



INNOVATION IST LEIDENSCHAFT

3. FORUM D'AVIGNON RUHR
10./11./12. JUNI 2014 IN ESSEN

INNOVATION IS PASSION

3RD FORUM D'AVIGNON RUHR
10/11/12 JUNE 2014 IN ESSEN





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VORWORT

OHNE KREATIVITÄT KEINE INNOVATION – OHNE LEIDENSCHAFT KEINE KREATIVITÄT

In der deutschen wie europäischen Politik ist man sich weitgehend einig: Innovationen geben die zentralen Impulse, um die Herausforderungen des ökonomischen, kulturellen, gesellschaftlichen und digitalen Wandels zu meistern.

Die Agenda Europa 2020 will daher „Innovation ins Zentrum der Politik rücken“¹ und hat dazu die Leitinitiative Innovationsunion gestartet. Auch die Große Koalition in Deutschland hat 2013 eine „strategische Innovationspolitik“ gestartet. Beiden ist gemeinsam, dass ein offener Innovationsbegriff verfolgt wird, der technologische, materielle wie auch kreative, immaterielle Innovationstreiber anerkennt. Die Europäische Union verfolgt explizit ein „umfassendes Innovationskonzept, das sowohl Innovationen aus der Forschung als auch solche von Geschäftsmodellen, Gestaltung, Markenpolitik und Dienstleistungen einbezieht, sofern sich daraus Vorteile für die Nutzer ergeben und besondere Begabungen in Europa vorhanden sind. Die Kreativität und Vielfalt unserer Bevölkerung sowie die Stärke der europäischen Kultur und Kreativwirtschaft bieten ein enormes Potenzial...“² Das gilt ebenfalls für Deutschland, wo im Koalitionsvertrag der neuen Regierung Medien- und Kreativwirtschaft³ als einer der Leitmärkte benannt ist.

Was bedeutet das nun für das Ruhrgebiet als einer immer noch wichtigen Industrieregion, die seit der Kulturhauptstadt Europas RUHR.2010 den Innovationsbegriff nicht nur ökonomisch, sondern auch kulturell definiert? Was kann – oder muss – Politik in Städten und Regionen tun, damit Kreativität sich als Grundlage für Innovation frei entfalten kann? Das Forum d’Avignon Ruhr 2014 fokussiert im Hinblick auf einen sich öffnenden Innovationsbegriff Leidenschaft als kulturelles Phänomen und immaterielle Ressource.

Unter dem Motto „Innovation ist Leidenschaft“ werden rund 250 TeilnehmerInnen des 3. Forum d’Avignon Ruhr die Vielfalt von Leidenschaft und ihre grundsätzliche Bedeutung für Innovationsprozesse sowie ihre Wirkungen in die Gesellschaft, Kultur und Wirtschaft diskutieren: Wie genau sehen die Rahmenbedingungen aus, in denen sich Leidenschaft entfalten kann, die entsprechende Persönlichkeiten fördern oder sogar zusammenbringen? Mit welchen Mitteln können solche Rahmenbedingungen geschaffen werden?

Während ein offener Innovationsbegriff zunehmend mehr Öffentlichkeit und Anerkennung erhält, stehen diesbezügliche Forschungen noch am Anfang. Umso mehr freuen wir uns, wie schon 2013, zum Forum d’Avignon Ruhr ein Forschungsprojekt starten zu können, das helfen will, die Lücke in diesem Bereich zu schließen: Das Land Nordrhein-Westfalen und das Arts Council England geben in Kooperation mit ecce eine Vorstudie in Auftrag, um eine erste Faktenbasis über die innovativen Effekte von Kultur und Kreativwirtschaft auf andere Branchen in Europa zusammenzutragen. Ziel ist es, die Innovationsunion mit Praxis zu unterfüttern. Dazu heißen das Arts Council England und ecce hochrangige ForscherInnen zu einem Workshop willkommen.

Um der Frage nach der Universalität von Leidenschaft als Ausgangspunkt für Innovation nachzuspüren, setzt das Forum d’Avignon Ruhr auch auf konkrete Projekte der Kultur- und Kreativwirtschaft. In einer begleitenden Ausstellung werden vom 10. bis 28. Juni zehn Projekte präsentiert, die von einer internationalen Jury für den N.I.C.E. Award nominiert wurden. Auf den im März vom Network for Innovations in Culture and Creativity in Europe (N.I.C.E.) europaweit ausgelobten Preis haben sich 108 Projekte aus 22 Staaten beworben. Die Gewinner des N.I.C.E. Awards werden am 12. Juni zum Abschluss des 3. Forum d’Avignon Ruhr bekannt gegeben.

Ohne Kreativität keine Innovation – ohne Leidenschaft keine Kreativität. Zum Forum d’Avignon Ruhr führt ecce in diesem Geiste AkteurInnen zusammen, um Strategien zu erörtern und Antworten zu entwerfen – für Politik, Wissenschaft, Kultur und Wirtschaft im Ruhrgebiet und in Europa.

Prof. Dieter Gorny

Geschäftsführer, european centre for creative economy (ecce)

1 Quelle: EU-Mitteilung „Leitinitiative der Strategie Europa 2020: Innovationsunion“, KOM(2010) 546 endgültig, Seite 8 - http://ec.europa.eu/research/innovation-union/pdf/innovation-union-communication_de.pdf

2 ebenda

3 Koalitionsvertrag zwischen CDU, CSU und SPD „Deutschlands Zukunft gestalten“, Seite 19

PROLOGUE

NO INNOVATION WITHOUT CREATIVITY – NO CREATIVITY WITHOUT PASSION

In Europe and in Germany as well there is a consensus amongst politicians regarding the importance of innovation as a central approach to make the challenges for our society caused by economic, cultural, social and digital change.

That is why the Europe 2020 Agenda emphasises that “innovation must become a key element in EU policies”¹ and started a flagship initiative called Innovation Union. They both want to pursue an open idea of innovation recognising technological, material and creative drivers of innovation. The European Union is explicitly “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...”² This is also true for Germany, where the coalition agreement of the new government considers the media and creative industries³ as one of the leading markets for Germany.

But what does this mean for the Ruhr Region as one of Europe’s still important industrial regions, where the idea of innovation is defined not only as an economic but also cultural asset since the European Capital of Culture RUHR.2010? What can – or must – politicians do in the cities and regions to help creativity develop freely to become a breeding ground for innovation?

Considering an open idea of innovation, the Forum d’Avignon Ruhr 2014 puts the focus on passion as cultural phenomenon and immaterial resource. It starts with the understanding that innovation is an intellectual performance which needs certain “soft skills” and special framework conditions irrespective of sectors.

Under the motto “Innovation is Passion”, around 250 participants of the Forum d’Avignon Ruhr will discuss the diversity of passion and its fundamental importance for innovation processes and its effects on society, culture and economy: What are the exact framework conditions that help passion develop and promote those concerned or even bring them together? How can politics create such framework conditions?

While an open idea of innovation is gaining more public awareness and acceptance, the research on it has only just started. Therefore, we are all the more pleased to undertake a research project in this area to help bridge this gap – similar to the Forum d’Avignon Ruhr in 2013: in cooperation with ecce, the State of North Rhine-Westphalia and the Arts Council England have commissioned a preliminary study to collect first facts on innovative effects of culture and the creative industry in other sectors in all of Europe. The aim is to support the Innovation Union with practical data. The Arts Council England and ecce will welcome high-ranking researchers from Europe to a workshop.

To examine the question of the universality of passion as a starting point for innovation, the Forum d’Avignon Ruhr also focuses on specific cultural and creative-economic projects. Ten of those projects that were nominated for the N.I.C.E. Award by an international jury will be presented in a parallel exhibition from 10 to 28 June. 108 projects from 22 states applied for the Europe-wide award presented by the Network for Innovations in Culture and Creativity in Europe (N.I.C.E.) in March. The winners of the N.I.C.E. Award will be announced on 12 June at the end of the 3rd Forum d’Avignon Ruhr.

No innovation without creativity – No creativity without passion. In this spirit, ecce brings together a comprehensive number of stakeholders at the Forum d’Avignon Ruhr to discuss questions and develop solutions – for politics, science, culture and the economy in the Ruhr Area and in Europe.

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

1 Source: EU Communication “Europe 2020 Flagship Initiative: Innovation Union”, COM (2010) 546 final, page 7. http://ec.europa.eu/research/innovation-union/pdf/innovation-union-communication_en.pdf

2 Ibid.

3 Coalition agreement between the German CDU, CSU and SPD “Deutschlands Zukunft gestalten” (Shaping Germany’s Future), page 19.



**EUROPA 2020:
INNOVATION IST LEIDENSCHAFT**

**EUROPE 2020:
INNOVATION IS PASSION**

EINFÜHRUNG

Die Kultur- und Kreativwirtschaft steht in Europa für einen Jahresumsatz von 654 Mrd. Euro, davon rund 143 Mrd. in Deutschland und 6 Mrd. Euro im Ruhrgebiet. Mit einem Beitrag zum Bruttoinlandsprodukt von über 6% weltweit und 4% in der EU gilt die Kultur- und Kreativwirtschaft als Wachstumsbranche und als Speerspitze einer entstehenden wissensbasierten Ökonomie.

Die elf Teilmärkte, die in dieser Branche zusammengefasst werden, sind teilweise durchaus heterogen, weisen aber eine entscheidende Parallele auf: nämlich den „schöpferischen Akt“ als Kern kreativer Arbeit, dem immer ein Kanon vornehmlich weicher Faktoren zugrunde liegt, die Motor dafür sind, innovativ und kreativ zu sein, Einzigartiges und Kunst zu schaffen. Letztlich ist immer die Leidenschaft Ausgangs-, Dreh- und Angelpunkt für die Kreation von Kunst und Kultur.

Aber nicht nur künstlerische Visionen und Innovationen bedürfen der Leidenschaft. Wirtschaft, Politik und Wissenschaft brauchen ebenso die Menschen, die an ihre Ideen glauben und sie mit Begeisterung und eben Leidenschaft in die Welt tragen. Diese intrinsische Motivation wird ein immer wichtigerer Faktor einer zunehmend wissensbasierten Gesellschaft. Politische Rahmenbedingungen zu schaffen, um Leidenschaft zu begünstigen – das ist die Basis kultureller, wirtschaftlicher, technologischer und auch sozialer Innovationen.

Wenn eine Vision Realität werden soll, muss alles passen. Idee, Zeit und Ort müssen stimmen, Glauben, Willen, Durchhaltevermögen und die nötigen Kompetenzen vorhanden sein. Die Leidenschaft ist dabei der rote Faden in der kreativen Wertschöpfungskette. Leidenschaft wirkt wie eine Ressource, wie ein unsichtbarer Produktionsfaktor, sie ist Fantasie und weckt sie bei anderen, sie wirkt ansteckend, mitreißend und überzeugend und sie hilft, Hürden zu überwinden und Scheitern zu ertragen, weiterzumachen und erfolgreich zu sein.

Der Kultur- und Kreativwirtschaft, die mit ihren dynamischen Marktstrukturen und Arbeitsbiografien, oftmals revolutionären Geschäftsmodellen und offenen Innovationsprozessen in vielen Bereichen bereits als Strukturmodell für neue Formen von Wirtschaft dient, fällt auch in kultureller Hinsicht eine besondere Rolle zu. In ihrer Eigenschaft neue Wertschöpfungen und Arbeitsmodelle, neue nachhaltige Ideen von Stadt und Umwelt, soziale Integrations- und Partizipationsentwürfe mit Leidenschaft voranzutreiben, liegt nicht nur der entscheidende Link zur „klassischen“ Wirtschaft, sondern auch der „klassischen“ Kultur, weil auch dort Erfolg maßgeblich von der Leidenschaft Einzelner stark beeinflusst ist.

Nachdem das Forum d'Avignon Ruhr 2013 eine junge, kreative „Maker“-Generation und ihre Auswirkungen auf das interkulturelle Zusammenleben, Stadtentwicklungsprozesse, neue Arbeit und Wirtschaft im Ruhrgebiet sichtbar gemacht hat, geht es 2014 um den Motor, vor allem den immateriellen Antrieb, der diesen AkteurInnen – im Kleinen wie im Großen – eigen ist und darum, wie die Leidenschaft zum Innovationstreiber im globalen Wettbewerb wird.

INTRODUCTION

The culture and creative industry in Europe has an annual turnover of 654 billion Euros, of which around 143 billion are generated in Germany and 6 billion Euros in the Ruhr Region. The contribution from this culture and creative economy to the gross domestic product is over 6% in the world and 4% in the EU. This makes it a growth branch and puts it at the tip of a coming knowledge-based economy.

Some of the eleven part markets in the branch are thoroughly heterogeneous. However they do show one decisive parallel, i.e. the “creative act” as the core of their work, beneath which there is always a canon of soft factors that are the motor behind being innovation and the creation of something unique and artistic. Is it not precisely passion which is often the source of people’s creative work in art and culture?

That said, artistic visions and innovations are not the only fields which require passion. Business, politics and science also need people who believe in their ideas and bring them into the world with enthusiasm, not to say passion. This intrinsic motivation will always play an important role in an increasingly knowledge-based and user driven society. Political framework conditions favourable to promoting the innovation by passion are the basis of cultural, business, technological and social innovations.

If a vision is to become reality everything must fit. Ideas, time and place must all be right, belief, willpower, endurance and the necessary competence must be present. Here passion is the main factor in the value chain of creativity. Passion acts like a resource, like an invisible production factor. It creates ideas and enthusiasm, it creates fantasy and awakes the fantasy of others, it is infectious, thrilling and convincing. It helps people to overcome hurdles and failures, to keep working and be successful.

The culture and creative industry, with its dynamic market structures and working biographies, often helps to create revolutionary business models and open innovation processes in many areas as model structures for new forms of economy. It also plays a prominent role in cultural matters.

Because it is the passionate motor behind new value creation and working models, new sustainable ideas about urban life and the environment, and outlines for society, integration and participation. Also it is the decisive link to the “classical” industry as well as the “classical” culture where individual passion is a major factor in influencing success as well.

Now that the Forum d’Avignon Ruhr 2013 has thrown a spotlight on a generation of young creative makers and their effect on intercultural coexistence, urban redevelopment processes, and new forms of work and business in the Ruhr Region, 2014 will mainly be about the immaterial motor that drives these actors intrinsically – both large and small – and about passion that drives innovation in a global competition.

PROGRAMMÜBERSICHT | PROGRAMME OVERVIEW

DIENSTAG 10. JUNI 2014 | TUESDAY 10 JUNE 2014

- ▶ Eröffnung der N.I.C.E.-Ausstellung
Opening of the N.I.C.E. Exhibition
Eröffnungsworte | Opening Speeches
Ort | Venue: City-Messehalle
19:00-21:30 | 07:00-09:30 pm

MITTWOCH 11. JUNI 2014 | WEDNESDAY 11 JUNE 2014

- ▶ 6. Netzwerktreffen Kreativ.Quartiere Ruhr
6th Network Meeting Creative.Quarters Ruhr
Ort | Venue: City-Messehalle
10:00-12:00 | 10:00-12:00 pm
- ▶ Europäische Vorstudie über Spillover-Effekte
der Kultur und die Rolle der öffentlichen Finanzierung
European Evidence Base on Spillover Effects of Culture
and the Role of Public Funding
Workshop in Cooperation with the Arts Council England
Ort | Venue: GOP Varieté Theater
14:00-17:00 | 02:00-05:00 pm
- ▶ 2. Netzwerktreffen | 2nd Network Meeting N.I.C.E.
– Network for Innovations in Culture and Creativity in Europe
Ort | Venue: Unperfekthaus
14:30-17:00 | 02:30-05:00 pm
- ▶ Raum für Innovation: Kultur fordert politisches Handeln
Scope for Innovation: Culture Calls for Political Action
Workshop
Ort | Venue: City-Messehalle
15:00-17:30 | 03:00-05:30 pm
- ▶ 3. Netzwerktreffen | 3rd Network Meeting ECBN
– European Creative Business Network
Ort | Venue: Unperfekthaus
15:30-17:30 | 03:30-05:30 pm
- ▶ Dinner und Eröffnung | Dinner and Opening
Ort | Venue: Casino Zollverein
18:30-23:30 | 06:30-11:30 pm
Begrüßungsworte | Welcome Speeches
19:15 | 07:15 pm

Vorstellung des N.I.C.E. Awards und der nominierten Projekte
Presentation of the N.I.C.E. Award and the Nominated Projects
Impuls | Impulse
19:40 | 07:40 pm



DONNERSTAG 12. JUNI 2014 | THURSDAY 12 JUNE 2014

- ▶ Forum d'Avignon Ruhr
Begrüßungsstatements | Welcome Statements
Ort | Venue: GOP Varieté Theater
10:00-17:30 | 10:00 am-05:30 pm
- ▶ Creative Europe: Anreize für Innovation und Kreativität schaffen
Incentivising Innovation and Creativity. Creative Europe Makes the Case
Impuls | Impulse
10:20 | 10.20 am
- ▶ Die Vielfalt der Leidenschaft
The Diversity of Passion
Diskussion | Discussion
10:30 | 10:30 am

11:40 Pause | 11:40 am Break
- ▶ Träumen als Leidenschaft
Dreaming as Passion
Impuls | Impulse
12:00 | 12:00 pm
- ▶ Über die Evaluierbarkeit von Kreativität
About Evaluating Creativity
Diskussion | Discussion
12:25 | 12:25 pm

13:30 Mittagspause | 01:30 pm Lunch Break
- ▶ N.I.C.E.-Ausstellung | N.I.C.E. Exhibition
Besuch und Networking | Visiting and Networking
Ort | Venue: City-Messehalle
14:30 | 02:30 pm
- ▶ Leidenschaft und Politik: Wie die Kultur neue Kräfte mobilisiert
Passion and Politics: How Culture Mobilises New Forces
Diskussion | Discussion
15:30 | 03:30 pm
- ▶ Kultur und Wirtschaft: Governance für Innovation
Culture and the Economy: Governance for Innovation
Impuls | Impulse
16:30 | 04:30 pm
- ▶ N.I.C.E. Award – Innovation ist Leidenschaft
N.I.C.E. Award – Innovation is Passion
Impuls | Impulse
16:40 | 04:40 pm
- ▶ Verleihung des N.I.C.E. Awards | N.I.C.E. Award Ceremony
16:55 | 04:55 pm
- ▶ Zusammenfassung | Résumé
Dialog | Dialogue
17:15 | 05:15 pm



DIENSTAG 10. JUNI 2014

TUESDAY 10 JUNE 2014

N.I.C.E. – NETZWERK FÜR INNOVATIONEN IN KULTUR UND KREATIVITÄT IN EUROPA

N.I.C.E. wurde parallel zum Forum d’Avignon Ruhr 2013 initiiert, um Kultur und Kreativwirtschaft in der Innovationsunion der Agenda Europa 2020 zu stärken. Dazu wurde N.I.C.E. als Netzwerk gegründet, das AkteurInnen aus Wissenschaft, Politik, Kultur, Kunst und Kreativwirtschaft vereint und sich von EU-finanzierten Projektnetzwerken unterscheidet. Denn N.I.C.E. soll für seine Mitglieder auf Basis gemeinsamer Interessen und lokaler Bedürfnisse künftig europaweite Projekte erarbeiten, starten und die Innovationen in Kultur und Kreativwirtschaft fördern. So können lokale Aufgaben mit den Möglichkeiten europaweiter Kooperation zusammengeführt und nachhaltige Lösungen in einer digitalen und globalen Welt entwickelt werden.

Erste Maßnahmen von N.I.C.E. im Jahr 2014 sind die Auslobung und Verleihung des N.I.C.E. Awards 2014 unter dem Motto „Spillover-Innovationen“ sowie die Ausstellung von zehn Projekten, die von einer Jury für den N.I.C.E. Award 2014 nominiert wurden.

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

N.I.C.E. was initiated in parallel to the Forum d’Avignon Ruhr 2013 to strengthen culture and creative industries within the Innovation Union of the Agenda Europe 2020. To this end, the N.I.C.E. network was founded to unite actors of the fields of science, politics, culture, art and the creative industries and is thus different from EU financed project networks. Based on common interests and local needs, N.I.C.E. is to develop and start Europe-wide projects for its members to promote innovations in culture and creative industries. This will help to fulfil local tasks in a Europe-wide cooperation to develop sustainable solutions in a digital and global world.

First actions were already taken by N.I.C.E. in 2014, such as the N.I.C.E. Award ceremony in 2014 under the motto “Spillover Innovations” and the exhibition of ten projects nominated for the N.I.C.E. Award 2014.

N.I.C.E. AWARD 2014: SPILLOVER-INNOVATIONEN

Der N.I.C.E. Award 2014 zeichnet kulturelle Projekte, Maßnahmen und Strategien aus, die auf innovative Weise positive Wirkungen in anderen Bereichen auslösen. Diese europaweite Ausschreibung fußt auf der Innovationskraft von Kunst, Kultur und Kreativität, die schon immer wichtige gesellschaftliche Entwicklungen beeinflusst: Buchdruck, Fotografie, Schallplatte, Film, Fernsehen und das Internet. Kulturelle Strömungen und durch Kreativität entstandene Inhalte, treiben technologische Neuerungen, ökonomisches Wachstum gesellschaftliche Umbrüche voran. Die Europäische Union nennt dieses Phänomen Spillover-Effekte (Europäische Kommission, Mitteilung COM(2012) 537 vom 26.9.2012).

Auf den N.I.C.E. Award 2014 haben sich 108 Projekte aus insgesamt 22 Nationen beworben. Die Jury bestehend aus Pia Areblad (TILLT, Schweden), Charles Landry (Comedia, Großbritannien), Prof. Kurt Mehnert (Folkwang Universität der Künste, Deutschland) und Janjaap Ruissenars (Universe Architecture Amsterdam, Niederlande) hat zehn Projekte für den Preis nominiert, die nicht nur parallel zum Forum d'Avignon Ruhr ausgestellt, sondern so Teil der Debatte des Forums über Innovation werden.

N.I.C.E. AWARD 2014: SPILLOVER INNOVATIONS

The N.I.C.E. Award 2014 honours cultural projects, activities and strategies which have positive effects on other sectors in an innovative way. The Europe-wide award is based on the innovative strength of art, culture, and creativity, which have always had an effect on important social development: printing, photography, gramophone records, television and the Internet. Cultural trends and creative content are drivers for technological innovations, economic growth and social change. The European Union calls this phenomenon spillover effects (European Commission, Communication COM(2012) 537 of 26.09.2012).

In total, 108 projects from 22 nations applied for the N.I.C.E. Award 2014. The jury is made up of Pia Areblad (TILLT, Sweden), Charles Landry (Comedia, UK), Prof. Kurt Mehnert (Folkwang University of the Arts, Germany) and Janjaap Ruissenars (Universe Architecture Amsterdam, Netherlands) who nominated ten projects for the N.I.C.E Award. Not only will these projects be exhibited parallel to the Forum d'Avignon Ruhr, but they will also be part of the Forum's debate on innovation.

ERÖFFNUNG DER N.I.C.E.-AUSSTELLUNG | N.I.C.E. EXHIBITION OPENING

▶ Ort | Venue: City-Messehalle
19:00-21:30 | 07:00-09:30 pm

Willkommen | Welcome

_Prof. Dieter Gorny (Managing Director, european centre for creative economy)
_Prof. Kurt Mehnert (President, Folkwang University of the Arts)

N.I.C.E. AWARD 2014: DIE NOMINIERTEN | THE NOMINEES



Photo: Rainforest Action Network

BEAUTIFUL TROUBLE

▶ Beautiful Trouble in cooperation with Marian Dörk
New York, USA and Berlin, Germany
Andrew Boyd
mariandoerk.de
beautifultrouble.org

Beautiful Trouble (BT) is a growing web toolbox and an international network of artist-activist trainers – and finally a book whose mission is to make grassroots movements more creative and more effective. Praised by Naomi Klein as “elegant and incendiary”, the book has sold nearly 10.000 copies, is being used by campaigns and in classrooms worldwide, and is being translated into six languages. The web toolbox offers all the book content to the public under Creative Commons license and is updated continuously to show case new modules. BT offers also training programmes, delivers workshops on creative communications, action, organising and strategy, and has trained labor, climate, and student activists on both sides of the Atlantic. “And we’re still gaining steam: We are now working on a follow-up book, “Beautiful Solutions: A Toolbox for the Future”, and are partnering with ActionAid Denmark and activists in Egypt, Uganda, Zimbabwe, Bangladesh and Burma to build a toolkit specifically tailored to the Global South.”

CONEXIONES IMPROBABLES (IMPROBABLE CONNECTIONS)

- ▶ Conexiones improbables/c2+i
Bilbao, Spain
Arantxa Mendiharat
conexionesimprobables.es

Conexiones improbables' work is based on the observation that more and more artists are interested in applying their methodologies, thoughts and way of perceiving situations out of the artistic field. They not only want to produce artistic artefacts; they also want to contribute, with their creativity, to rethink the world around them. It is also based on the observations that businesses and social organisations (private or public) need to rethink themselves in a constantly changing world; they feel the need to work with professionals able to have a holistic approach, such as artists/creators. Arts and culture are not only an economic sector, they are at the base of the concept of value; what is value today (including economic value) is a cultural concept, and artists can help us to think about it.

In this context, Conexiones improbables has developed a specific methodology to integrate artists/creators into organisations to jointly work on innovation projects (artistic interventions in organisations). We have organised more than 100 collaborations so far, mainly with companies/organisations based in the Basque country (North of Spain) and international artists.



Photo: Conexiones improbables

STEIN MIT VOLLAUSSTATTUNG (STONE WITH FULL EQUIPMENT)

- ▶ Dortmunder Kunstverein
Dortmund, Germany
Sandra Dichtl
steinmitvollausstattung.de

Stein mit Vollausstattung/Stone with full equipment is a project focusing on the synergy of technical aspects of renewable energy and art in public space since the very beginning. The sculpture is a participatory public art project in downtown Dortmund. It is a unique attempt in the centre of a metropolitan area to use wind and solar power to generate electricity and to provide over 230-volts for outlets, free Wi-Fi, and storage stations freely available to the public.

Mark Pepper, Thomas Woll, Lutz-Rainer Müller and Stian Ådlandsvik have been developing the project since 2011. They were invited by the Dortmunder Kunstverein and realised the sculpture with help from several partners. The Stiftung Kunstfonds who allocated the largest amount of funds for the project described it as “exceptionally worthy of sponsorship” and provided us with the resources for researching and developing the basic idea further.



Photo: Peyman Azhari



Photo: [ID]factory

[ID]FACTORY

- ▶ Centre for Cultural Transfer, Technical University Dortmund
Dortmund, Germany
Ursula Bertram
id-factory.de

The [ID]factory is a project of the Centre for Cultural Transfer directed by Prof. Ursula Bertram at Technical University Dortmund's Department of Art and Material Culture.

The [ID]factory conducts radical research in the area of non-linear, artistic thinking and action in extra-artistic areas. The question at the core of its work is unique: how can artistic potentials boost the economy and advance scientific research? [ID]factory Research develops solutions spilling over to research and business practices. In the future, innovation, which is central to the arts, will play a key role in all fields. Since 2003, research workshops have assembled teams of mathematicians, artists, economists and business specialists, physicists, managers and social scientists – a novelty in the German university system. Our method is based on a three-dimensional way of thought and representation, which we call “Visual Thinking”. We are networking with other researchers and businesses, in Germany and around the globe, to explore and experiment with these new strategies.



Photo: kitev

TOWER CONVERSION

- ▶ kitev – Kultur im Turm e.V.
Oberhausen, Germany
Stefan Schroer
kitev.de

Already during the founding of kitev, its members had the vision of restoring the historical tower of the main station Oberhausen. And transforming its infrastructure for new uses: A space providing a platform for artists and creative minds was supposed to be created beneath the water tanks and to be dedicated to temporary and project-related work in the Ruhr Area.

During the four years of development kitev transformed this vision into specific plans for the renovation and subsequent use of the tower and gradually convinced various partners for its realisation. At the same time kitev began to use the tower as a base for local, regional and international artistic and cultural work, which was also continued during the renovation and had mutual positive effects.

After two years of intensive work, floors three to five of the tower have now been redeveloped, artistically redesigned and prepared for the use it was envisaged for earlier, which began immediately after the brilliant opening party.

At the moment kitev is getting ready for the next alterations: the water tank floor will be made into a heritage attraction and at the same time the ground floor will become a visible link between the tower and the city.

KASÁRNE/CULTURE PARK

► Košice 2013, n.g.o.
Košice, Slovakia
Michal Hladky
k13.sk

The aim of the multi-genre cultural centre is to provide space for the creation and presentation of elements of the highest quality of contemporary culture and art in the areas of music, visual arts, literature, film, theatre and dance. This means a new model of cultural institutions in the city, new art-social space for mutual interconnection of visitors and progressive trends in the area of art and creativity. Kasárne/Culture Park centre will also support companies, organisations, civil associations and artistic groups involved in various types of creative activities, in order to create an area concentration and resulting synergy. With its nature, it should serve as support for small and medium businesses in the creative sector. It will also provide space for subjects focusing on educational activities in the creative industry, contemporary art and new media.



Photo: Košice 2013, n.g.o.

LXFACTORY

► MainSide
Lisboa, Portugal
Joana Gomes
lxfactory.com

LxFactory is a project that takes advantage of the structure of a large factory, no longer in use, and develops a plan to reuse this space for cultural purposes. This complex was bought by MainSide, due to several characteristics. It includes properties with architectural value and it is an industrial complex with an interesting ability to develop a project within the area of rehabilitation of urban spaces. At the time of purchase we were aware that the property was inserted into a larger and long-term project. We thought we could use the space, as it stood, as the property was relatively well preserved, although some small buildings were abandoned and at risk of collapse. We decided to consolidate existing assets, and clean everything that was not related to the heritage of the complex. At the junction of three pillars: industrial space, time (which determines the needs, demand and supply) and human resources LxFactory was born.



Photo: Ricardo Junqueira, 2013



Photo: RLF

RLF RICHTIGES LEBEN IM FALSCHEN (THE REAL LIFE IN THE WRONG ONE)

▶ RLF c/o Projektbüro Friedrich von Borries
Berlin, Germany
Friedrich von Borries
rlf-propaganda.com

Understanding itself as a revolutionary protest movement that aims to subvert and finally beat capitalism with its own means, RLF is a think tank, experiment and political work of art. In a multifaceted campaign aimed at the inception and growth of a digital community as its base, RLF systematically dissolved the thin line between reality and fiction. With this community generating transmedia art project, Projektbüro Friedrich von Borries, ARTE, Suhrkamp and UFA have created a playful yet serious critique of capitalism. Between the bank crisis and spying scandals, RLF unflinchingly raises existential questions. But how to start a revolution in an era of intensive interconnectivity and global crowdsourcing?

RLF sees only one solution:

Create a real movement using the mechanics of the system! A unique combination of media and non-media channels transforms RLF into a multidimensional weapon of revolution: it's a novel, an actual company, a game, a film that enters the real world in the shape of specific events and interventions.



Photo: Unperfekthaus

UNPERFEKTHAUS AND UNPERFEKTLABS

▶ Unperfekthaus
Essen, Germany
Reinhard Wiesemann
unperfekthaus.de
unperfektlabs.de

Unperfekthaus is a privately owned 5.000 sqm restaurant/event location/hotel project. Its success is generated spillovers from several hundred artists, entrepreneurs, non-profits and scientists and is based on a business concept, designed to, generate spillovers for others by being a public "interspace"/"space of possibility". More than 1000 artists and start-ups from 18 countries test run and develop creative projects, become influenced and create influence on 100.000 individuals and business persons at Unperfekthaus yearly. Founded in 2004, it generated mutual spillovers between numerous projects, the biggest being our multi-generation house geku-haus.de in 2012. Now we will greatly increase spillovers through the 2014 formed unperfektlabs.de, where we offer consulting to optimise spillovers. Thus, our spillover project is both a one-time intervention on some projects and a permanently existing institution constantly nurturing spillovers and researching new effects between the groups we connect.

URBANAUTS STREET LOFTS

- ▶ URBANAUTS GmbH
Vienna, Austria
Theresia Kohlmayr
urbanauts.at

Authentic experience has become an important value to urban travellers. Individual impression instead of mainstream sightseeing is what motivates modern tourists to explore major cities today. URBANAUTS is a new generation of city hotels. Innovative accommodation for modern nomads is created through the revitalisation of empty shops as individual four-star hotel rooms, so called Street Lofts. A selected network of local partners situated around the lofts provides all services for URBANAUTS' guests. Founded by the Viennese design office Kohlmayr Lutter Knapp, the first Street Loft "The Tailoress" was opened in 2011 in Vienna's fourth district. 2014 four Street Lofts are in operation and more will follow.



Photo: Monika Nguyen

SPECIAL GUEST: WARE MENSCH

- ▶ broken hearts
Münster, Germany
Ronja Schweer

Too many people in Germany are unaware that human trafficking is common in their country. The goal of the Ware Mensch project is to open the eyes of the public and to raise awareness of the problem of human trafficking. A special focus is put on sexual slavery in Germany and on the things the individual can do to help. Cardboard boxes were designed to look like they could have been used to ship human beings. The boxes were then placed in prominent locations in the city's for example near garbage and recycling points, as if they were ready for disposal after buying and unpacking a product. Listed on three sides of the boxes was a complete product description (name, age, hair colour, eye colour, weight, height, etc.) as well as picture and price. On the fourth side, key information about the campaign against human trafficking and sexual slavery is given, as well as ways to enact change.



Photo: Ronja Schweer

ACTORS OF URBAN CHANGE – A PROJECT OF THE ROBERT BOSCH FOUNDATION

▶ actors-of-urban-change.eu
Dr. Martin Schwegmann (Programme Officer, Actors of Urban Change)



Photo: Felipe Morozini

The programme Actors of Urban Change aims to achieve sustainable and participatory urban development through cultural activities. Actors from the cultural scene, the administration, and the private sector are given an opportunity to strengthen their competencies in cross-sector collaboration. Through local projects, process-related consulting, and Europe-wide exchange, the programme participants put their skills into practice. The pilot stage of the programme will run from autumn of 2013 until summer of 2015. Another call for applications is planned for the summer of 2015 and will be followed by an international jury's selection.

Programme Offers and Activities

An actor from the cultural scene/civil society, the administration, and the private sector form a cross-sector team to implement an innovative local project. Over the course of 18 months, ten teams from various European cities receive support for the implementation of their joint local projects and obtain professional qualification, as well as networking opportunities.

»ACTORS OF URBAN CHANGE AIMS TO ACHIEVE SUSTAINABLE AND PARTICIPATORY URBAN DEVELOPMENT THROUGH CULTURAL ACTIVITIES AND CROSS-SECTOR COLLABORATION IN EUROPE.«





MITTWOCH 11. JUNI 2014

WEDNESDAY 11 JUNE 2014

6. NETZWERKTREFFEN KREATIV.QUARTIERE RUHR

Auf dem 6. Netzwerktreffen Kreativ.Quartiere Ruhr stellt die Robert Bosch Stiftung ihr Förderprogramm Actors of Urban Change zur nachhaltigen und partizipativen Stadtentwicklung durch Kultur vor. In Kooperation mit dem MitOst e.V. erhalten zehn Teams aus Kultur, Verwaltung und Wirtschaft in unterschiedlichen europäischen Städten Europas eine Unterstützung zur Umsetzung ihrer Projekte vor Ort sowie berufliche Qualifizierung und Vernetzung. Damit ist Actors of Urban Change ein aktuelles und gelebtes Beispiel für innovative Wirkungen von Kultur auf städtische Entwicklungen und ein wichtiger Impulsgeber für die Innovationsdebatten im Rahmen des Forum d'Avignon Ruhr 2014.

6TH NETWORK MEETING CREATIVE.QUARTERS RUHR

At the 6th network meeting Creative.Quarters Ruhr, the Robert Bosch Foundation presents its promotional programme Actors of Urban Change on sustainable and participatory urban development through culture. In cooperation with MitOst e.V. ten teams from the fields of culture, administration and business in different European cities will obtain assistance in realising their projects on site as well as professional qualification and networking opportunities. This makes Actors of Urban Change a topical and practical example for innovative effects of culture on urban development and an important driver for the innovation debates within the framework of the Forum d'Avignon Ruhr 2014.

EUROPÄISCHE VORSTUDIE ÜBER SPILLOVER-EFFEKTE DER KULTUR UND DIE ROLLE DER ÖFFENTLICHEN FINANZIERUNG

_PARTICIPANTS: Dr. Olaf Arndt (Deputy Director, Prognos AG, Bremen), Jordi Baltà Portolés (Freelance Consultant, Barcelona), Prof. Ursula Bertram (Leader of Centre for Art Transfer/[ID]factory, Technical University Dortmund), Ben Brown (Policy and Research Officer, Arts Council England, London), Aline Crepau (Co-Director, Le collectif AE, Nantes), Johannes Dorn (Member of the Board and Head of Business Group, rheingold Institute, Cologne), Edna dos Santos-Duisenberg (Policy Adviser, Creative Economy and Development, United Nations Institute for Training and Research, Geneva), Dr. Steve Harding (Head of Policy Development, Research Innovation and Enterprise Services, University of Birmingham), Brigitte Hitschler (Centre for Art Transfer/[ID]factory, Technical University Dortmund), Reinhard Krämer (Director General in the Department of Culture for International Cultural Policy, Regional Policy in the Ministry for Family, Children, Youth, Culture and Sport of the State of North Rhine-Westphalia, Düsseldorf), Nina Lakeberg (Project CrossInnovation and location development, Multiplicities, Berlin), Dr. Bastian Lange (Director Researcher, Consultant, Multiplicities, Berlin), Olivier Le Guay (Editorial Manager, Forum d'Avignon, Paris), Callum Lee (Deputy Director, ECBN, Creative Factory, Rotterdam, London), Boris Meggiorin (Head of International Development, SAMOA, Nantes), Dorota Nigge (Policy Officer, Directorate General Education and Culture (DG EAC), Culture Policy and Intercultural Dialogue, European Commission, Brussels), Richard Russell (Director Research, Arts Council England, London), Prof. Pier Luigi Sacco (Deputy Rector for International Affairs/Professor of Cultural Economics, IULM Milano), Kaisa Schmidt-Thomé (Research Fellow, Aalto University, Helsinki), Isabelle Schwarz (Head of Advocacy, Research and Development, European Cultural Foundation, Amsterdam), Morgane Vandernotte (Project Manager, Région Nord-Pas de Calais, Direction of Culture, Lille Cedex)

_MODERATION: Dr. Jonathan Vickery (Associate Professor and MA Programme Director in the Centre for Cultural Policy Studies, University of Warwick, Coventry)

Die Überzeugung, dass Kultur auch auf Bereiche außerhalb des eigenen Sektors positive Auswirkungen hat, ist derzeit einer der wichtigsten Treiber öffentlicher Investitionen in Kultur wie auch in die Kultur- und Kreativwirtschaft. Nichtsdestotrotz fehlt es in Europa an wissenschaftlicher Erforschung dieser sogenannten Spillover-Effekte hinsichtlich Häufigkeit, Form, Reichweite und Evaluierung. Aus diesem Grund sind das Arts Council England und das Land Nordrhein-Westfalen in Kooperation mit ecce einen Forschungsverbund eingegangen, um mindestens 100 Beispiele von Spillover-Effekten in ganz Europa zu recherchieren. Basierend auf dieser empirischen Grundlage werden qualitative Methoden entwickelt, um Spillover-Effekte – über quantitative Messbarkeit hinaus – inhaltlich zu evaluieren und umfassend zu verstehen.

Ziel des Projektes ist auch, das Joint Research Centre der Europäischen Kommission bei einer großangelegten Forschungsstrategie über Spillover-Effekte im Rahmen der Agenda 2020 zu unterstützen. Während des im Rahmen des Forum d'Avignon Ruhr stattfindenden Forschungsworkshops wird das Projekt vorgestellt. Interessierte ForscherInnen bzw. Universitäten sind eingeladen, sich dem Forschungsvorhaben anzuschließen.

EUROPEAN EVIDENCE BASE ON SPILLOVER EFFECTS OF CULTURE AND THE ROLE OF PUBLIC FUNDING

The belief that cultural activity has beneficial impacts beyond its own sector is currently one of the most important drivers for public investment in culture and in the cultural and creative economy. Despite this, there is a paucity of scientific research on these so-called spillover effects in terms of frequency, type, range and evaluation. For this reason, the Arts Council England and the state of North Rhine-Westphalia in cooperation with ecce have entered a research partnership to investigate at least 100 examples of spillover effects across Europe. Based on that, qualitative methods will be developed to evaluate and fully comprehend these spillover effects beyond its quantitative measurability.

The aim of the project is also to strengthen the advocacy towards the Joint Research Centre of the European Commission in a large-scale research strategy on spillover effects within the Agenda 2020. In the course of the conference Forum d'Avignon Ruhr 2014, the outline of the project will be presented during a research workshop. Interested researchers and universities are invited to join the research project.

2. NETZWERKTREFFEN | 2ND NETWORK MEETING N.I.C.E.

RAUM FÜR INNOVATION: KULTUR FORDERT POLITISCHES HANDELN

Die zehn N.I.C.E.-Nominierten erarbeiten unter der Moderation von Laure Kaltenbach einen Forderungskatalog für die (Kultur-) Politik, der aus der Sicht der Macher und Macherinnen aufzeigen soll, wie Innovationen begünstigt werden, und der am nächsten Tag auf dem Forum d'Avignon Ruhr vorgestellt wird.

SCOPE FOR INNOVATION: CULTURE CALLS FOR POLITICAL ACTION

Moderated by Laure Kaltenbach, the ten N.I.C.E. nominees will work up a list of demands for (cultural) policy, which is intended to highlight how innovation can be favoured from the perspective of the creators. The list will be presented the next day at the Forum d'Avignon Ruhr.

3. NETZWERKTREFFEN | 3RD NETWORK MEETING ECBN – EUROPEAN CREATIVE BUSINESS NETWORK

DINNER UND ERÖFFNUNG | DINNER AND OPENING

▶ Ort | Venue: Casino Zollverein
18:30-23:30 | 06:30-11:30 pm

WILLKOMMEN | WELCOME

▶ Begrüßungsworte | Welcome Speeches
19:15 | 07:15 pm

_Prof. Dieter Gorny (Managing Director, european centre for creative economy)
_Reinhard Paß (Mayor, City of Essen)
_Karola Geiß-Netthöfel (Regional Director, Regionalverband Ruhr (RVR) (Ruhr Regional Association))
_Dorota Nigge (Policy Officer, Directorate General Education and Culture (DG EAC), Culture Policy and Intercultural Dialogue, European Commission)

VORSTELLUNG DES N.I.C.E. AWARDS UND DER NOMINIERTEN PROJEKTE

▶ Impuls | Impulse
19:40 | 07:40 pm

_Charles Landry (Director, Comedia)

Charles Landry präsentiert die nominierten AnwärterInnen für den N.I.C.E. Award und die Idee hinter dem N.I.C.E.-Netzwerk.

PRESENTATION OF THE N.I.C.E. AWARD AND THE NOMINATED PROJECTS

Charles Landry presents the nominees for the N.I.C.E. Award and the idea behind the N.I.C.E. network.



**DONNERSTAG 12. JUNI 2014
FORUM D'AVIGNON RUHR**

**THURSDAY 12 JUNE 2014
FORUM D'AVIGNON RUHR**

FORUM D'AVIGNON RUHR

▶ Ort | Venue: GOP Varieté Theater | City-Messehalle
10:00-17:30 | 10:00 am -05:30 pm

HOSTS:

_Paul Owens (Partner, BOP Consulting)
_Isabelle Schwarz (Head of Advocacy, Research and Development, European Cultural Foundation)

WILLKOMMEN | WELCOME

▶ Begrüßungsstatements | Statements
10:00 | 10:00 am

_Prof. Dieter Gorny (Managing Director, european centre for creative economy)
_Ute Schäfer (Minister for Family, Children, Youth, Culture and Sport of the State of North Rhine-Westphalia)
_Nicolas Seydoux (President, Forum d'Avignon)
_Alfonso Martínez Cearra (Director, Bilbao Metropoli-30)

CREATIVE EUROPE: ANREIZE FÜR INNOVATION UND KREATIVITÄT SCHAFFEN

▶ Impuls | Impulse
10:20 | 10:20 am

_Jan Trzuszczński (Director General, DG Education and Culture (DG EAC), European Commission)

Die wirtschaftlichen und gesellschaftlichen Potenziale von Kultur und Kreativwirtschaft haben in den letzten Jahren vermehrt Anerkennung erhalten. Beide Bereiche haben während der Wirtschaftskrise große Flexibilität gezeigt und können jetzt sogar positive Entwicklungen verzeichnen, darunter auch innovative und kreative Impulse in andere Bereiche (Spillover-Effekte). Heute lautet die Frage: Welche neuen Anreize werden benötigt, um Innovation und Kreativität weiter zu fördern? Das neue Programm „Creative Europe“ leistet einen Beitrag zur Antwort: Die EU-Kommission hat in ihren Kernzielen den Bedarf zur Unterstützung des kulturellen und audiovisuellen Sektors berücksichtigt und innovative Ansätze entwickelt, die den Kreativschaffenden Europas dabei helfen sollen, im digitalen Zeitalter erfolgreich zu sein.

INCENTIVISING INNOVATION AND CREATIVITY. CREATIVE EUROPE MAKES THE CASE

The economic and social potential of the cultural and creative sectors has recently come to be increasingly recognised. They have shown great resilience in the face of the economic crisis and they actually continue to grow, while stimulating creativity and innovation (spillover effects) in other sectors. Which new incentives are needed today to further stimulate innovation and creativity? The new Creative Europe brings a part of the response: the Commission framed the core objectives of the programme around the need to support our cultural and audio-visual sectors to develop innovative approaches in order to help Europe's creators to adapt and prosper in the digital age.

DIE VIELFALT DER LEIDENSCHAFT

► Diskussion | Discussion
10:30 | 10:30 am

_Dr. Joana Breidenbach (Founder, betterplace.org)
_Prof. Lutz Engelke (CEO, Triad)
_Davide Martello (Street Musician and Piano Activist)
_Julia Neigel (Musician)
_Dr. Hans-Dietrich Reckhaus (CEO, Reckhaus GmbH&Co.KG)
_MODERATION: Dr. Michael Köhler (Journalist, WDR)

Kaum ein Begriff erzeugt solch eine Bandbreite an Interpretationsmöglichkeiten und Erwartungen wie „Leidenschaft“. Im Kontext des Berufslebens sowie auch der Berufung jedoch wissen wir, dass Leidenschaft häufig sogar der entscheidende Treiber für Erfolg ist. Nicht nur KünstlerInnen gelten als besonders passionsgetrieben, auch erfolgreiche UnternehmerInnen sind von Begeisterungsfähigkeit und Enthusiasmus geprägt. Leidenschaft wirkt überall.

Diese Diskussionsrunde soll – ohne Anspruch auf Vollständigkeit – die unterschiedlichen Versionen und Facetten der Leidenschaft zusammen tragen und in einer durchaus heterogenen Debatte ihrer noch wenig erforschten Kraft nachgehen. Woher kommt dieser „Soft Skill“? Welche Grund- und Bausteine sind relevant? Ist Leidenschaft angeboren oder eine Eigenschaft, die geweckt werden muss, ist sie ein individuelles oder eine kollektives Phänomen? Konkrete Beispiele sollen eine Antwort auf diese Fragen geben.

THE DIVERSITY OF PASSION

There is scarcely another term that evokes such a variety of interpretations and expectations as “passion”. But we know, both in the context of professional life as well as one’s personal calling, that it is indeed often the crucial driver for success. Not only are artists particularly passion-driven, entrepreneurs as well are characterised by excitability and enthusiasm. Passion acts everywhere.

This panel discussion is intended – without any claim to completeness – to catalogue the different versions and facets of passion and engage in a quite heterogeneous debate on its little-researched power. Where does this “soft skill” come from? What are the basic building blocks that are relevant? Is passion innate or is it awakened, is it more of an individual or a collective characteristic? Specific examples will give answers on this.

11:40 PAUSE | 11:40 AM BREAK

TRÄUMEN ALS LEIDENSCHAFT

► Impuls | Impulse
12:00 | 12:00 pm

_Stephan Grünewald (Best-selling Author and Managing Partner, rheingold Institute)

Der Bestsellerautor Stephan Grünewald (Deutschland auf der Couch/Die erschöpfte Gesellschaft) legt in seinem Vortrag dar, warum gerade Deutschland in seiner Tradition als Land der Dichter und Denker von großer Angst vor Leidenschaft geprägt ist. Und er zeigt durch seine pointierten Analysen, wie gerade Kunst und Kultur diese Kraft und Ressource für Innovationen (wieder-)erwecken können.

DREAMING AS PASSION

The bestselling author Stephan Grünewald (Deutschland auf der Couch/Die erschöpfte Gesellschaft [Germany on the Couch/The Exhausted Society]) will show in his lecture why Germany of all places, the land of poets and thinkers, is shaped by a great fear of passion. And he shows us through his astute analysis how it is precisely art and culture that can (re)awaken this power and resource for innovation.

ÜBER DIE EVALUIERBARKEIT VON KREATIVITÄT

► Diskussion | Discussion
12:25 | 12:25 pm

_Dr. Beatriz Garcia (Head of Research, Cultural Policy at the Institute of Cultural Capital, University of Liverpool)

_Stephan Grünewald (Best-selling Author und Managing Partner, rheingold Institute)

_Caroline Norbury (CEO, Creative England)

_Dorota Węziak-Białowolska (Institute for the Protection and Security of the Citizen (IPSC), Joint Research Centre, European Commission (JRC))

_Rasmus Wiinstedt Tscherning (Director, European Creative Industries Alliance (ECIA)/CEO, Center for Cultural and Experience Economy (CKO), Denmark/Director Creative Business Cup)

_MODERATION: Paul Owens (Partner, BOP Consulting)

In dieser Diskussionsrunde geht es um den aktuellen Status der Kultur und Kreativwirtschaft und die Bedeutung der kulturellen und kreativen Ökonomie für die Wissensgesellschaft. Wie sehen die gegenwärtigen politischen Rahmenbedingungen und Fördermöglichkeiten auf der europäischen Ebene aus? Inwieweit ändert sich Förderpolitik mit der zunehmenden Forderung nach Evaluierbarkeit des (finanziellen) Engagements und dessen Effekte in der Kultur und Kreativwirtschaft und in angrenzenden Branchen? Wo werden welche Methoden angewandt, wie wird Erfolg gemessen und wie steht es mit der Vergleichbarkeit der Ergebnisse? Welche Rolle spielen Methoden der qualitativen Evaluation und welche Instrumente sind für die Erfassung von Gesamt- und Teilkomplexen am besten geeignet? Anhand konkreter Evaluationsergebnisse wird beispielhaft dargestellt, wie in der Kultur und Kreativwirtschaft durch intelligente Vernetzung zwischen verschiedenen Sektoren vielsprechende Resultate erzielt werden.

ABOUT EVALUATING CREATIVITY

This panel discussion is about the current state of culture and the creative industries and the significance of the cultural and creative economy for the knowledge-based society. What are the current political framework conditions and funding opportunities at the European level? To what extent will funding policy change with the increasing demand for evaluability of (financial) commitment and its effects in culture and the creative industries and in related sectors? Which methods are applied and where, how is success measured and what about the comparability of results? What role do the methods of qualitative evaluation play and which methods are best suited for the assessment of overall and partial complexes? Using concrete evaluation results, it will be exemplified culture and the creative industries achieve promising results through intelligent networking between different sectors.

13:30 MITTAGSPAUSE | 01:30 PM LUNCH BREAK

N.I.C.E.-AUSSTELLUNG

- Besuch und Networking | Visiting and Networking
Ort | Venue: City-Messehalle
14:30 | 02:30 pm

_Laure Kaltenbach (Managing Director, Forum d'Avignon)

Die für den N.I.C.E. Award Nominierten präsentieren unter der Leitung von Laure Kaltenbach die Ergebnisse des am Tag zuvor gehaltenen Workshops „Raum für Innovation: Kultur fordert politisches Handeln“. Danach haben die Gäste die Möglichkeit, die Ausstellung zu erkunden und Projekte und ProjektmacherInnen kennenzulernen.

N.I.C.E. EXHIBITION

The nominees for the N.I.C.E. Award will present the results of the workshop “Scope for Innovation: Culture Calls for Political Action” held the previous day under the leadership of Laure Kaltenbach. Afterwards, guests will have the opportunity to explore the exhibition and to get to know the project makers.

LEIDENSCHAFT UND POLITIK: WIE DIE KULTUR NEUE KRÄFTE MOBILISIERT

- Diskussion | Discussion
Ort | Venue: GOP Variété Theater
15:30 | 03:30 pm

- _Toni Attard (Creative Economy Adviser, Creative Economy Working Group Malta)
- _Syhem Belkhodja (Founder and Director, Ness el Fen association Tunisia/Choreographic Meeting of Carthage/Doc in Tunis/Design and Fashion in Carthage)
- _Sylvia de Fanti (Actress and Activist, Teatro Valle Occupato Rome)
- _Stojan Pelko (Former State Secretary for Culture in Slovenia/Spokesperson and Communication Adviser, EU Office, Kosovo/ European Union Special Representatives (EUSR))
- _MODERATION: Isabelle Schwarz (Head of Advocacy, Research and Development, European Cultural Foundation)

Die Schnittstellen zwischen Kultur und Politik sind ein vielfältiges und spannungsreiches Feld, das in dieser international besetzten Runde unter aktuellen Vorzeichen diskutiert werden soll. Schon von jeher sind es die kulturellen Kräfte – im engeren wie im weiteren Sinne – die Politik und politisch reflektieren, ob sie Werte thematisieren oder sich zur Wehr setzen. Als Motor für Veränderungen setzen Kunst, Kultur und Kreativität immer auf eine Mischung aus Verstand, Intuition und Leidenschaft. Diese Diskussionsrunde widmet sich mit aktuellen Beispielen dem Spannungsfeld von Kultur und Politik.

PASSION AND POLITICS: HOW CULTURE MOBILISES NEW FORCES

The interfaces between culture and politics are a diverse and exciting field, which will be discussed by this international panel in light of current events. It has always been the cultural forces – both in the narrower and in a broader sense – which reflect politics and are political, whether they refer to values or defend themselves. As an engine for change, art, culture and creativity always utilise a mix of mind, intuition and passion. In this panel discussion, current actions from the field of culture and politics will be presented.

KULTUR UND WIRTSCHAFT: GOVERNANCE FÜR INNOVATION

► Impuls | Impulse
16:30 | 04:30 pm

_Rasmus Wiinstedt Tscherning (Director, European Creative Industries Alliance (ECIA)/CEO, Center for Cultural and Experience Economy (CKO), Denmark/Director Creative Business Cup)

Am Beispiel Dänemark wird die politische Verbindung von Kultur und Wirtschaft sowie die strategische Kooperation von Kultur- und Wirtschaftsministerien zur Stimulation von Innovationen thematisiert. Es wird erläutert, welche Governance-Strukturen und kreativen Administrationsinstrumente sinnvoll sind, um Innovationen in der Kultur und Kreativwirtschaft erfolgreich zu fördern.

CULTURE AND THE ECONOMY: GOVERNANCE FOR INNOVATION

Denmark is an adequate example to explain the political link between culture and the economy and the strategic cooperation of cultural and economic ministries to stimulate innovations. Furthermore, it shows which governance structures and creative administration instruments are necessary to successfully promote culture and the creative industries.

N.I.C.E. AWARD – INNOVATION IST LEIDENSCHAFT

► Impuls | Impulse
16:40 | 04:40 pm

_Garrelt Duin (Minister of Economic Affairs, Energy and Industry of the State of North Rhine-Westphalia)

Eine vorausschauende Wirtschaftspolitik fasst Innovation und Fortschritt ins Auge. Im Kontext der Agenda Europa 2020, die erstmals auf einem breiten Innovationsbegriff aufbaut, geht es hier vor allem um die Impulse aus der Kultur- und Kreativwirtschaft für soziale, nicht-technologische Innovationen und ihre Rolle im branchenübergreifenden Innovationsprozess. Kultur- und Kreativwirtschaft wird vom Land Nordrhein-Westfalen nicht nur als Branche, sondern auch als Konzept verstanden, das in hohem Maße innovatives Potenzial beinhaltet und dem viel Leidenschaft zugrunde liegt.

N.I.C.E. AWARD – INNOVATION IS PASSION

A forward-looking economic policy takes innovation and progress into consideration. The Europe 2020 agenda, which for the first time is based on the idea of innovation, mainly focuses on impetus from culture and the creative industries for social, non-technological innovations and their roles within a multi-sectoral innovation process. The State of North Rhine-Westphalia regards culture and the creative industries not only as sectors but also as concepts with great innovative potential and a lot of passion.

VERLEIHUNG DES N.I.C.E. AWARDS | N.I.C.E. AWARD CEREMONY

► 16:55 | 04:55 pm

_Garrelt Duin (Minister of Economic Affairs, Energy and Industry of the State of North Rhine-Westphalia)

ZUSAMMENFASSUNG | RÉSUMÉ

► Dialog | Dialoge
17:15 | 05:15 pm

_Prof. Dieter Gorny (Managing Director, European Centre for Creative Economy)

_Paul Owens (Partner, BOP Consulting)

_Isabelle Schwarz (Head of Advocacy, Research and Development, European Cultural Foundation)

REFERENTEN

SPEAKERS





Photo: Ben Camille

ATTARD, TONI

Creative Economy Working Group Malta, Creative Economy Adviser, Malta

Toni Attard graduated from the University of Malta in Communications and Theatre Studies. As a Chevening scholar he completed his postgraduate studies in cultural management and policy at Queen Margaret University, Edinburgh with practice based research on cultural identity and cooperation. He is currently working as a Creative Economy Adviser within the Ministry for Finance and is responsible for the development and implementation of a national strategy for the cultural and creative industries. In 2009 Toni Attard was selected by the British Council to participate in the Cultural Leadership International programme, a yearlong programme on cultural leadership with 35 future cultural leaders from around the globe. He was previously responsible for International projects at St. James Cavalier Centre for Creativity and in 2008 was appointed National Coordinator for the European Year of Intercultural Dialogue. He is also one of the authors of Malta's cultural policy and independent cultural expert for the Compendium of Cultural Policies for Ericarts and the Council of Europe. He is a regular speaker in international conferences on cultural development and the creative economy. Toni Attard is also a theatre director, serves as Artistic Director of ZiguZajg International Arts Festival for children and young people and chairs "Opening Doors", a voluntary arts organisation for adults with learning disabilities.



Photo: WMR/Volker Wicick

BECK, RASMUS C.

Wirtschaftsförderung metropol Ruhr (wmr) (Business Development Agency metropol Ruhr), CEO, Germany

Born in 1980, married. Professional experience: November 2013 until today: CEO of the Business Development Agency metropol Ruhr, January 2012 to October 2013: Executive Director and Vice CEO han-noverimpuls GmbH, Business Development Agency of the city and region of Hannover, January 2007 to December 2011: Assistant Team Leader Human Resources and Competences, Business unit Work and Region at the Economic Development Agency in the City of Dortmund, October 2002 to November 2006: Studies of Political Science, Eberhard-Karls-University Tübingen, focused on Political Economy (M.A.). Academic commitments: Several teaching assignments since October 2008. Since 2014: Adjunct Professor at the Friedrich-Schiller-University Jena, Institute of Sociology, Work, Industrial and Economic Sociology, since 2011: Adjunct Professor at the University of Applied Science München, Faculty of Business and Administration, Strategic Economic and Regional Development (Master), since 2008: Adjunct Professor at the Eberhard-Karls-University Tübingen, Faculty of Economics and Social Science, Department of Policy Analysis and Political Economy, since 2008: Adjunct Professor at the Ruhr-University Bochum, Faculty of Social Science, Chair of Sociology, Labour and Economics. Author of scientific publications (monographs and articles in scientific journals), docent of university lectures and speaker on national and international symposia to the subject of future-oriented regional business development.



BELKHODJA, SYHEM

Ness el Fen Association Tunisia, Choreographic Meeting of Carthage, Doc à Tunis, Design and Fashion in Carthage, Founder and Director, Tunisia

Artist choreographer, director of four festivals: Tunis Capital of Dance, International Film Festival documentary "Doc à Tunis", Fashion and Design Carthage, Al-Kalimat (words marathon) and two schools: The School of Arts and Cinema and the Mediterranean Centre for contemporary dance. Syhem Belkhodja is driven by the desire to promote the development of Tunisia in different artistic fields, linking artistic and educational dimensions in its approach and involving outreach, creation and training.



Photo: David von Becker

BREIDENBACH, DR. JOANA

betterplace.org, Founder, Germany

Joana Breidenbach is a doctor of cultural anthropology and author of numerous publications on the cultural consequences of globalisation, migration, and tourism. Including: “Dance of Cultures”, published by Antje Kunstmann in 1998, Rowohlt 2000, “Maxikulti”, Campus 2008, and “Seeing Culture Everywhere”, University of Washington Press 2009. Joana Breidenbach is a founder of betterplace.org and leads the [betterplace lab](http://betterplace.org).



Photo: Francesco Marino/
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DE FANTI, SYLVIA

[Teatro Valle Occupato Rome](http://TeatroValleOccupato.com), Actress and Activist, Italy

Sylvia de Fanti is an actress and an activist. She’s an occupant of Teatro Valle Occupato since the very beginning. In 2004, she co-founded the renowned independent art space, Angelo Mai, which has since achieved a renown global status of a must-visit cultural centre in Rome. Sylvia has been intensively involved in the Teatro Valle Occupato, an occupation that transformed one of Rome’s most important historical theatres into a space of cultural commons. As an actress, Sylvia has worked in cinema and theatre with American, Italian, French, and Spanish directors. She achieved a degree in Science of Communication in La Sapienza in Cultural Anthropology on chaos theory and identity.



Photo: Staatskanzlei NRW/Foto
Ralph Sondermann

DUIN, GARRELT

[Ministerium für Wirtschaft, Energie, Industrie, Mittelstand und Handwerk des Landes Nordrhein-Westfalen](http://Ministerium-fuer-Wirtschaft-Energie-Industrie-Mittelstand-und-Handwerk-des-Landes-Nordrhein-Westfalen.de) (Ministry of Economic Affairs, Energy and Industry of the State of North Rhine-Westphalia), Minister, Germany

Born in April 1968 in Leer (East Friesland), married, one son. November 2009 to June 2012: Spokesman for Economic Policy of the SPD parliamentary group in the German Bundestag November 2005 to May 2010: Chairman of the SPD in Lower Saxony, October 2005 to June 2012: Member of the German Bundestag (Member of the Committee on Economic Affairs and Technology, from 2005 to 2009 Representative for Industrial Policy of the SPD parliamentary group in the German Bundestag), April 2002 to May 2010: Chairman of the SPD district of Weser-Ems, from November 2001 to December 2011: Member of the SPD Federal Executive Committee, August 2010 to June 2012: Chairman of the Regional Council of East Friesland, from 2001 to October 2006: Chairman of the Council of the Municipality of Hinte, from October 2000 to October 2005: Member of the European Parliament, October 2000 to June 2004 Member of the Committee on Regional Policy, Transport and Tourism, thereafter Member of the Committee on Industrial Affairs, Research and Energy, 1999 to 2000: Work for the Akademie für Umwelt und Wirtschaft, Lüneburg, since 1998: Independent lawyer, 1998: Second State Examination in Law, 1996 to 1998: Trainee at the Higher Regional Court Celle, 1995: First State Examination in Law, 1987 to 1995: Student of Law in Bielefeld and Protestant Theology in Göttingen, since 21 June 2012: Minister of Economic Affairs, Energy and Industry of the State of North Rhine-Westphalia.



Photo: Bernd Brundert Fotografie

ENGELKE, PROF. LUTZ

TRIAD, CEO, Germany

Lutz Engelke, founder of TRIAD Berlin, traverses the border between science and art. An alumnus of both Freie Universität Berlin and Cornell University New York, his academic studies in literature, psychology, film, and journalism equip him with a strong multi-disciplinary perspective. “Dare to imagine more” represents the maxim that drives the team at TRIAD Berlin. With offices in Berlin and Shanghai the company is bringing together over 180 employees from different professions, age groups and cultural backgrounds, TRIAD Berlin has been producing award-winning designs and inspiring conceptual experiences since its inception in 1994. Lutz Engelke and TRIAD Berlin have successfully brought state-of-the-art expo-pavilions and exhibition centers, themed spaces and innovative events to the world stage. As artistic director, Lutz Engelke is recognised for his contribution to the success of the Chinese themed pavilion “Urban Planet” at the Expo 2010 in Shanghai. He is co-founder and Partner of DENKBANK as well as Honorary Professor at the University of Applied Sciences Potsdam, Department of Design. EXPLORE-PLAY-TRANSFORM are the pillars of his signature creative philosophy.



Photo: Vladimir Wegener

FESEL, BERND

european centre for creative economy, Senior Adviser, Germany

Bernd Fesel is an independent promoter, researcher and senior adviser in the Cultural Creative Industries in Europe. He studied Economics and Philosophy in Heidelberg and Bonn from 1983 to 1990 and graduated with an economist degree. Bernd Fesel lectured f.e. at the University Bonn and University of Arts Berlin (UdK). In 1990 he started his career in art market as co-owner of the Gallery Karin Fesel, becoming 1997 Managing Director of the German and then the European Gallery Association in Brussels. In 2003 he founded the Bureau for Cultural Policy and Economy and served as adviser of the German UNESCO Commission and the German Federal Foreign Office. Since 2009 he served as senior adviser at the European Capital of Culture RUHR.2010, since 2011 at the European centre for creative economy in Dortmund. In 2011 Bernd Fesel was elected as Chairman of the European Creative Business Network (ECBN) foundation in Rotterdam.



Photo: Andy Miah

GARCIA, DR. BEATRIZ

University of Liverpool, Institute of Cultural Capital, Head of Research, UK

Dr. Beatriz Garcia is Head of Research at the Institute of Cultural Capital and Senior Research Fellow in Sociology at the University of Liverpool. She has been at the forefront of debates about culture-led urban regeneration research since 1998. High profile research directed by Beatriz Garcia include a review of all available evidence on the European City/Capital of Culture (ECoC) programme since 1985 for the European Parliament; the pioneering Impacts 08 programme on the multiple impacts of Liverpool as ECoC 2008; the first holistic assessment of a four-year national Cultural Olympiad for the London 2012 Olympic Organising Committee; and the first comprehensive study of the 20-year legacy of bidding and hosting an ECoC, focusing on Glasgow 1990 and covering 1986 to 2005. Beatriz Garcia has conducted fieldwork on the cultural dimension of every Summer and Winter Olympic Games since Sydney 2000 and has been involved as adviser, researcher or observer of a wide range of ECoCs and other major events, such as the Commonwealth Games. Funders for Dr. Garcia's work include the European Parliament, European Commission, International Olympic Committee, Research Councils UK, British Academy, Arts Council England, English Heritage, Creative Scotland and the Universities China Committee in London. She is the editor of the online magazine Culture @ the Olympics and author of numerous journal publications on the cultural dimensions of mega-events. Her monographs “The Olympics. The Basics” and “The Olympic Games and Cultural Policy” were published by Routledge in 2012.



Photo: Regionalverband Ruhr

GEISS-NETTHÖFEL, KAROLA

Regionalverband Ruhr (RVR) (Ruhr Regional Association), Regional Director, Germany

Karola Geiß-Netthöfel comes from Lünen in the district of Unna. She studied law in Münster and completed her two-year traineeship in the district courts of Bochum and Dortmund. After her second state examination in law in 1986 she headed a number of reorganisation projects in the administration of the State of North Rhine-Westphalia (social security office, district government of Münster). As a department head in the Arnsberg district government office from 2003 to 2009 she was responsible for a number of areas including regional development, business development, municipal supervision and building inspection. From 2008 to 2011 she was vice-president of the district government with special responsibilities for integrating regional authorities into the Arnsberg district government, personnel development, organisation and process optimisation, and the development of a strategy concept within a team of administrative managers. From 1989 to 1992 she was a councillor in the district of Unna. Karola Geiß-Netthöfel took up the post of Director of the Ruhr Regional Association in August 2011.



Photo: BVMI/Markus Nass

GORNY, PROF. DIETER

European Centre for Creative Economy, Managing Director, Germany

Professor Dieter Gorny was born in Soest, Germany, in 1953. He studied composition, harmony and music theory. In the 1970s Dieter Gorny played in the Bochum Symphonic Orchestra and in the Symphony Orchestra of Wuppertal. In 1985 he founded the Rockbüro NRW (Rock Office North Rhine-Westphalia) and thereby laid the foundation for today's financial support of rock and pop music from the local community. In 1989 Dieter Gorny developed the renowned music fair Popkomm. From 1993 to 2000 he had been Managing Director of VIVA Fernsehen GmbH and from 2000 he had been Chief Executive Officer of VIVA Media AG. In 1992 Dieter Gorny was awarded the ECHO (media professional of the year) and in 1997 he was winner of the Adolf Grimme award. After the takeover of VIVA Media AG by the Viacom Inc. he had been Executive Vice President of MTV Networks Europe from 2004 to 2006. Dieter Gorny has been member of the board of Deutscher Musikrat (German Music Council) since 2000. After having held several lectures he became professor of Cultural and Media Science at FH (University of Applied Sciences) Düsseldorf. From 2007 to 2010 he acted as Chairman of the Supervisory Board of Filmstiftung NRW (Film Foundation North Rhine-Westphalia). Since 2007, Dieter Gorny is Chairman and President of Bundesverband Musikindustrie (the German section of the International Federation of the Phonographic Industry, IFPI) as well as Chairman of the Supervisory Board of Initiative Musik. In 2010 he was invited as an expert to the Enquete Commission "Internet and digital society". From 2007 to 2011 he has been representing the creative industries as Artistic Director of the European Capital of Culture RUHR.2010. Since 2011 he is Managing Director of the European Centre for Creative Economy.



Photo: Balsereit/rheingold

GRÜNEWALD, STEPHAN

rheingold GmbH & Co. KG, Best-selling Author and Managing Partner, Germany

Stephan Grünewald is a certified psychologist, a co-founder of the renowned rheingold institute and a best-selling author. There, and together with his colleagues, “the psychologist of the nation” (Frankfurter Allgemeine) conducts more than 7.000 depth interviews on current issues on the market, media and society. “Stephan Grünewald is one of the most incisive and eloquent German social analysts. His new book – Die erschöpfte Gesellschaft” (“The Exhausted Society”) – calls the performance craze into question and seeks to teach us – the world champions of efficiency and exports – how to dream, once and for all.” (Denis Scheck). Grünewald was born in November 1960 and studied Psychology at the University of Cologne. A focus of his degree programme was upon psychological morphology under Prof. Wilhelm Salber. In 1987, he joined Jens Lönneker in making a reality of the idea of establishing an institute for qualitative market and impact studies. In 1997, their brainchild was renamed “rheingold Institut für qualitative Markt- und Medienanalysen” (“rheingold Institute for Qualitative Market and Media Analyses”). The rheingold Managing Director also has training in analytical intensive therapy. Since 1990, he has published numerous journal articles and studies on the topics of brand management, advertising impact, everyday life, youth and culture, in print media as well as in TV and radio reports. Trend and social research are among the focal areas of his work. His first book “Deutschland auf der Couch”, Campus, (“Germany on the Couch”), was published in 2006. It was followed in 2008 by “Köln auf der Couch”, Kiwi (“Cologne on the Couch”), which became a best-seller as well. Stephan Grünewald is married and the father of four children. He lives with his family in Cologne.



Photo: Forum d'Avignon

KALTENBACH, LAURE

Forum d'Avignon, Managing Director, France

Laure Kaltenbach is Managing Director and founding member of the Forum d'Avignon, think tank on the links between culture, economy, and international meetings gathering 450 artists, public and private decision makers, philosophers, sociologists, economists, students, from 40 countries. Laure Kaltenbach started her career at Accenture in 1994 where she spent 11 years, as Senior Manager, specialised in Finance in the areas of media and telecommunications. She then became Head of Service Finance in the TF1 Group until 2007. She became Office Manager of economic evaluations and information society in the Directorate for Media Development (Prime Minister's Office) and coordinated the first edition of the Forum d'Avignon. Culture, economy, media organised on the occasion of the French Presidency of the European Union in 2008. She published, in April 2010, “Les Nouvelles Frontières du Net: Qui se cache derrière Internet?” along with Alexandre Joux (Editions First). She leads the blog of the Forum d'Avignon “Culture is Future” and coordinates the studies structured around three fields: Culture, innovation and digital/culture, financing and economic models/culture and attractiveness of territories.



Photo: Sandra Then

KÖHLER, DR. MICHAEL

WDR, Journalist, Germany

Dr. Michael Köhler was born 1961 in Düsseldorf, elementary, grammar school, civilian service in Düsseldorf, employee in cook staff Hamburg 1982, Chief Executive booktrade 1983-1985, University of Düsseldorf M.A. 1988, University of Heidelberg/Mannheim Ph.D. 1991, freelance journalist WDR e.a., department of culture and politics.



Photo: charleslandry.com

LANDRY, CHARLES

Comedia, Director, UK

Charles Landry is an international authority on the use of imagination and creativity in urban change. He helps cities identify and make the most of their resources and to reach their potential by triggering their inventiveness and thinking. His overall aim is to help cities become more prosperous, culturally confident, resilient and self-sustaining, as well as to get onto the global radar screen. Acting as a critical friend, Charles Landry works closely with decision makers and local leaders. He helps find apt and original solutions to seemingly intractable dilemmas, such as marrying innovation and tradition, balancing wealth creation and social cohesiveness, exploring sustainable approaches to urban change, making the most of diversity, or blending local distinctiveness and a global orientation. He has worked across the world with a large number of cities and been involved in several hundred projects. His writing has been influential and his best-known book is, “The Creative City: A toolkit for Urban Innovators”, a concept that has become a global movement. His other titles include, “The Art of City Making” and “The Intercultural City: Planning for Diversity Advantage”, the latter co-written with Phil Wood. Charles Landry recently launched a series of short, fully illustrated books: “The Sensory Landscape of Cities”, “The Origins and Futures of the Creative City”, “The Creative City Index: Measuring the Pulse of the City”, “Culture & Commerce”, “The Fragile City & the Risk Nexus”.



LEE, CALLUM

ECBN, Deputy Director; Creative Factory, BOP Consulting, Netherlands

Callum Lee is a specialist in the cultural and creative industries. He is Deputy Director of the European Creative Business Network (ECBN), a network of creative agencies and creative centres with members in 20 of the 28 member states. Callum Lee is also an Associate Director at BOP Consulting, the UK's leading specialist consultancy in the cultural and creative industries. He specialises in helping clients design effective programmes, whether through strategy, evaluation, or with research to help set the context for their work.



Photo: Harry Horstmann/Designbüro Politikwerk Hamburg

MARTELLO, DAVIDE

Street Musician and Piano Activist, Germany

Davide Martello is a street musician from Konstanz, Germany. He was born in Lörrach in 1981. He started his first piano lesson at the age of nine and began to compose music when he was 17. In 2011, Davide Martello worked as a piano player at a hotel on the lake in Konstanz. It was there that he came up with the idea of building an electronic grand piano which he would use to bring his compositions directly to the people. Since 2009, Davide Martello has produced seven of his own CDs. His motivation comes from watching the reactions of the audiences in different countries. “Watching the people while I’m playing in the middle of an open square is like watching an action movie”, Martello says. During his tours he has also found himself amidst political conflicts (Istanbul in May 2013 and Donetsk, Kiev in April 2014) yet he continued to play to help calm tensions. His goal for the near future is to perform in every capital city both in Europe and the United States, playing in the streets, squares, and parks to reach as many people as he can to spreading his message of peace.



Photo: Bilbao Metropoli-30

MARTÍNEZ CEARRA, ALFONSO

Bilbao Metropoli-30, Director, Spain

Alfonso Martínez Cearra graduated as an industrial engineer in 1979 from the Basque Country University. He worked at executive positions in European manufacturing companies before being appointed as the Executive Director of Promobisa, the City of Bilbao's economic development company, in 1989. Since 1992, Alfonso Martínez Cearra is Director General of the Association for the Revitalisation of Metropolitan Bilbao, "Bilbao Metropoli-30" (BM-30), a public-private partnership set up to revitalise Metropolitan Bilbao. He speaks fluent English and is conversational in Basque and in very basic German and French. He is also Consul of Sweden in Bilbao since January 2014. In his role as Director General of BM-30, Alfonso Martínez Cearra keeps continuous contact with the main regional political and business leaders as well as with culture, community and non-profit representatives. He travels frequently abroad for business meetings and conferences, and welcomes in Bilbao delegations from all over the world. He is a regular contributor to local newspapers on development and strategy. Alfonso Martínez Cearra is an active member of several societies and networks: Basque Studies Society (EI-BSS), Bilbao Financial Club (CfB), Basque Chapter of the Club of Rome, Basque Innovation Agency "Innobasque", Bilbao Convention Bureau, International Network for Urban Development, Institute for Large Scale Innovation, European Urban Research Association (EURA) and Global Business Network. He is founder member of the Committee for Geelong (Australia), promoter member of the Strategic Plan for Cd. Juárez (Mexico), member of the Advisory Board of the European Institute for Comparative Urban Research (EURICUR) and also represents Bilbao Metropoli-30 in the Strategic Committee of Bilbao Convention Bureau (BiCB) and at the Board Meeting of UNIPORTBILBAO (Port Community). He is a permanent professor in the cities' strategic development academic programme organised by Bilbao Metropoli-30 as well as in the summer courses and the Master of Engineering in Construction at the Basque Country University, and the course on Public Policies with TEC de Monterrey and University of Deusto.



Photo: Heike Kandalowski
Folkwang Universität der Künste

MEHNERT, PROF. KURT

Folkwang Universität der Künste (Folkwang University of the Arts), President, Germany

Born 1959 in Nordwalde, Germany, Kurt Mehnert obtained his University entrance qualification in 1978. In 1987 he began his studies at the Academy of Arts Berlin, Department of Design, to achieve the degree of Master in Design. From 1988 to 1990 Kurt Mehnert worked as a designer at Moll Design, Schwäbisch Gmünd, and was awarded the "Office of the Year Award" by the Design Centre North Rhine-Westphalia. From 1991 to 1992 he was an academic assistant to Prof. Herbert Lindinger at the Institute of Industrial Design at the University of Hannover. From 1991 to 1993 he did freelance work at Lindinger & Partner, Hannover, and in 1992 he founded Mehnert Wahrheit & Partner, Stuttgart. A professorship was given to him by the Anhalt University of Applied Sciences, Department of Design in Dessau in 1994. In 1995 he founded Mehnert Corporate Design, Berlin. In 1999 he was appointed a guest professor at the Rochester Institute of Technology New York (RIT) at the Department of Design, in the same year he was invited by the German Embassy for the "Sixth German Technology Symposium" in Bangkok, Thailand (GTS'99). In the year 2000 he built up the programme MAID (Master of Integrated Design) in Dessau, and was appointed Representative Head. Since 2002 Kurt Mehnert holds a professorship at the University of Essen in Product Design, in 2003 he was made Speaker of the Department of Industrial Design and in 2004 appointed Dean of the Faculty of Art and Design at the University of Duisburg-Essen. Also in 2004 he was made a planning-member of the Zollverein School of Management and Design. In 2006 he implemented the programme of B.A./M.A. in Industrial Design and M.A. in Design Theory. In 2008 he was appointed Dean of the faculty of Design at the Folkwang University of the Arts. From April 2008 to March 2009 Kurt Mehnert was Vice-President of the Folkwang University of the Arts and in April 2009 he was appointed President. He was also responsible for the supervision of students during the last 12 years, who won highly recommended prizes, such as Braun Prize, Lucky Strike Designer Award and the recently won 1st prize Best Design 2006 Italy, for the project "quo vadis Braun".



Photo: Christian Barz

NEIGEL, JULIA

Musician, Germany

Julia Neigel, born April 1966 in Barnaul, Siberia, Russian SFSR, Soviet Union, is a German singer/songwriter, author and producer. Her family moved back to Germany in 1971. She lives in Ludwigshafen am Rhein in Rhineland-Palatinate. She began with singing at 14 and her first album was released when she was 22. Before, she had made classical music. Her music-style is Pop-Rock, with Soul and R'n'B influences. Her voice has a range by more than four octaves, sounds rough in the depth and strong in the higher ranges. Her first concert was in 1982. In 1986, she joined the Band "The Stealers" and founded her own band, "Jule Neigel & Band" (her nickname was "Jule" until 2005). Her first hit, "Schatten an der Wand" was released in 1987 (#12 in Germany). The first record sold about 200.000 copies and was produced by Ralf Zang, who also was the producer of Chaka Khan. Since then, she sold more than 2 million records, by releasing seven records in ten years. She worked together with Simon Phillips, Paco de Lucia, Helmut Zerlett, Udo Lindenberg, and Peter Maffay. In 2006, she released the live record, "Stimme mit Flügeln". She has resumed using her birth name, Julia Neigel. She has performed with Ronan Keating, Ricky Lee Jones, Toto, Status Quo, and Mousse T. In 2010 she took part in the "Rock'n'soul Tour" with the German singer Edo Zanki.

(Reference: Wikipedia.org)



Photo: European Commission

NIGGE, DOROTA

Directorate General Education and Culture (DG EAC), Culture Policy and Intercultural Dialogue, European Commission, Policy Officer, Belgium

Dorota Nigge is a Policy Officer, Belgium at the European Commission's Directorate General for Education and Culture. She works in the policy development department for culture, and her responsibilities include initiatives and projects in support to the cultural and creative sectors. Before joining the EU institutions in 2005, she worked at the University of Cologne, the Institute of Public Affairs in Warsaw and the Polish Ministry of Culture, dealing with EU affairs.



Photo: Mike Henton

NORBURY, CAROLINE

Creative England, CEO, UK

Creative England is the cluster organisation for the creative industries in England. It supports and invests in creative ideas, talent and businesses in film, TV, games and digital media. Caroline Norbury has been at the helm as Chief Executive since it was established in October 2011. Creative England is working to build the right environment for the future of the creative industries by providing better access to mentoring, infrastructure, business planning, finance, markets, new ideas, and new networks. It also lobbies for change and uses its unique local, regional and national perspective to advise the UK Government as it develops policy. As part of its wide-ranging remit, Creative England is a major partner in the delivery of the European Cluster 2020 programme in England, an initiative which is developing and testing new ways of supporting the creative industries via creative clusters. Through this the organisation is championing the importance of helping creative businesses develop better access to Europe; whether it's to develop essential business connections, to seek funding, transfer knowledge or promote skills and innovation. Caroline Norbury has extensive experience of the media industry as a Producer, Director and Commissioning Executive. She is a member of the UK's Creative Industries Council and the UK Trade and Investment (UKTI) Sector Advisory group for the Creative Industries. Caroline was awarded the MBE in 2012 for services to the UK film industry and is a member of BAFTA and the RSA.



Photo: John Gardner

OWENS, PAUL

BOP Consulting, Partner, UK

Paul Owens is Co-founder and Managing Director of BOP Consulting, one of the UK's leading consultancies on culture and the creative industries. He provides high level advice to a range of clients including international agencies, government departments, sector development bodies, leading cultural and creative organisations and universities as well as directing BOP's team of researchers and consultants. Paul Owens has twenty years' experience of research and consultancy in the fields of urban and economic development. His interests and expertise lie in the field of creative entrepreneurship, business support, cluster development and innovation. Along with BOP co-founder partner Josephine Burns, he has pioneered new ways of understanding the cultural and creative economies of cities and regions and helped to design new policies and support structures to foster culture and creativity. He now works at a senior level advising, among others, the European Commission, DCMS, NESTA, the British Film Institute, the Design Council, Creative Skillset, and departments of the devolved administrations, as well as sub-regional agencies and local authorities. He is currently directing the World Cities Culture Forum on behalf of the Mayor of London, a collaborative research project between 25 major global cities examining the future of cities. Paul Owens is Chair of the Video College a training organisation for young people based in West London. He is a trustee of Alchemy World a training organisation for entrepreneurs operating in East Africa. Paul Owens is a regular speaker and moderator at international conferences and workshops.



Photo: Elke Brochhagen,
Fotoredaktion Essen

PASS, REINHARD

City of Essen, Lord Mayor, Germany

Born in December 1955 in Lembeck (District of Recklinghausen), since 1983: Married to Susanne Glunz-Paß, 1986: Bastian Paß born, 1989: Fabian Paß born. School and profession: 1973 to 1977: Studied Chemistry at the Comprehensive University in Essen, since 1977: Graduate engineer in Chemistry. Political career: Since 1983: Member of the SPD, 1990 to 1994: Member of the District Council II, since 1994: Member of the Council, since 2003: Chairman of the parliamentary group, since October 2009: Lord Mayor of the City of Essen.



Photo: private

PELKO, STOJAN

Former State Secretary for Culture in Slovenia; EU Office, Kosovo, Spokesperson and Communication Adviser, European Union Special Representatives (EUSR)

Born in September 1964. M.A. in Philosophy at the University of Ljubljana, D.E.A. in audio-visual research at Université de la Sorbonne Nouvelle-Paris III and Ph.D. in Social Sciences at the University of Ljubljana (The Image of Thought, with Prof. Slavoj Žižek). Former Editor-in-Chief of Ekran, Slovene film and television monthly magazine, and assistant Professor at the department of Sociology of Culture at Faculty of Arts at the University of Ljubljana. Published several books on film theory and translated major French authors (Lacan, Baudrillard, Deleuze, Badiou) to Slovene. Founded communication consulting company Korpus in 2000 and has been involved in major public awareness and political marketing campaigns in Slovenia and region. Between 2008 and 2011 he was State Secretary in the team of Slovene Minister of Culture Mrs. Majda Āirca. Key-projects during the mandate included transformation of Slovene Film Center, media and national television law, interministerial projects for creative and cultural industries, dialogue with the NGO's and Slovene pavillon at the Shanghai World Expo 2010. Key-speaker at EU Conference on "The role of cultural activities in post-conflict situations" (Brussels 2009), IFACA World Summit on Arts and Culture (Johannesburg, 2010) and Council of Europe CultureWatchEurope Conference (with Jeremy Rifkin, Brussels, 2011). In November 2011 he took part in a think-tank at Bled (Slovenia), where the Council of Europe and Ministry of Culture of Slovenia have gathered twenty intellectuals and policy-makers to debate the cultural governance ("From challenges to changes"). Based on this work, Danish Minister of Culture Uffe Elbaek has invited him to join the task force Culture Team 2012 whose analysis was presented in Brussels in June 2012. From July 2012 he is Spokesperson and Communication Adviser to the EU Office in Kosovo/EUSR.



Photo: Hartmut Nägele

RECKHAUS, DR. HANS-DIETRICH

Reckhaus GmbH&Co.KG, CEO, Germany

Born in Bielefeld. Educational background: School: 1986 university-entrance diploma Gymnasium Bielefeld (German Abitur), University: 1986 to 1993 University of St. Gallen, Business-Management studies, 1990: Degree lic. oec., 1993: Degree Dr. oec. Professional career: Since the end of 1992 in the parental company: Reckhaus GmbH&Co.KG in Bielefeld, 1995: Managing Partner, Reckhaus is engaged in the development and production of insect control products and air refresheners, over 50 employees in total. Family: Married since 1995 with Julianne Hartog, three children: Johanna (1996), Georg (1997) und Carolin (2001).



Photo: Arts Council England

RUSSELL, RICHARD

Arts Council England, Director Policy and Research, UK

Richard Russell is the Arts Council's Policy and Research Director responsible for building an evidence base to support the Arts Council's work. In 2013, he was responsible for producing the Arts Council's refreshed strategic framework "Great art and culture for everyone". He has developed a number of research projects including "The contribution of the arts and culture to the national economy" (CEBR, 2013), "Publicly funded arts as an R&D lab for the creative industries?" (Creative & Cultural Skills, 2013). In 2014, he commissioned an evidence review of literature discussing the impact, value and benefits of the arts and culture (Arts Council England, 2014) and an international literature review of the intrinsic value of the arts and culture (WolfBrown, 2014). Prior to this, Richard Russell was the national Director, Strategic Partnerships leading on research, place, communities, local government and the creative economy. Richard Russell has also worked with Nesta on an investment programme in digital research and development for arts and cultural organisations, supporting projects which aim to harness digital technologies to connect with wider audiences and explore new ways of working. Before taking on his role at the Arts Council's Head Office, Richard Russell worked in the Arts Council's south east region, where as Director, External Relations and Development he led a number of key projects including coastal cultural regeneration programmes, arts broadcast projects with the BBC, Channel 4 and FIVE, and the region's strategy for children, young people and the arts. In 2008, Richard Russell was seconded to the Commission for Architecture and the Built Environment to set up the DCMS funded Sea Change programme. Richard Russell has held senior posts in a range of arts organisations and funding agencies including Southern Arts, Cleveland Arts, Birmingham City Council, and a number of arts centres and festivals throughout England. He managed the programme for Birmingham's Year as UK City of Music in 1992 and has helped create a number of new organisations and initiatives, including "Sound It Out Community Music" in Birmingham and various artists in schools programmes.



Photo: Ministerium für Familie, Kinder, Jugend, Kultur und Sport des Landes Nordrhein-Westfalen/Ralph Sondermann

SCHÄFER, UTE

Ministerium für Familie, Kinder, Jugend, Kultur und Sport des Landes Nordrhein-Westfalen (Ministry for Family, Children, Youth, Culture and Sport of the State of North Rhine-Westphalia), Minister, Germany

Born in March 1954 at Lage, 1972: Abitur – University entrance certificate obtained in Detmold, until 1975: Studies in Münster and Bielefeld to get the licence for teaching in primary and secondary schools (English, Mathematics and Economics), since 1982: Member of the Social Democratic Party of Germany (SPD), until 1996: Teacher and Deputy Head Master for elementary schools in the county Lippe, until 2000: General Manager for the SPD in the borough Ostwestfalen-Lippe (OWL), 1989 to 2000: Member of the municipal council at Lage/Lippe, 1994 to 2000: Chairwoman of the parliamentary group SPD in the municipal council of Lage, 2000 to 2008: District Chairwoman of the SPD in the county Lippe, since 2000: Member of the North Rhine-Westphalia's Parliament, November 2002 until May 2005: Minister for Education, Youth and Children, since 2005: Vice Chairwoman of the parliamentary group SPD and speaker for educational policy, since 2006: Vice Chairwoman of the SPD of North Rhine-Westphalia, since July 2010: Minister for Family, Children, Youth, Culture and Sport of North Rhine-Westphalia.



Photo: Anja Robertus, 2013

SCHWARZ, ISABELLE

European Cultural Foundation, Head of Advocacy, Research and Development , Netherlands

Isabelle Schwarz is Head of Advocacy, Research and Development at the European Cultural Foundation (ECF) in Amsterdam, Europe's only independent, pan-European cultural foundation. Previously, she worked with the World Commission on Culture and Development (UN/UNESCO) that published the landmark report "Our Creative Diversity" (1995), Council of Europe, Ministry of Culture of France, and several NGOs in Brussels, London, Paris, and Copenhagen. Her special interests lie with international cultural relations and cooperation, as well as EU cultural policy development. She serves different juries and boards and holds a M.Phil. in international cultural exchanges (Université Pierre Mendès France, Grenoble), M.Phil. in history of international relations (Institut des Hautes Etudes Européennes, Strasbourg), and Master in history of art and archaeology (Université des Sciences Humaines, Strasbourg).



Photo: Marcus Mueller-Witte

SCHWEGMANN, DR. MARTIN

Actors of Urban Change/Robert Bosch Foundation, Programme Officer, Germany

As an architect and urban researcher, his focus is on collaborative planning and civil society organizations. He worked in the field of architecture and planning for ten years for various firms in Germany and abroad, especially concentrated on intermodal transportation. He holds a Ph.D. in Urban Planning from the Technical University Berlin where he wrote his dissertation on "Istanbul and the Grassroots". As an urban researcher he is associated with the Georg Simmel Centre of Metropolitan Studies at the Humboldt University Berlin. He was Assistant Professor at the royal Danish Academy of Fine Arts and taught at different universities. He is also an educated carpenter.



Photo: Forum d'Avignon, Laure Kaltenbach

SEYDOUX, NICOLAS

Forum d'Avignon, President, France

Graduated from the Law Faculty of Paris and Sciences-po Paris (IEP), Nicolas Seydoux was Chairman and CEO of Gaumont from 1975 to 2004. Since 2004, he is the President of Gaumont. Since 2002 he also is President of the Association against Audiovisual Piracy Association (ALPA) and since 2003, Vice-Chairman of the Supervisory Board of Arte France. Since 2008, he is President of the Association Forum d'Avignon.



Photo: European Commission

TRUSZCZYŃSKI, JAN

European Commission, Directorate General Education and Culture (DG EAC), Director General, Belgium

Jan Truszczyński has been Director General of the European Commission's Directorate General for Education and Culture since May 2010, when he came from the position as Deputy Director General in the same Directorate General. He joined the European Commission in January 2007, when he was appointed Deputy Director General for Enlargement, with responsibility for enlargement strategy and communication. From 2001 to 2005 Mr. Truszczyński worked in the Polish Ministry of Foreign Affairs, first Undersecretary of State, and then Secretary of State. In this capacity, he was Poland's chief negotiator during its EU accession negotiations. Prior to that, Mr. Truszczyński was Ambassador of Poland to the EU in Brussels from 1996 to 2001.



Photo: CKO

TSCHERNING, RASMUS WIINSTEDE

European Creative Industries Alliance (ECIA), Director; Center for Cultural and Experience Economy (CKO), CEO; Creative Business Cup, Director, Denmark

Rasmus Wiinstedt Tscherning has been the Managing Director of the Center for Cultural and Experience Economy (CKO) since its establishment in 2008. Rasmus Wiinstedt Tscherning is also Chairman of the European Creative Industries Alliance (ECIA) appointed by the European Commission Directorate General Enterprise. In addition to CKO's responsibility to promote entrepreneurship and growth in the creative industries and cross sector innovation, Rasmus Wiinstedt Tscherning is also responsible for several initiatives under the Nordic Council of Ministers initiative KreaNord on policy development and financing opportunities for creative businesses. As Director for CKO, Rasmus Wiinstedt Tscherning has launched Creative Business Cup, the world championships for entrepreneurs from the creative industries. He is an external lecturer on the subject "Creative Industries: Business, Innovation and Politics" and lectures internationally in French, English, German and Swedish. Rasmus Wiinstedt Tscherning has 19 years of experience related to the creative industries.



Photo: private

VICKERY, DR. JONATHAN

University of Warwick, Centre for Cultural Policy Studies, Associate Professor and MA Programme Director, UK

He was Henry Moore post-doctoral fellow at the University of Essex, and though his career has worked as an art practitioner and designer, and has taught art, aesthetics, urbanism, architecture, design, management, organisation and development studies. He was co-editor of the journal *Aesthesis*, is now Chairman of the international "Art of Management and Organization", whose next conference is at the Copenhagen Business School in August 2014. He has set up three international masters courses: The latest is the M.A. in Arts, Enterprise and Development. He has published on urbanism, public culture and cultural policy. His last book project was an edited volume called "Experiencing Organisations" (with Ian W. King: Libri, 2013), his next is a monograph called "Creative Cities and Public Cultures" (Routledge, 2015). He is a member of the new UNESCO supported Cultural Economy Network, along with a new network of European cultural policy researchers interested in International Development.



Photo: private

WĘZIAK-BIAŁOWOLSKA, DOROTA

European Commission, Joint Research Centre (JRC), Institute for the Protection and Security of the Citizen (IPSC), Research Fellow, Italy

Dorothea Węziak-Białowolska joined the European Commission Joint Research Centre (JRC) in 2011. She has been working as a research fellow in the Composite Indicators team in the Econometrics and Applied Statistics Unit of the Institute for the Protection and Security of the Citizen (IPSC). She studied Statistical Methods at the Warsaw School of Economics and later obtained Ph.D. in Economics there. She worked as an Assistant Professor at the Warsaw School of Economics and at the Educational Research Institute in Warsaw. She was visiting fellow at the CEPS/INSTEAD centre of reference for research in the social and economic sciences in the Grand Duchy of Luxembourg. Her main research interests comprise intellectual capital, composite indicators, poverty measurement and measurement equivalence issues in the social sciences as well as the rater effect in the educational assessment.

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