this point, I would like to address my particular thanks to ecce, european centre for creative economy.

ecce in association with Wirtschaftsför-

derung metropol Ruhr (economic development agency metropol Ruhr) and the cities of the Ruhr region will continue to use the cultural and creative industries and link them with other networks all over Europe. Thereby, the impetus gained in 2010 when our city was designated European Capital of Culture, will be consistently maintained.

In 2012 you were already able to tie up with previous experiences, meaning the experience gained from the contents you focussed on as European Capital of Culture. Last year's topics also dealt with the interaction between cultural development and economic development, which you examined as part of the Capital of Culture programme. You looked at the mutual benefits created precisely when players from very different areas come together. Which, incidentally, corresponds with an interdisciplinary and cross-sector way of thinking and acting which is a characteristic element of the programme of the European Capital of Culture.

This year's convention is focussed on the role of culture and creative industries in designing the future, and overcoming the current global crises.

I noticed in the programme that you will be discussing spillover concepts today. From my point of view, this is where the basic concept of interaction is raised to a

new level. This is about using the positive effects that are created when culture, economy, and, especially, creative industries and politics work together systematically. The development of Creative Quarters — another of the ecce network's aims — has already fruited in Essen: The photography department of the Folkwang University of the Arts has settled in the northern part of our city. And based on the basic idea that promoting artists equally promotes the economy, vacant spaces are being made available to creative trades and related sectors by the city's arts administration.

Correspondingly, we support artists and creative professionals particularly during their start-up phase in their "entrepreneurship." As a result, vacant spaces in the northern part of Essen's city centre that have lost their function are reanimated, creating new creative and economic potential and structures. At the same time, we benefit the Quarter by densifying its creative components. By these means, we are not only able to offer creative people new opportunities for work but we also actively engage in urban development in the direct proximity of our university.

The Creative Quarter "City Nord" in our city is also exemplary of a spillover effect. Accordingly, I incorporated the project in the comprehensive urban strategy

concept Essen 2030 with which we want to prepare our city for future challenges. Ladies and Gentlemen, your ongoing work on the topic of interaction, its continuous evolution, is what I consider sustainable. One of the Capital of Culture's objectives was not only to offer a consumable cultural programme but to trigger lasting development processes. It seems to me that this has been successfully achieved.

In this respect I wish you more interesting discussions and good results for today. And — in the spirit of lasting sustainability — I would be very happy to welcome you again next year at yet another Forum d'Avignon Ruhr.

A very enjoyable stay here in Essen and once again: a warm welcome to all of you!



CULTURE IN THE CRISIS OF EUROPE

{Nicolas Seydoux} I am very proud, as chairman of the Forum d'Avignon, to be here associated with our family member the Forum d'Avignon Ruhr and to welcome the new family member, the Forum d'Avignon Bilbao. It is a great satisfaction to see that more and more people are sharing our point of view, that culture is not only the essence of human beings — Lord Mayor Paß said just before “culture is everything” — but that culture is bringing integration in societies, is bringing employment, is bringing business, is bringing pride to the people who are there and pride to the people who are coming there. In July 2003, ten years ago, a strike prevented the annual session of the Festival d'Avignon. Suddenly, people in Avignon, accustomed to their festival, discovered what it was bringing to them — to bus and taxi drivers, to hotels and restaurants, to their existence and their well-being. Nevertheless the road for culture is still long, because clearly the goal is not achieved.

For the first time, the German Federal Government, has not supported the French position to exclude culture from the negotiations on the free-trade-agreement between Europe and the US despite the fact that the German Federal Parliament and the German Federal Minister of Culture and Media were backing up that attitude. What does it mean cultural exception? It

means that culture is not a good. That culture cannot be exchanged against airbus, agriculture or free cabotage. Culture is different. This is the exception. Culture should not, could not be part of any trade agreement. And when the President of the European Commission, José Manuel Barroso, is saying that the French position is reactionary, nobody reacts. Reactionary? What is culture? Who is a painter? An artist? This man, this woman is always trying to do something different, different from his predecessors, different from his contemporaries, different from what generally the society is thinking about. Culture is the heart of creativity. Culture is the difference between what everybody is doing everyday and what could be done, what, in certain cases, should be done. And we were very surprised to see no reaction from the cultural world, with the rare exception of the cinematographic one. If people involved in culture are not defending culture, the sky is really cloudy. A last word on that item: just a word, but this word is important: “Reactionary” means looking at the past. Even if archeology is part of culture, culture is not limited to archeology; culture is creation, a new look at the society, a new vision for the future, the opposite of being reactionary. Yesterday, I loved a word of Charles Landry: Creative Bureaucracy. For this Forum and our partners, wherever they are — in Essen, in Bilbao, in Morocco, in Avignon

and I hope elsewhere — let us try to have bureaucracy more creative, let us try to convince bureaucracy that the essence of human beings is not considered as archeology. The poet said once: “Man does not live by bread alone.” Bread is the key, because you cannot think if you have no bread, but today most people, in western democracies, at least, and in most part of the world, have bread and we have — this is our responsibility — to offer more than bread: we have — as said by Lord Mayor Paß — never to forget that culture is the essence.

Have a good Forum, but remember that we have not achieved our goal. I hope we are going to improve the situation which, in my feeling, is not better than ten years ago. I am sorry to say: it is by far worse. With a satisfactory growth rate, politicians were supporting culture as an extra; they have not understood that, in difficult times, culture is a sound investment, the essence.

ON THE FUTURE ROLE OF CULTURE

{Minister Ute Schäfer} Welcome in North Rhine-Westphalia — also in the name of our Prime Minister Hannelore Kraft!

The 1st Forum d'Avignon Ruhr last year was a very successful start with exciting and productive discussions. I was told our guests felt very comfortable here in Essen. We were very pleased to hear it! Now we will enter the second round. I am happy to see that so many participants from the previous year are taking part again — and that so many new participants have registered, too. This promises great opportunities for interesting encounters and new impetus again this year, as well. At the 1st Forum d'Avignon Ruhr we looked at strategic partnerships between culture and economy in a digitally connected world. This year, we will extend the topic by the factors society and politics.

We want to address the question of the spillover effects that art, culture, and creative industries can have on the overall economy — as well as on political and social fields of action, such as climate protection, new forms of labour, migration issues, and urban development. The Forum d'Avignon Ruhr is thus acting on the EU Commission's important proposal last year, regarding the future role of creative industries in European growth. The EU Commission invited Member States to de-

velop intelligent strategies focussing on so-called spillover effects.

Is culture an important key for Europe 2020? Are culture and creative industries able to help overcome the European economic crisis? These are exciting questions that resonate in the subject spillover effects.

A study conducted in December 2012 provides interesting indicators. On behalf of the federal government, the Fraunhofer Institute and Prognos examined the role of the cultural and creative industries in the overall economic value chain and came to the conclusion: industrial companies with a design focus were able generate growth rates of 18% in the year 2011, whilst companies without a design orientation merely achieved 7.4%. These findings in the field of design have meanwhile been confirmed in respect to other partial sectors of the cultural and creative industries.

The reason is that creative professionals detect obstacles to growth and innovation and thus are able to find new approaches to resolving them. Why, then, do not more companies make use of these possibilities?

A lot of companies have an outdated understanding of innovation that is focussed on technical innovation alone. A new understanding, by contrast, includes all scientific, organisational, creative and artis-

tic processes that may lead to innovation. Another reason is: many actors from the cultural and creative industries are simply not well-known enough or do not know how to approach the industry.

This is where 2nd Forum d'Avignon Ruhr comes in. It involves representatives of the economy, such as RWE, Sony and Google in discussions and tries to clarify how remaining obstacles can be overcome.

And we want to raise the profile of the actors from the cultural and creative industries in the Ruhr region and the rest of Europe and present them here: the Forum d'Avignon Ruhr sees itself as a networking platform for the young creative industry and cultural and arts scene of Europe. We involved 40 of these young European project makers in the preparation of the conference or will present them to you today. An exciting 2nd Forum d'Avignon Ruhr is awaiting us! I wish you all good conversations and results. Thank you!

Minister Ute Schäfer



MAKING IMPULSES FOR CHANGE COME ALIVE

{Dieter Gorny} Dear Minister Schäfer, dear Mr Seydoux, dear Lord Mayor, dear friends! The motto of the European Capital of Culture RUHR.2010, “Change through Culture – Culture through Change” was well chosen. The speeches we heard today show this clearly. In other words: we believe in the power of culture, we believe that culture is able to effect far more than engaging positively for society in its own sector. Looking back at the past two years, it becomes increasingly clear that change through culture opens up other issues beyond culture: this seems to me to be the unexplored potential of sustainability of the European Capital of Culture.

It is interesting that three years later this subject is suddenly returning to us from Europe in the context of a European debate. In the year 2012, under Denmark’s EU Presidency Team Culture, a panel of experts examined the question: What can, must and shall culture achieve? Their conclusion: at its very core the crisis is a crisis of values.

What I mean to say is: If we do not have enough ideas to confront the crisis and find creative ways out of it then we should go somewhere we can see, feel, and experience new visions and new ideas, namely the field of culture and the arts.

The question what art and culture are able to achieve builds a bridge to creativity

and the innovative power of art and culture that always had an effect beyond any boundaries and always influenced important social developments. Book printing, photography, records, film, TV and the internet have grown as a result of artistic and culture demands – and partly even become marketable. Content and creativity drive technologies. They make them interesting and are the real providers of impetus.

Since 2012, the European Union has referred to this – in my opinion – obvious effect as spillover and is now asking its Member States to take measures to develop platforms and clusters so that these different sectors of a complex, interdependent society are able to join together. The question is: How can you – with the help of culture – positively handle these difficult developments that can mean upheaval and awakening with all positive and negative consequences for each one of us?

The Forum d’Avignon Ruhr is such a platform – in the spirit of the spillover idea and the EU Commission’s request for action. Today, we will not just debate individual fields: the phenomenon of climate change, changes in the energy market, and the new forms of work in the economy, in urban development and internationality or intercultural, all these affect us in daily life.

We want to discuss these topics by looking at specific examples. And we want to involve all those in the conference who – and this is important – want and have to shape the future of culture in Europe: the culture makers themselves.

With the 2nd Forum d’Avignon Ruhr we want to hold a conference that follows up on the EU Commission’s request of joining together and that also examines and discusses the possibilities of new cultural policies in the European crisis as to their feasibility and requirements, and that introduces and incorporates a new generation of cultural actors from the Ruhr region and from all over Europe into this process on eye level with politics and the economy. That is why we not only invited representatives of the economy and sciences but also invested lots of effort into ensuring that today we will be introduced to this young international just-do-it culture – as Dr. Bastian Lange put it, who is responsible for the study. We dedicated the whole afternoon of the event to these young players. I think they are a very important force. Nicolas Seydoux has just made it very clear: it is not as if all these realisations about the power of culture in the various social fields will automatically lead to success. We are certain but we are still a too small circle of people: the almost obvious realisations of what culture can

and does achieve still have to be spread into the world. The Forum is not only a place for coming together but must increasingly also become an inspiring force – beyond today’s meeting into everyday work sites. For that is where change is felt and that is what we have to achieve.

Making change through culture perceivable for the people here in the Ruhr region is a process that is no longer limited to cultural activities and institutes paid by the government, but also involves the initiators who have to earn a living to produce culture – and those who want to earn money. This is an important aspect: it is about balance not about contrasts. For it is only in this unity that we can overcome difficulties, that are casually referred to as the financial and economic crisis. But the Team Culture has already pointed out: “At its deepest level, the crisis is a crisis of values” This is the debate we have to face even with those who will transport and evolve these values in future. Art and culture are more than just decoration. This interactive approach today brings us a step forward and that is why I wish you lots of inspiration, visions and creativity from Essen together with Europe today.

SPILOVER POTENTIALS OF CULTURE FOR EUROPE'S FUTURE

{EU Commissioner Androulla Vassiliou}

Ladies and Gentleman, I'm delighted to have the opportunity to address you at this 2nd Forum d'Avignon Ruhr – one of the most important European laboratories for the economy, culture and science. I regret I could not be there in person with you today.

I would like to congratulate the European centre for creative economy. The centre has ensured that the many exciting projects launched during the European Capital of Culture RUHR.2010 have continued since 2010. It is great to see that these projects are creating the conditions for sustainability and for the further promotion of the RUHR.2010 motto "Change through Culture – Culture through Change."

The cultural and creative sectors are among the most promising sectors in Europe. They can greatly contribute to the Europe 2020 strategy for growth and jobs and to Europe's recovery.

The European Commission wants to provide a shared European cultural space to promote this kind of smart, inclusive and sustainable growth. And at the same time we want to safeguard and promote our European cultural and linguistic diversity. Last year, I presented a strategy to European governments to promote the cultural and creative sectors. I highlighted in particular the importance of cross-ferti-

lisation between policies and stressed the need to "think outside the box." For creative businesses, we need to develop new business models; and we, policy makers, need to stop working in silos.

I have been urging countries in Europe to develop integrated strategies at both the national and regional level – an approach particularly relevant in the context of the new cohesion policy for the EU funding period 2014-2020. I recently addressed a letter on this subject to the EU Ministers responsible for the structural funds.

Regions must take a holistic approach and follow a cross-sectorial logic when setting priorities for their operational programmes. This is vital in order to ensure that the cultural and creative sectors are included in these programmes.

Turning now to the focus of your gathering today, I was delighted to see that you will be discussing the spillover effects of culture and creativity on the economy and the society.

I have three examples of spillover effects that I would like to share with you that I consider to be particularly important:

The first example is skills development and creative partnerships with education. Such partnerships are useful to better identify the needs of the sector and address labour market shortages. They include in particular – but not exclusively



Androulla Vassiliou

— creative business incubators.

The second example is urban regeneration. Essen is an excellent example of how the European Capitals of Culture can have a long-term impact on the city — with the help of other sources of financing like the EU structural funds. Your industrial region has been particularly successful in using the transformative power of culture. You have succeeded in transforming the economic gloom of the 1980ies and 1990ies into the creative blossoming of this past decade.

The third is open innovation. There is a clear connection between the sector's ability to push its own boundaries and its potential to act as an outlet for innovation. The impact of design in adding value to products and services in traditional manufacturing industries is a clear example. The firms that spend more on creative input are far more likely to introduce product innovation. It is clear that the cultural and creative sectors in Europe are full of potential for our future. To tap fully into this potential, the European Commission will launch the new Creative Europe programme next year. And we will be doing this in unison with other EU funding programmes for innovation and creativity such as ERASMUS for All, COSME and Horizon 2020. I am confident we will be able to achieve a lot with these program-

mes in the coming years. I look forward to the outcome of your 2nd Forum and wish you fruitful discussions at today's event. Thank you.

ACTIVATE ART FOR SOCIAL JUSTICE

{Mira Prgomet/Leónidas Martín}

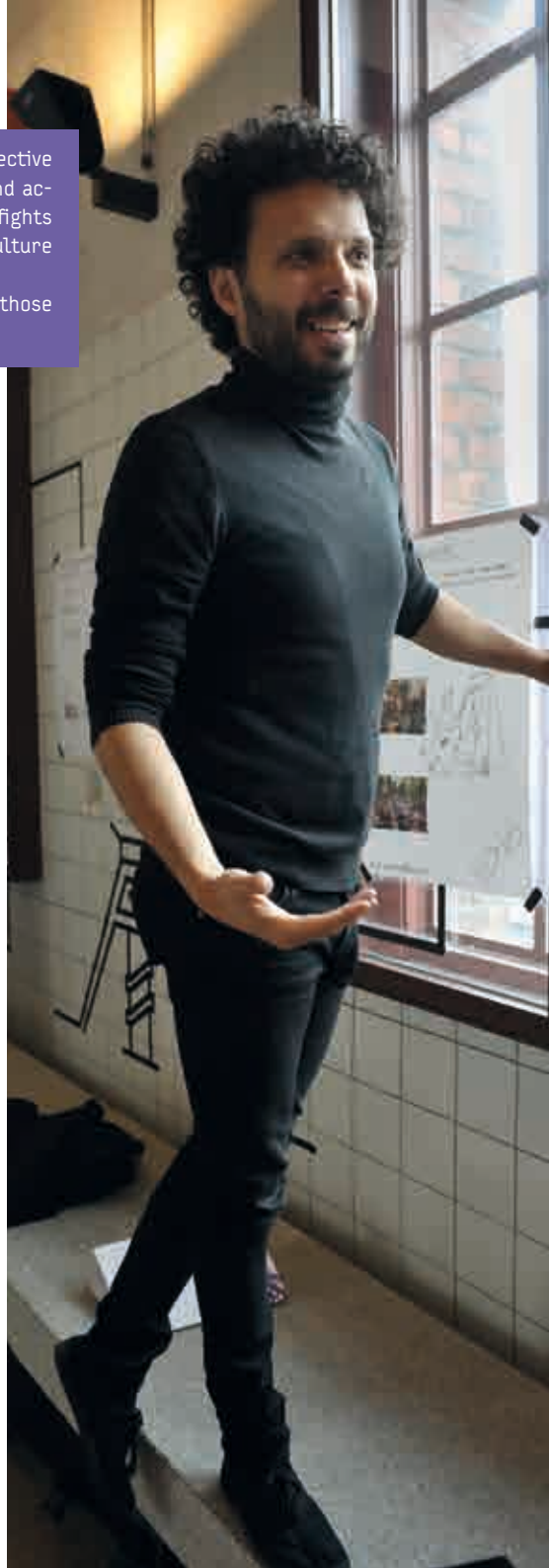
{Mira Prgomet} Can you give an example of your art activism?

{Leónidas Martín} For instance the action we made against the Spanish housing situation in 2006, when the building industry created an economic bubble. We decided to design a poster with the slogan "You are not going to have a home in your whole fucking life" to inform the people about the situation.

This print campaign was successful and gave us the opportunity to host some big demonstrations all over Spain. We did this for two years, but it had no impact on Spain's policy makers. Therefore we came up with the idea of a shouting-event, which should break an existing world record, but our draft was not accepted by the Guinness World Records company. It didn't affect us and so we kept going and broke this world record. We designed different things for this day. For example a "Fuck-meter" costume, which indicates how pissed off people are related to a certain situation. What I want to tell you is that the housing problem was neither a social nor a political problem — since it was not public. The people had to deal with it on a personal level. Our action was so successful, because we were able to transfer it into the public.

What does it mean to make an action suc-





Leónidas Martín is part of the collective group enmedio, which is about art and activism, creative activism. enmedio fights for social justice using arts and culture in general.

Leónidas Martín: “We want to affect those things that affect us.”

le to let them occur as a social community: it has then the ability to force politicians and institutions to solve a problem. Before our art activism people regarded the problem as personal failure.

You once pointed out that people were afraid. Are people really losing the fear to go out on the street by art activism? This is actually a very important thing because before our housing action people dealt with the situation on a personal level. With our encouragement they started to link themselves with others and this created a power effect. Empowering changes people's attitude towards the conflict they are suffering from and from that point on everything is possible.

Could you imagine making an action with a company – like this development from BMW and Guggenheim? In my eyes it's difficult to arrange collaboration with a corporation or institution because one can see that sponsored art is mostly stuck on a representational level. The problem is that we do not only want to mirror a situation but we want to change it. But that's the point corporations or institutions aren't really interested in. Of course we are open for anything – for example we already did a project – it lasted around one year – with the money of the museum of Barcelona called Macba.

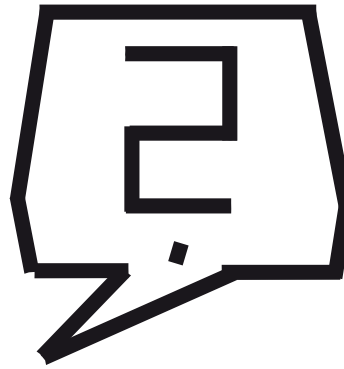
Did you have any complications working

with Macba? That was in 2001, but even if it was a different time we had some complications. Some social movements were against the collaboration for example and our partners also tried to keep us on the representational level, like I told you already. When we reached the operative level they kicked us out and we had to continue autonomously, but we also had some other partnerships after that.

Do you think culture can help to solve unemployment in Spain? We think art is a possibility to confront oneself with questions and to be part in a process of social transformation. Art should not only represent or deliver an external view of a problem or conflict via videos, movies, commercials, pictures and so on. It should try to involve people. Art can move things in order to change them.

Then you agree with the concept of the spillover effect? Sometimes journalists are asking me what the difference between regular activism like social movements and our creative activism is. The difference is that we don't follow a strategy nor do we have a tactical way of developing things. In advance of our actions we have no idea what kind of effect or reaction it will create. This approach has something in common with this spillover concept, because even a small action can evoke something big all over the world.

cessful? How did you measure it? There are two ways to measure the success of art activism. The first one is the ability to visualise a conflict and make it publicly recognisable. One has to visualise something that was invisible until that time. For example the housing conflict in our case. Another criterion is how much one changed the attitude and mindset of peop-



4.4.2 THE DEBATES

SPILOVER AND CULTURE: POLITICAL UTOPIA OR NEW CULTURAL IDENTITY?

{Swantje Diepenhorst} The Forum d'Avignon Ruhr – a space for debates about the future of social participation, attitudes, work methods and values in the Ruhr region and Europe. Political and cultural actors on the panel “Spillover and culture: Political idle wish or new cultural identity?” discussed practical examples and new parameters that form the foundation of “making.”

The culture of participation has to progress – this is what all members of the panel agreed on. The focus is on participation, diversity and the integration of people working in creative areas. The aim is to bring politicians and creative actors together more effectively to enable closer cooperation. The prerequisite, namely that all parties involved are aware of the potential of this cooperation on eye level, is gradually being achieved. The immense value of cross-sector exchanges is becoming increasingly evident.

Which preconditions have to be fulfilled for this cooperation is not yet clear – on the panel, initial general political approaches and concrete examples that serve as inspiration for future policies and practices emerged.

The call for bottom-up developments is directed at the creative forces at the base. But equally it is directed at people wor-

king on executive corporate level or in the Ministries. They are increasingly opening up their spheres of work and action. According to Reinhard Krämer of the Ministry of Family, Children, Youth, Culture and Sports of North Rhine-Westphalia, artists who were involved in the European Capital of Culture RUHR.2010, are perceiving positive changes in public bureaucracy. Bureaucratic institutions are becoming increasingly supportive of their work and giving practical assistance. For example, vacant spaces are being made available or bureaucratic obstacles are readily being removed. The artists are thus able to commit themselves more intensively to their creative processes: “Just let the people do!” According to Reinhard Krämer a psychological change is taking place in Ministries and institutions: creative professionals and artists are considered added value and supported in their work.

Creative Bureaucracy is not only a declared objective in North-Rhine Westphalia but also from a European perspective, confirms Dorota Nigge, General Director of Education and Culture in the EU Commission. She has been working on implementing this new form of politics. At the same time there is always also an economic dimension of culture that at best relates to regional cooperatives. The spillover effect

in this context is one of the engines for opening up new creative areas and making the value of culture perceivable. Dorota Nigge: “The first priority of culture should be to create space and belonging for the people.”

For Alfonso Martinez, Director at Bilbao Metropolis 30, the spillover effect is determined by communication: some of the cultural actors who realised the value of exchanges and interaction between corporate sectors and social sectors are transporting the idea enthusiastically – and thus creativity and cultural value. However, it can take generations for a transformation to “more culture” to take place. At least this is the case in Bilbao where the general public’s identification with the Guggenheim Museum is an ongoing process. But the transformation process alone is already valuable. From art to culture to the society – spillover takes time.

A country that places great hope in the spillover effect is Poland. Innovation in this field and the development of more social capital are essential elements of success of the economy and the creative industries, says Jarosław Obremski, co-organisator of one of the next major cultural projects in Europe and Senator and Chairman of the Culture Board of the Eu-

ropean Capital of Culture Wrocław 2016. By opening itself up to art and culture Poland wants to address social and economic questions. Formerly a political activist, Jarosław Obremski is now on the other side, actively dedicated to constructing a future-oriented new image of Polish culture.

The expression open innovations summarises what expectations are regarding culture as a tool for spillover. Cultural actors and politicians agree that the need to change perceptions of cultural politics is becoming increasingly apparent. The n.a.t.u.r.-Festival in Bochum (cf. page 43) illustrates how ecological and economical benefits – one of the festival’s topics was saving energy – can be combined with a new awareness and a participatory mentality. Urban spaces develop own dynamics and transport valuable, inspiring content that demonstrates that political interests are compatible with non-political events. Using spillover effects, a constructive exchange between different sectors can be created, benefitting both political and artistic and economic actors. Today, a new generation of makers is emerging that is considered part of political and economic decision-making and development processes.



ECONOMY AND CULTURE: NEW PATHS FOR NEW GROWTH?

{Swantje Diepenhorst} Things are moving. In companies, change is taking place influenced by social developments and actions. The pace is set by creative actors who primarily act out of the urban spaces that are currently evolving – it seems as if young makers who get things done and have ideas are making things happen. A paradigm shift in fields of social and cultural action is currently also taking place in economic sectors. Culture itself shifts and transforms. Through spillovers companies are experiencing new dynamics in the way their employees think and work – and often management is showing an interest in it – because they realise the potential of these creative impulses. Opening internal productive processes and the integration of employees and actors in innovation debates is strategically supported. The benefit of the impetus produced by young creative professionals has been realised, bottom-up is no longer a foreign concept. The aim: using specific examples to demonstrate how the economy and culture are breaking new ground for new growth.

The represented companies see themselves at the interface between culture and economy. The invited company Sony Music Entertainment GSA was able to present novelties: as a global distribution company and market leader in the music sector, the cultural shift and the digitalisation

of music and communication concerns the company in its core. Are cultural changes in the company also creating a new corporate culture? Does the internet only bring about major challenges or new opportunities, too? The Google Cultural Institute also represented on the panel had a clear answer: the digital developments are undoubtedly an engine of change, after all Google's business model is based on them. Providing and preserving information is the declared aim of the platform Google Art Project, on which it is possible to examine famous works of art in detail. Another company that is dedicated to the new paths is TILLT from Sweden: an agency that integrates artists into companies, thus facilitating new perspectives and ideas. Art is learning from the economy and vice versa. This requires openness and the willingness to learn from the parties involved – new impetus for company strategies and a high degree of motivation and creativity on the part of the participants is the outcome.

In order to talk about spillover effects in detail from a company perspective Philip Ginhör, CEO Sony Music Entertainment GSA, came to the Forum d'Avignon Ruhr. Presented with the question of how a digitalised society and the resulting new economy alter the culture and structure of a company, his clear response was: "We are always on. In our reality, a boundary between on- and

offline no longer exists." What does this mean for Sony and its employees? The permanent digitalised state gradually turns into an advantage for the music industry. Music is an essential engine of digital traffic, almost all of the most popular Facebook profiles or Twitter accounts are those of musicians or bands. So what does opening itself in this direction mean for Sony? Philip Ginhör considers the search for hits and the sustained establishment of artists the unchanged core business of Sony Music Entertainment GSA. At the same time distribution channels, marketing mechanisms, promotional activities and the communication between fans and artists increasingly depend on the interaction with consumers and creative professionals. Also, the internet makes presentation forms more democratic – everybody is able to make their creative output public. Sony Music makes itself and its corporate culture fit for this involvement of internet actors that leads to new digital distribution channels and competition with iTunes, Spotify, and Amazon. Managing communication in the digital world has become an essential element of the company's work: communication between the corporate departments and the newly emerging creative cells is constantly being reorganised. It is a "tough struggle", says Philip Ginhör, "but that's the presence and particularly the future."

Another player who is able to give an account of how the influence of culture on the economy and vice versa expresses itself is Amit Sood, President of the Google Cultural Institute. If one manages to put aside one's general reservations as to data surveillance and -controls, this is where spillover becomes particularly evident: in the beginning, Amit Sood, at the time programmer for the operating system Android, had an idea. He wanted to make the great masterpieces of art visible online. Free access to art, for everyone. As many people as possible should have access to the treasures that the museums of the world had on display. In the physical, for example the real worlds, not practicable for obvious reasons, the implementation of this idea by digital means was not entirely unreasonable. Amit Sood was determined to develop a programme that would make it possible to experience famous paintings digitally, at least as far as it is possible to digitally transport the fascination of an original painting digitally – namely in better quality than the numerous already uploaded images of works of art flooding the internet. That this would always lack the atmosphere and the spatial experience, lies in the nature of things – a virtual arts tour will never be able to replace the physical experience. But it is able to transport enthusiasm and knowledge.

Google made the implementation of the project possible. The idea of the cultural actor Amit Sood found its way into a corporation that as one of the leading companies in internet business profited from the shift of cultural life into the internet. By supporting Amit Sood's project, the combination of culture and digital innovation underlying the company was expanded by a new philosophy. Having worked for Google for a couple of years, Amit Sood was able to finally convince the company of his idea of developing a non-profit branch of the internet giant. He was appointed director of the Google Culture Institute that, together with the Google Art Project, meanwhile displays works of art from 60 museums in 40 countries. Both experts and newcomers use the 3-D models, zoom function and street view technology to see art in the Louvre, in Städel or in a small gallery somewhere in the world. Background information about the artists and his work is provided, too. In addition to the quality of the zoom function, the interior view of the institutions has improved and some of the social elements were developed. Recently, so-called Art Talks have started taking place, for example with representatives of the Metropolitan Museum of Art in New York or the Nationalgalerie in Berlin. The curators are engaging with the online audience and lots of people are able to follow these

discussions in virtual rooms.

Google's Cultural Institute is not subject to commercial interest, at least the project does not generate direct monetary profits for Google. The project however creates added value both for the company and for the user. Meanwhile the project has attracted the attention of a remarkable number of people: "Our Cultural Institute has 40 million followers on Google+, more than Coldplay or the game Angry Bird", Amit Sood reports at the Forum d'Avignon Ruhr 2013. Spillover stands for new possibilities, Amit Sood used them. As a creative programmer with an idea in an economic environment — Google provided the financial means for the development and the upkeep of the Institute and thus provides a technology platform for every independent arts institution, without claiming the prerogative of selecting the works of art displayed. The spillover exchange of creative actors outside a company and the company itself has become reality. The general term open innovation has materialised in this example. Sceptics, critics and advocates of experiencing art in a non-digital environment have convincing arguments. But it can't be denied that Google Art Project brings people to the arts and the arts to the people. Physical barriers are pulled down and knowledge, inspiration and diversity are transport via a new form of access.

The concept of Pia Areblad, Director for Strategic Alliances at TILLT, is equally based on spillover culture. Positioned closely to the working world, TILLT is convinced that art and culture are valuable engines for other work cultures and areas of action. The concept: artists are invited into companies for both sides to learn from each other. Pia Areblad is convinced: "Creative logic has to become much more competitive compared to the predominant rational logics of the economic world." This strategy can work both on a national and a regional level, whilst the outcome can never be predicted. TILLT's work is not about saving the participating company from a crisis or making work processes more effective and optimised, as a business consultant would do, but it's about combining the competencies of two work areas and mind-sets. On the one hand TILLT concentrates on the skills of the parties involved — artistic expertise as a tool for stimulating creativity, innovation and human development and transporting it into the company. On the other hand, TILLT acts in the interest of the artist and produces new areas in which new artistic methods can be developed.

What TILLT uses as key words is equally valid in other sectors and companies that are opening themselves to the spillover phenomenon: Lateral thinking. Questioning. Shifts of perspective. Innovative capacity.

Creative potential. Art as catalyst. Competencies between different sectors. Non-linear processes. Visions. Realisation. All members of the panel are focussed on the creation of new possibilities and creative powers by bringing together different cultural and economic sectors and competencies that complement, fertilise and advance each other.

The artist Leónidas Martín who has come to the Forum d'Avignon Ruhr 2013 all the way from Barcelona, however, doubts in his impulse lecture "How to disrupt the financial order with humor, creativity and a dash of mischief" whether artists and companies mean the same things when they use terms such as creation, imagination and culture: "Normally, an artist does what he wants to do, and companies want to sell what they sell." But this is not a contradiction, it is rather precisely what TILLT and the other company representative invited to the Forum d'Avignon Ruhr are working on — finding a mutual language for creating new economic sectors and mechanisms through the effects of spillover. Due to the new spaces created by Sony Music, Google and TILLT corporate structures are becoming more flexible and open for change. Not an easy task, as Philip Ginhör admits, but the question whether a company is interested in change loses against the question what is available in terms of potential.



ART AND ECONOMICS: MORE THAN MERE ACTIONISM?

Dr. Michael Köhler:

I welcome Dr. Stephan Muschick, managing director of the RWE Foundation, and Prof. Mischa Kuball, internationally renowned artist and professor for media art at the Academy of Media Arts in Cologne, to our debate about the new roles of the economy and culture. But why are we having this debate at a congress about the future of European culture policies? We live in times of social and economic change and are experiencing the emergence of new markets and economic structures. In this change process, enterprises are investing in cultural projects to find new roles. The RWE Foundation is a young foundation but has gained acclaim through cultural projects about we will hear more shortly. Initiators of innovation, by both sponsors and artists, are obviously feeding new cultural policies in Europe. We will therefore be talking to two renowned actors about new tasks and the roles of arts and the economy in these times of change. In the years 2010 and 2011, according to the German Museum Association 109 million people visited German museums – ten times as many as went to football stadiums. Culture is obviously very attractive, but what does that mean for the current transformative process – for commercial companies on the one hand and for artists on the other?

The RWE Foundation is based on three pillars: culture, social issues, and education. I read that, for you, culture, as a funded sector, is not a decorative accessory, and not just aquarelle painting and string quartets in the foyer for your employees. So how would you describe your activities as a sponsor of culture?

Dr. Stephan Muschick:

Our philosophy is best understood by referring to specific examples. I would like to illustrate the values underlying RWE Foundation's cultural funding: a year ago, we invited one of the young artists we support, Axel Braun, artist-in-residence of the RWE Foundation, to display his work on the subject energy/water power. It consists of an extensive, half-year photo and research project that not only deals with the contradiction between technological progress and nature preservation. It also deals with the economic interests of power station operators to which the latter are obliged by law in their function as stock corporations – as opposed to the environmental requirements imposed by the same legislator. In short: it was critical work in the best scientific sense: it was about recognising realisation particularly for the employees. For example, the artist mounted a statement in the foyer that also forms the title of his work: "Technology

must be cruel to prevail."

During the installation, Spiegel journalists visited Peter Terium, Chairman of the Board of RWE, and interviewed him on RWE's business strategy. And, of course, this work of art provoked questions: Is this supposed to be your new mission statement? Are these your new values? It is not always easy to react to those kinds of questions; on the other hand they can facilitate dialogue, help overcome reservations, and thus contribute to the clarification of our values. Incidentally, I am sure that a musician and – if you like – a string quartet can have the same effect. We should avoid any cliché imposed on artists.

Dr. Michael Köhler:

So, the RWE Foundation deliberately accepted the risk of causing irritation in internal and external communication?

Dr. Stephan Muschick:

It was a deliberate decision but not a hurried or superficial one. It grew out of RWE's experience with the transformation of our society, for: in times, in which everyone is discussing new power sources, the urgency of such dialogical projects is stronger – on the part of the artists but also on the part of society and the public who are even more sensitive today than ten years ago. We all are part of this so-

cial thrust and are of course subject to change.

This becomes particularly clear through an example of the former distribution of roles: The exhibition of the Dutch collective of artists "Atelier van Lieshout", "Sleep City", was a RWE funding project in the Museum Folkwang. At the opening, the director of the Museum, Hartwig Fischer, cited passages from the book by Harald Welzer and Claus Leggewie about climate wars, "Klima-Kriege." The question arose: Is the company that has just sponsored and facilitated this critical public debate about the responsibility of power suppliers, now being criticised? And is this a form of social criticism that will change climate wars? That was the situation five years ago – and I think it helped neither artists, museums, nor the economy to progress. In the meantime, the world has changed – just as you described it earlier – and RWE has learned from it too. Thanks to Peter Terium, the RWE Foundation considers cultural projects a stimulant for the proverbial change that we and all other companies in Germany have to deal with in view of the current upheavals in the market. We – meaning the ten thousands of employees we address through culture as well as the public and our customers. A remarkable balancing act, by the way – and part of the new role that we talk about today.

Dr. Michael Köhler:

If management today deliberately – please excuse the term – “uses” this double communication process both internally and externally, is criticism not rather a method, is being instrumentalised? Mr. Kuball, wouldn’t this betray the autonomy of art?

Prof. Mischa Kuball:

I can’t really answer that question. It doesn’t really arise. We didn’t decide to cooperate, there was rather a clearly defined encounter that I would like to explain using the example of “New Pott”, a new cartography of the Ruhr region and the general population.

In 2009 there was a project idea: The work of art in question was not self-contained of the kind usually funded by a sponsor but a process. It was unclear where the journey would go. So both sides of the partnership were taking a risk.

The team – the artist Mischa Kuball and the film producer Egbert Trogemann – visited the families and asked: How did your life develop here? What did you experience? A piece of art with an open ending – an exhibition with a message that was unknown in the beginning that somewhat evaded the artists influence.

Amongst the courageous participants was

an international publisher, Ringier in Switzerland, whom we were able to convince to produce an international publication. Such a project needs partners – and partners with other roles than the classical ones. This not only concerns the economy but also politics – in this case the regional government of North Rhine-Westphalia, namely Reinhard Krämer, one of the architects of this project. He did a lot for this project and politically anchored it. This is more than sponsoring. For me, the RWE Foundation stands for this “new partnership.” The foundation never attempted to intercept in this process but simply asked: What do you need to intensify the process? What is needed to make it more sustainable? This is a partner who wanted to extend the artist’s possibilities.

Dr. Michael Köhler:

So in your theory: In their new roles, art, culture, and the economy, are not antagonists but combatants and stimulants in the same field of discourse?

Dr. Stephan Muschick:

Discussion and discourse – these terms certainly correspond with our targets but for me impetus is more of a buzzword than a clarifying term. This may also be due to the fact that we all still have to agree on new terms for these new roles – and on

their practices as such. We are gradually feeling forwards into a new field that we, as a foundation, are doing carefully and slowly.

Dr. Michael Köhler:

Electric word field . . .

Dr. Stephan Muschick:

Energy is such a specific example, too – we need terms like that to help people understand what we are doing and why. EmscherKunst, is a project that for me is connected with “energy” and regional change. All this has potential for good approaches but you have to achieve something specifically if you don’t want to end up on this complacency level.

Dr. Michael Köhler:

So how do you define targets for these kinds of partnerships?

Dr. Stephan Muschick:

On behalf of the RWE Foundation I can say that we don’t want to define a target but go into the depths of the material. And then you just have to stand up to the ensuing controversies. I am speaking out of experiences we made in the context of New Pott in the discussions about immigration and inclusion. Suddenly, you are very exposed socially as a sponsor and have to

Prof. Mischa Kuball

Artist & Professor for media art at the
Media Arts Cologne

Dr Stephan Muschick

Managing Director of RWE Stiftung

Moderation:

Dr Michael Köhler
Journalist





assume a clear position — even if it's far beyond the company purpose, at least at first sight. As Mischa Kuball said: This is also part of our values.

Dr. Michael Köhler:

Indeed, this is not the core business of RWE...

Dr. Stephan Muschick:

Correct — it is not RWE's core business but a debate that arose through Mischa Kuball's work and which we are a part of. This already demonstrates what is new about this role of the economy. The usual sponsor would not have become part of this social debate, but we have. And this, subsequently, changes RWE — another example: In the year in which New Pott was initiated, we were far from perceiving the topic of diversity as a strategic factor, as you say in corporate German, for the company as a whole. Of course, we were socially committed then too — for example to increase the proportion of female employees. But today, we have advanced a step further. I don't mean to say that Mischa Kuball was the trigger for the next step. Nevertheless, this artistic debate was one of the starting points of this change process at RWE.

New Pott marks the starting point and a real European dialogue has evolved — from

Katowice to Den Haag. This euro-political discussion is the second unexpected trigger: How are issues of structural change and power perceived in other European regions? Despite being a European company, RWE would not have conducted this debate on this level without New Pott as a catalyst. An artistic discourse — two change processes for and in RWE. These are the new roles.

Prof. Mischa Kuball

Lets return to the question what is happening here in the context of art, the economy, and politics. And I would like to use an example to illustrate it: In 1992, I was awarded the prize of the Alfried Krupp von Bohlen and Halbach Foundation for contemporary photography and I used it to buy a camera. That came as a surprise to the awarding panel.

Then, as today, the main issue was an economy of means and how to use them. My opinion is: support from the industry and giving back to the region is a strong tradition here and not at all surprising.

What is surprising, perhaps, that this relatively young RWE Foundation immediately tackled projects the discourses and public interest of which it is unable to control — and does not want to, either. The unexpected no longer causes irritation or fear but is an opportunity for learning, for mutual

understanding. And this is what lots of artists in this region hope to obtain from funding. And in my opinion, our whole society would benefit from this.

From my point of view, this is the exact opposite of the Bilbao effect that was the subject of a lively discussion earlier. The name already contains the problem. It is no more than an effect. I represent a different approach. I believe in networking, in local players, artists who encounter people locally — and this is what EmscherKunst, for example, offers. And from 2-3 Straßen by Jochen Gerz we learnt: It was the artist's personal contact with the people who felt accepted. And this also applied to the publication of Jochen Gerz — writing into a big whole but with small chapters.

We need these bottom-up systems that activate the sting, who incidentally also make young artistic projects possible. Here, in the Ruhr region, we train lots of artists but then let them go because we don't promote off-spaces. This is a task that the society as a whole has to fulfil, and it requires new partnerships, even if cultural policies cannot and may not delegate this responsibility!





ARTISTIC CONTRIBUTIONS – ANSWERS FOR NEW PRACTICE?

{Swantje Diepenhorst} What can and must politics do to promote spillover effects? How has the economy already changed through spillover effects? The panel topics politics and economy focussed on actors who can be deemed initiators of spillover. On the day before, these creative actors from various sectors searched for answers and innovative ideas in an Artistic Thinking Workshop. The responses the 40 invited artists and creative professionals developed there are presented in the following.

The participants of the [workshop Economy/New Work](#) created a role model that takes responsibility for its existence, for its urban life. An exemplary scenario, as the participants of this workshop, all of whom are successful and not so very much bottom-up as cultural players, were well aware. The role model was embodied by a young woman from the Ruhr region. In line with her skills and interests, she founds her own business. Namely by attracting the attention of the public for her project by using a blog and realising her ideas through crowdfunding. “Spillover at its best.” The young player takes the opportunity to become an urban planner by simply becoming active and doing it. Is it really that simple? The group’s expert, Sebastian Olma of Serendipity Lab Amster-

dam, admits that this is a positive idealised image – but one that is possible and should be aspired for.

The [workshop Interculture](#) was very aware of the tension the sector was dealing with. How can people with transnational networks create new homeland and create new audiences? Through cultural, performative, education-specific or social formats – the potential of immigrant initiatives is demonstrated in the Ruhr region’s cities by examples such as ART.62 – KRB im Vest (cf. page 57), Türkisches Filmfest Ruhr or Medienbunker (cf. page 38). The workshop kept it general and after a long brainstorming session opted for a key phrase: “Postcards in your postbox every day.” The phrase symbolises friendship and trust – integration through contact. The focus is on personal exchanges, all the time and everywhere – Michael da-Costa Babb from Lisboa, the international expert who presented the results of the group Interculture successfully lives this principle.

Jacob Bilabel, co-founder of THEMA1 and the expert in the [workshop Energy/Climate](#), experienced a spillover effect with his group right at the beginning of the workshop: “When you talk to business people you are surprised how creative they are, and talking to people from the culture sector you are surprised how busi-

ness oriented they are.” According to the workshop, the condition for spillover is always diversity and proximity. Under time pressure and whilst fulfilling the task of creating a tangible result, the festival organisers, engineers, and urban gardeners in this group found interfaces and productivity. Result: the river Ruhr as a symbol of dynamics that are everywhere, and have to remain, in the Ruhr region. Different ships on the river represent mobility, creative industries, sustainability, etc., of course all running on renewable energy. A showcase of what is possible through the cross-sector collaboration of engineers and creative professionals.

Another challenge is presented by the question of how we want to live public urban lives. The [workshop Urban Development](#) provided a prompt answer: As active citizens. By means of a small theatre play the participants of this workshop, directed by the expert Charles Landry (COMEDIA), demonstrated the difference between the types of urban citizens. One of them is the sceptical, reserved, passive type. The group named this role model Hans. Hans opens himself to the unknown, deliberately ventures into the unknown neighbourhood and gathers new experiences in the city – Shaking Hans, Shaking Hand. What happens? Hans turns into a different person, he changes his character, is trans-

formed: suddenly, he feels significant and feels happy to be alive. Conclusion: With an active open mind every citizen is able to find something valuable and positive at any time.

This is where the core statements of the four workshops coincide: the attitude of the individual decides, and at the same time networks based on diversity become stronger. Technocratic civic participation is replaced by a new participatory culture as all workshops called it. Through young, dynamic and competent players, new spaces are created that promote economic, intercultural and urban innovation. Through cooperatives, open spaces, the willingness to participate, and access to participation. In future, culture has a lot to do with openness and innovation and is more of a public asset than previously communicated.

4.5. INNOVATION CONCRETE — IMPULSES FROM NORTH RHINE–WESTPHALIA

4.5.1 INNOVATION AND CULTURE IN NORTH RHINE–WESTPHALIA

{Minister Garrelt Duin} Nothing is more powerful than an idea for which the right time has come.

Realising the enormous economic and social challenges we are facing, we have to accept:

The time is ripe for new ideas.

Innovation is the key word in the context of progress and economic growth.

In the past, it used to be like this: Engineers, scientists, and the economy were generally responsible for basic supplies and improving the people's material living conditions. Culture served as entertainment for the people and their intellectual growth. Since society started turning into a knowledge-based society, we know that this classical division of labour no longer stands up to a time-critical perspective.

Innovation means creating something new, initiating change and development. In former times, this may have been referred to as “magic” — when, out of seemingly nothing, something new is created, as for example during the last two days, here at the Forum d'Avignon Ruhr with all its interaction.

The cultural and creative sectors, in this respect, perform a kind of pilot function. Driven by their curiosity, flexibility, and agility, they explore new territories and

draw unorthodox solutions from them. This work process, and new perception, is best explained by using the example of the design industry. Designer ceased considering themselves a kind of beauticians or surface enhancers of objects a long time ago. They are rather evolving into facilitators of social innovation processes, in other words designing complex systems or social processes. Design is not the only discipline that is changing:

Architects are turning into protectors of the climate; game design helps in complex simulations. The result is the creation of new interfaces. The outlines of the creative industries and industry sectors are becoming fuzzy and start interlinking. This is not only the case in the area of creative media and digital trades, interfaces are also created between the areas classical culture and science, economy and the public sector.

But let's step aside for a moment and look — metaphorically speaking — at the vessels innovation and Forum d'Avignon Ruhr. The ocean on which these vessels are sailing — Europe 2020 — stands for new cross-sector policies across all ministries, for a lateral strategy for growth involving all resources and all actors.

This growth strategy primarily focuses on innovation. So, in terms of integrative strategies, we have to ask ourselves today,

who is able to contribute to innovation? And what, precisely, is innovation?

In view of immense social and economic challenges, do we have to review or expand our definition of innovation as a means of patentable and quantifiable renewal?

In the economy, a lot of rethinking is currently taking place. The innovation process itself must be contemplated in an innovative manner: away from segregated insular solutions and towards open and collaborative multi-stakeholder processes. Key factors are the timely consideration of the customer's perspective, whilst incorporating knowhow from other sectors and sciences. To that effect, the OECD Report 2008, “The New Nature of Innovation” proposes an extended definition of innovation. Accordingly, innovation also takes place outside high-tech companies and research silos.

Open innovation, in other words opening the innovation process of companies, and thus the active strategic utilisation of the outside world, to enlarge one's own innovative potential, forms the cultural fertile ground on which innovation can evolve. Social innovation is the engine for economic and social development.

The term social innovation is intentionally used with a double meaning: on the one hand it means innovation that accommodates the needs of the disadvantaged. On the

other hand it describes a participatory process involving many parties.

It is a great pleasure to see that there is movement in this new ocean of innovation in North Rhine-Westphalia, which, from the start, attracted highest levels of attention and recognition on European level, as shown by the speech of EU Commissioner Vassiliou.

By bringing the research study “Spillover Effects of Culture and Creativity in the Ruhr Region”, by examining innovation in the cultural sectors, on its way, my colleague Minister Schäfer has taken pioneering steps.

There can be no innovation without keeping clearly in mind the demonstrable local realities — including all problems but also all strengths.

The European Centre for Creative Economy in Dortmund is driving forward the Capital of Culture maxim “Change through Culture — Culture through Change.” It is now supported by the Network for Innovations in Culture and Creativity in Europe, N.I.C.E. Together with this study “Spillover Effects of Culture and Creativity in the Ruhr Region”, this forms a reliable local basis, a harbour for arriving and taking off, and involving high-profile European partners, such as creativaustria, BM30 or Košice Interface, excellent vessels — to stick to the metaphor — to provide further stimulus in

Europe.

Then there is N.I.C.E. — a network of the next generation that doesn't just look at the timeline of EU funding projects but that wants to be innovative itself in order to solve tasks locally using European innovation. Ideally, N.I.C.E. itself could become a good example of an innovative network. Founding N.I.C.E. is in line with the objectives of the region's innovation strategy and the North Rhine-Westphalia's perception as an outstanding location in the European market. Thanks to the makers of culture and to economic activists who today turned this conference into a non-conference and who presented the spillover innovations they developed yesterday. We are very proud about such exciting projects and their makers from the Ruhr region in North Rhine-Westphalia and from Europe, and it is of great importance to us that you stay here, in North Rhine-Westphalia.

Minister Garrelt Duin



4.5.2 THE N.I.C.E. AWARD: SHAKING HANS

{Charles Landry} N.I.C.E. is the Network for Innovations in Culture and Creativity in Europe and at the Forum d'Avignon Ruhr on the 27th and 28th June 2013, held at the famous, as UNESCO World Heritage rejuvenated Zeche Zollverein in Essen, it instigated an imaginative experiment to create a speed co-innovation competition. The aim was to see if any learnings or even models could come out of it. I have summarised my lessons at the end.

THE INNOVATION PROCESS

There were four teams of ten people from company founders to researchers – all selected because of their experience in cultural projects spilling over into such fields as Urban Development, Energy/Climate, Economy/New Work and Interculture. They all did not know each other coming from different age groups, different countries and backgrounds. The groups were mixed with participants from the Ruhr and Europe. The teams were each given a topic to consider that had been developed through a three-month consultation process with activists and experts, who have experiences in spillover projects, in the Ruhr region a few months earlier. They were chosen for being innovative in relation to Urban Development, Energy/Climate, Economy/New Work and Interculture. Each team had five hours to think through an

idea and within that time to create a physical manifestation of the project. They also had an international expert to guide this artistic thinking process with the help of a facilitator. The teams gathered at the end of the day in a room full of materials to create something out of pieces of wood and metal, Styrofoam, string, wool, paints, cartons, paper, chairs, pallets, the odd wheel and production leftovers. The following day each team had to present their project in any way they wished ranging from a simple description to a play. Shaking Hans, a project about urban space presented its idea involving all the participants, got the most votes and so won the award from a mixed audience of about 220 people made up of public officials, creative economy and other professionals and artistic and cultural stakeholders.

The idea Shaking Hans has been awarded with the N.I.C.E. Award. All spillover players are invited to develop the idea further in the framework of a workshop in autumn 2013.

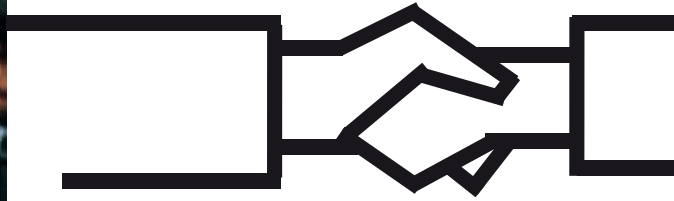
THE IDEA OF SHAKING HANS

The team concentrated on a question: How can we increase the recognition by the public and decision makers of the value of creative projects and processes? The challenge for the group was to create an idea that could be interesting enough to

influence people to appreciate the positive impacts of imaginative projects for urban development and community building. To begin the process of imagining someone in public space we created a stereotype. This was Hans (it could have been a woman too). Hans tends to be inward looking, he is somewhat sceptical about connecting, he tends to be a bit prejudiced, he is slightly self-satisfied and complacent. He is a big consumer and is a part of that culture of entitlement. He expects others to provide for him. He is not a shaper, maker or co-creator of his evolving city. Crucially there is a Hans in all of us.

The challenge we set ourselves was to convince our Hans to be less sceptical about getting involved in urban life and engaging with his community in order to increase his trust and confidence in other people to the benefit of all. In addition the idea needed to be catalytic, replicable, scalable, flexible and relatively easy to do. Then the team had really got going and ideas started flowing. On large scale sheets there were ideas, slogans and phrases and what shone out was the notion of bringing Hans out of himself and this formed the core of the project encapsulated in the slogan "From the familiar to the unfamiliar." His favourite room at home would be transferred, as a longer term art installation, to a public space.





It might start with his sitting room or bedroom and then the installation might grow to incorporate his kitchen. To launch the project our Hans (cajoled and persuaded to take part) would be there interacting with the public for a weekend and then other Hans's stereotypes might take over. With a kitchen this transferred domestic space could become a temporary café. There could be associated events, from the humorous to the serious, small workshops, shared music performances and more to discuss the power and potential of the public realm.

The core idea "From the familiar to the unfamiliar" can developed further in numerous ways including inviting the general public. We left the room to physically build our project idea and someone said this a "celebrating sceptics" project and then another shouted "Shaking Hans!"

That was it, this was the title with its implied double meaning of both shaking Hans into having a consciousness about the importance of public space and then too that interacting in the public realm is about a minimum of two people symbolically shaking hands.

One key point – the Shaking Hans title – was said quietly in passing, by someone who had hardly said a word up to that point, but for us it was the essence, but to see its importance involved some un-

derstanding of what the public realm is about.

The physical model was centred on two chairs stuck together on a wooden pallet representing the inward looking and the transformed Hans as well as large ball of wool roughly 200 metres long. In the performance in a dialogue the old Hans described why he as he is – inward-looking and uninterested – and the new Hans described his transformation process as a more engaged citizen triggered by the interest of the public in him. As this dialogue is going on the wool slowly goes around the auditorium connecting the project group and each member to each other symbolically representing the notion of shared public space.

WHERE WILL IT LEAD US?

Reviewing this unusual speed innovation with previously unknown partners one has to note: First the group began to feel a little like a team of professionals. Second Shaking Hans came to be an idea which is of relevance far beyond the Forum or the Ruhr – it addresses a global challenge in Creative City Making, especially since the word "creative" is overused and somewhat trendy. It remains to be seen if Shaking Hans can be developed as a model and a more general tool for creative city policy makers.

