PEOPLE PLANET PROFIT

ECOLOGICAL AND FINANCIAL SUSTAINABILITY IN THE CCS

In the rapidly evolving landscape of the Cultural and Creative Sectors (CCS), sustainability is no longer just a goal but a necessity. "People, Planet, Profit" highlights the interconnectedness of social, environmental, and economic dimensions, with a focus on how ecological responsibility and financial resilience must go hand in hand. As creative industries navigate the challenges of climate change and environmental impact, they must also ensure the economic viability of their enterprises. This conference is exploring how these two crucial topics—ecological and financial sustainability—often collide, creating both challenges and opportunities.

A key focus is on how the circular economy model can bridge this gap. By prioritising resource efficiency, waste reduction, and regenerative practices, the circular economy provides a blueprint for creative hubs to thrive while reducing their environmental footprint. Through this model, the Conference outcomes demonstrate how ecological responsibility and financial sustainability can be mutually reinforcing, offering innovative pathways to both environmental and economic success for the sector.

This year's Culture and Creativity Conference was organised by the European Creative Hubs Network with the support of DumBO, our hosting hub in Bologna.

The statements, reflections and opinions contained in this publication are solely those of the individual authors of texts and visual contributions, and do not necessarily reflect those of the editors or the publisher.

european creative hubs network

www.creativehubs.eu

Giorgia Boldrini

THE ROLE OF CULTURE AND CREATIVITY IN URBAN REGENERATION

Aerial view of Bologna center

Bologna

Bologna, a city rich in history and creativity, thrives as a hub for culture and innovation. Through projects like Dum-BO and the revitalization of historic spaces, it showcases how collaboration between artists, businesses, and the community can transform its urban fabric. Blending tradition with innovation, Bologna fosters a vibrant cultural ecosystem, engaging residents and visitors alike.

previous page: Dumbo exterior view

Enabling Sustainable Development through Collaboration

Over the last 15 years, Bologna has emerged as a hub for culture, creativity, and urban regeneration driven by these elements. The city has undertaken numerous initiatives to transform its urban landscape through culture and creativity-led projects, setting examples for sustainable and community-centered development.

Projects like DumBO and the revitalization of Serra dei Giardini Margherita illustrate Bologna's commitment to repurposing spaces for cultural and creative uses. These initiatives showcase how historical and underutilized areas can be transformed into vibrant hubs of activity that benefit both the local community and visitors. Many other examples across the city further demonstrate the power of integrating culture and creativity into urban planning.

At the core of these efforts lies the importance of networks. Collaborative platforms enable the exchange of ideas and experiences, fostering innovation and supporting the growth of cultural and creative industries. Such networks play a vital role in amplifying the impact of individual projects, creating a cohesive framework for sustainable

development.

As public administrators, our role is to act as enablers, ensuring that policies and actions support rather than hinder the flourishing of art, culture, and creativity. By minimizing obstacles and providing the right resources, we aim to facilitate a vibrant ecosystem where creativity can thrive in harmony with sustainable practices.

Through initiatives like these, Bologna continues to demonstrate how culture and creativity can be powerful tools for urban regeneration, contributing to a dynamic, inclusive, and sustainable future.

Giorgia Boldrini

Giorgia Boldrini, the Head of the Cultural Promotion Office at the City of Bologna, Italy, is an expert in culture and creative industries with over 20 years of experience. She founded and continues to manage "Incredibol!," a pioneering initiative supporting the development of cultural and creative industries in the Emilia-Romagna region. Throughout her career at the City of Bologna, Giorgia has spearheaded numerous cultural projects, including the Bologna Game Farm, and currently leads the Culture and Creativity Sector as well as the Intermediate Unit Night Economy at the General Directorate.
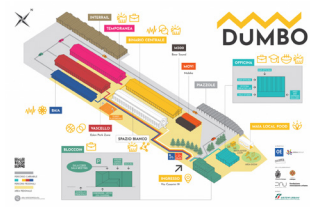
A map of Dumbo Hub

DumBO

DumBO (which stands for Distretto Urbano Multifunzionale di Bologna) is a temporary urban regeneration space. In Bologna, almost 40,000 square meters of the old freight yard Ravone, owned by FS Sistemi Urbani, are available to the city. Sheds and open areas, in via Casarini 19, destined to culture, art, social activities, music and sport for mixed and always different activities, in close relation with the territory. A place where associations, business companies and citizens collaborate and cooperate together.

https://dumbospace.it/

previous page: Dumbo workshop and training program

Andrea Giotti

THE POWER OF VISION IN CULTURAL INNOVATION

Transforming Spaces and Futures through Collective Ambition

Cultural hubs are the heart of innovation, creativity, and societal transformation. In the rapidly evolving landscape of European cultural initiatives, the story of DumBO serves as a compelling testament to the power of vision and ambition in redefining urban spaces and fostering a vibrant community.

DumBO's journey, though relatively recent, has been one of remarkable determination and purpose. Born out of vision, passion, and sacrifice, the project exemplifies how cultural initiatives can overcome challenges to achieve long-lasting impact. At its core, DumBO underscores

> Born out of vision, passion, and sacrifice, the project exemplifies how cultural initiatives can overcome challenges to achieve long-lasting impact.

the importance of having a bold, long-term vision to guide cultural and social innovation. In an age often dominated by short-term gains and hyper-specialized goals, the necessity for ambitious planning that envisions broad, transformative futures becomes even more critical.

This vision-driven approach has allowed DumBO to repurpose a neglected area of the city, revitalizing it into a dynamic cultural and productive hub. Once abandoned for over a decade, this space has now become a flourishing center of activity, driven by collaborative networks, techno-

logical innovation, and a deep commitment to environmental and social progress. The transformation stands as a challenge to pre-written histories of urban spaces, proving that bold vision can alter not only geography but also the habits and life of a city.

DumBO's success is rooted in its ability to harness the enthusiasm of diverse stakeholders—cultural and social organizations, institutions, economic actors, dedicated workers, and the citizens who engage with the space daily. This collective energy has driven the project through significant challenges, including the pandemic, which tested the resilience of many cultural initiatives worldwide. Despite these hurdles, DumBO emerged as a model of international relevance, highlighting the importance of economically sustainable planning while preserving a cultural mission.

A crucial factor in DumBO's journey has been its ability to inspire passion and foster human connection. The project's growth owes much to the dedication of a talented team who have embraced its vision with unwavering commitment. Their efforts demonstrate the transformative potential of cultural projects that prioritize collaboration and inclusivity.

Ultimately, DumBO exemplifies how cultural initiatives can transcend immediate results to create spaces that embody broader social and productive aspirations. As the project continues to evolve, it challenges cultural hubs everywhere to embrace their responsibility as harbingers of future scenarios, shaping not only the cultural landscape but also the societal and urban fabric of their communities.

The story of DumBO invites all cultural innovators to reflect on their own visions, asking: How can we create sustainable, inclusive, and transformative spaces that inspire and endure?

Andrea Giotti

Andrea Giotti, CEO of DumBO, is an accomplished executive with extensive experience in public relations, advertising, and event management. Currently serving as Amministratore Delegato at DumBO Bologna, he is also the CEO of Eventeria and E-commerce Manager at Farmacia Giotti. With expertise in marketing communications, social media, and cultural initiatives, Andrea has a proven track record in organizing music and art festivals. His educational background includes specialized training in urban regeneration, cultural communication, and digital advertising, further enhancing his ability to lead innovative and impactful projects.

Anna-Lisa Boni

TRANSFORMING CITIES FOR CLIMATE NEUTRALITY: THE EU MISSION APPROACH

Pioneering Systemic Change for a Sustainable Future

The European Union has embarked on an ambitious mission to redefine urban development and climate action. Launched a few years ago, the initiative introduced five missions aimed at addressing complex, interconnected challenges such as combating cancer, reducing ocean acidification, and achieving climate-neutral cities. These missions represent a shift from traditional sectoral policies to a systemic, integrated approach that fosters collaboration across sectors and actors.

One of these missions focuses on enabling cities to achieve climate neutrality by 2030—20 years ahead of the EU's Green Deal target of 2050. This bold initiative involves 100 cities across Europe that have committed to developing innovative, inclusive strategies to decarbonize their urban environments. This is not merely a project but a mission—a call to action that emphasizes co-leadership, accountability, and systemic change.

Cities as Drivers of Change

Cities occupy just 4% of the EU's land area but host the majority of its

previous page: Sustainability activities and training in Dumbo

population, economic activity, and emissions. As centers of innovation and knowledge, cities are uniquely positioned to lead the fight against climate change. Through the mission, cities are adopting Climate City Contracts—comprehensive frameworks that outline specific commitments, actions, and investments aimed at decarbonization and sustainability.

These contracts signify a deep, mutual commitment among stakeholders, including local governments, private companies, research institutions, and community organizations. Rather than fragmented efforts, the mission promotes integrated actions that address emissions from key sources like buildings, transport, and public lighting. For instance, transitioning to LED lighting has proven to significantly reduce municipal CO_2 emissions.

> Initiatives like energy one-stop shops guide citizens in adopting renewable energy and reducing consumption. Moreover, the cultural and creative industries play a pivotal role in shaping perspectives and fostering innovation.

Bologna: A Case Study in Leadership

Bologna exemplifies the transformative potential of the mission. Recognizing that buildings account for the largest share of CO_2 emissions, the city has prioritized energy retrofitting and the promotion of renewable energy. In 2015, Bologna became the first city in Italy to adopt a climate adaptation plan. Since then, it has continued to innovate, introducing measures like a 30 km/h speed limit to improve air quality, reduce injuries, and create more pedestrian-friendly spaces.

Bologna's commitment extends to fostering social equity. Initiatives include retrofitting social housing to combat energy poverty, creating green public spaces, and establishing a climate assembly to engage citizens in policymaking. This assembly, integrated into the municipal structure, enables residents to propose and deliberate on climate ac-

tions, ensuring broad-based participation and accountability.

A Collaborative Framework for Change

The mission's success relies on the active involvement of diverse stakeholders. In Bologna, 24 partners, including public entities, universities, and private companies, have committed to quantifiable actions and investments. Additionally, 70 supporters contribute through cultural shifts, education, and community engagement. Together, these efforts form a robust foundation for achieving climate neutrality.

Education and behavioral change are critical components of the mission. Initiatives like energy one-stop shops guide citizens in adopting renewable energy and reducing consumption. Moreover, the cultural and creative industries play a pivotal role in shaping perspectives and fostering innovation. By telling compelling stories and imagining alternative futures, these industries inspire collective action and hope.

Beyond Climate Action: A Vision for Transformation

The mission is not solely about reducing emissions or achieving energy autonomy. It envisions healthier, more inclusive cities with better air quality, sustainable mobility, and vibrant public spaces. By adopting systemic approaches and rethinking governance structures, cities like Bologna are setting new standards for urban transformation.

The EU mission for climate-neutral cities demonstrates that even seemingly impossible goals can be achieved through bold ambition, collaboration, and a shared vision. It offers a blueprint for tackling the climate crisis while creating livable, equitable, and resilient urban environments for future generations.

Anna-Lisa Boni

Anna-Lisa Boni is the Deputy Mayor for EU/Recovery Funds, Ecological Transition, and International Relations in Bologna. With 30 years of experience in EU public affairs, she previously served as Secretary General of EUROCITIES, representing 200 major European cities. Anna Lisa is dedicated to strengthening Bologna's role in the EU, enhancing its global profile, and fostering collaboration with cities across Europe and beyond.

Bertram Niessen

IT WAS YESTERDAY!
"SUSTAINABILITY WAS YESTERDAY. WE NEED TO BUILD A NEW CULTURAL FRAMEWORK FOR THE '20S."

this and previous page: Protests against Airbnb Lockers and tourism in Barcelona

Navigating Fast-Changing Realities Toward a Sustainable Future

The cultural and creative sector is undergoing profound shifts, particularly as it grapples with the evolving concept of sustainability. These changes demand a redefinition of values, practices, and priorities to address the challenges of our time. The following explores the transformations affecting the sector and outlines key areas that require urgent attention to foster a more sustainable and equitable future.

A Shifting Landscape of Sustainability

Sustainability, once viewed through the lens of optimism and progress, must now adapt to the realities of a rapidly changing world. The United Nations' Sustainable Development Goals (SDGs) provided a framework for connecting diverse sectors, yet the interpretations and applications of sustainability have grown increasingly complex. As we approach 2024, it is evident that the socio-political, environmental, and economic

landscapes are far different from those of the past decades.

The cultural sector must confront the limitations of outdated paradigms, such as techno-optimism, solutionism, and determinism, which often oversimplify intricate issues. To address these "wicked problems," systemic, collaborative approaches are essential. Furthermore, reliance on trickle-down economics has failed to create equitable outcomes, underscoring the need for alternative frameworks.

Key Challenges in the Cultural and Creative Sector

1. Quality of Work

The cultural and creative industries have long been characterized by precarious jobs and an imbalance between meaningful work and adequate compensation. Many roles are burdened with bureaucracy, stress, and limited purpose, while others are poorly paid or inherently unstable. This situation necessitates the establishment of new standards for job quality through collaboration with unions, research institutions, and universities.

2. Urban Regeneration

Urban regeneration has become a contested term, encompassing both grassroots initiatives and large-scale developments. While community-driven projects can create shared cultural and economic value, top-down efforts often prioritize city users over residents, contributing to gentrification and the commodification of urban spaces. The focus must shift toward building cities for inhabitants, emphasizing the "right to the city" and the creation of cultural commons.

3. Cultural Responses to Climate Change

The climate crisis has transformed summers, rain, and urban living into symbols of global environmental challenges. Cultural practices must now center around creating new narratives and images that prioritize sustainability. These narratives should inspire collective action and inform policies aimed at mitigating climate impacts.

4. Political Conservatism and Social Values

The rise of political conservatism and reactionary ideologies threatens

values of openness, peace, and collaboration. Cultural practitioners must actively produce works—whether literature, art, or media—that champion inclusivity and counter divisive rhetoric. The proximity of global conflict heightens the urgency of promoting these values.

5. Reimagining the Media Sphere

Trust in media and digital platforms has eroded due to their monopolization by a few powerful entities. The cultural sector must advocate for open, reliable, and socially-oriented technologies to foster genuine connection and engagement. This includes exploring alternative digital ecosystems that prioritize community and collaboration.

Toward a New Cultural Framework

To navigate these challenges, the cultural and creative sector must embrace experimentation and innovation. Developing "convivial algorithms" and trustable technologies can redefine interactions between audiences, places, and content. This journey requires bold imagination and collective action, building solutions that are both systemic and inclusive.

As the world faces increasing unpredictability, the cultural and creative industries hold the potential to lead the way toward a more sustainable and equitable future. The transformation must be swift and far-reaching, embedding sustainability not as a complementary ideal but as the foundation of cultural practices in the years to come.

Bertram Niessen

Bertram Niessen is the President and Scientific Director of cheFare, a cultural transformation agency he co-founded in 2012. A researcher, designer, teacher, author, and advisor, he focuses on how culture can transform societal structures, particularly in areas such as urban development, cultural planning, cultural policies, and the intersection of culture and technology. Niessen's work spans multiple disciplines, including urban sociology, cultural studies, communication sciences, and electronic art. He has been involved in various educational roles, teaching at institutions like the University of Milan, Università Cattolica, and the University of Trento. Additionally, he has contributed to numerous publications, including his latest book Inhabiting the Vortex (2023). Niessen was a founding member of the experimental electronic art collective otolab and has worked with numerous cultural councils and juries to evaluate cultural projects.

A dimora

A dimora is an artistic residency that takes place in the Apennine Mountain in Italy. It's part of a big cultural regeneration process that wants to rebuild and rethink life in remote areas. After the first two editions, LAMA, organiser and curator of the residency, part of the Future Divercities project – funded by the Creative Europe programme, looks back at what has been achieved, old and new challenges and the social impact of the project.

This and previous page: A Dimora first edition residency

Martina Aiazzi-Mancini & Dario Marmo

ROOTING ART, CULTURE, AND ECOLOGY: A DIMORA'S IMPACT IN RURAL TUSCANY

Planting Seeds of Regeneration

In the heart of Montagna Fiorentina, Italy, A dimora redefines rural spaces through art, culture, and sustainability. Organized by the LAMA social enterprise, this artistic residency program is transforming the small town of Londa by bringing artists and local communities together to bridge urban and natural landscapes. Each summer, participating artists collaborate with residents to explore the unique ecology and cultural identity of the region, creating works that restore and celebrate its heritage.

Cultivating Community Connections

The program's name, A dimora, meaning "to place a plant in the soil permanently," reflects its mission to anchor art within the community. Through collaborative workshops, installations, and performances, artists engage directly with Londa's residents, drawing inspiration from the area's history, environment, and needs. These interactions foster a relationship of trust, ensuring that artistic creations resonate deeply with the town's identity and future aspirations.

Artistic Highlights and Local Transformation

Since its inception, A dimora has welcomed artists who have reimagined spaces and traditions. From sound installations echoing through the town to community gardens transforming neglected spaces, each

project strengthens the connection between people and place. Recent editions have seen sculptures inspired by local customs and performances celebrating the rituals of bread-making, enriching both the community's cultural life and its physical landscape.

Sustainability at its Core

Beyond artistic expression, A dimora promotes ecological and social sustainability. By engaging with the Rincine Forest—Italy's first model forest community—the residency highlights the intersection of cultural heritage and environmental stewardship. Local businesses, craftspeople, and services benefit from the influx of creative energy, while sustainable tourism connects mindful visitors with the region's natural and cultural wealth.

Towards a Shared Future

As A dimora prepares for its third edition, the project aims to deepen ties with Londa's community while solidifying its presence in the broader artistic landscape. Supported by Future DiverCities and funded by Creative Europe, the residency exemplifies how art can drive local regeneration, inspire social change, and reimagine relationships between people and the environment.

Martina Aiazzi-Mancini

Martina Aiazzi-Mancini, the Cultural activities Coordinator, LAMA Impresa Sociale is a curator, project manager, and cultural mediator with a background in psychology, photography, and contemporary art. She holds a degree in Psychology and a specialization in Art Didactics and Cultural Mediation from the Academy of Fine Arts in Bologna. Martina has contributed to Forme Uniche since 2016 and held key roles at Fondazione Zucchelli, Palazzo Magnani, and the TOAST project space. She currently serves as the Artistic and Cultural Activities Coordinator at LAMA Social Enterprise, President of Colon APS, Curator at duepunti, and Head of Cultural Mediation at NAM (Not A Museum).

Dario Marmo

Dario Marmo is a Project Manager and Associate at LAMA Impresa Sociale, with over nine years of experience in monitoring, evaluation, and project management. He has worked across a diverse range of international locations, including Italy, Malawi, Cameroon, and Ethiopia, focusing on social research, feasibility studies, and capacity-building initiatives. Specializing in the monitoring and evaluation of local development, social business projects, and organizational empowerment, Dario is also passionate about using art to improve social dynamics. He actively contributed as a Community Catalyst in Galluzzo, Florence, where he facilitated community engagement through micro-events to enhance social interactions.

Roman Luterbacher

THE PUBLIC'S CONTENT BUREAU

This and previous page: Leefwerk, The Public 's
Content Bureau

Transforming Passersby's Words into Collective Art

LEEFWERK, an art duo consisting of Roman Luterbacher and Nils Coppens, explores the intersection of community engagement and artistic expression through a project titled The Public's Content Bureau. Rooted in the ethos of collaboration, this project collects and transforms participants' words into collective artworks, creating decentralized narratives that reflect shared human experiences.

The Genesis of the Project

The idea originated from a 2020 exhibition in Athens, where an installation invited visitors to use a floor-placed alphabet to form words on the walls. By the end of the exhibition, these walls became canvases filled with collective messages. Inspired by this dynamic interaction, LEEFWERK evolved the concept into The Public's Content Bureau, a project that reimagines the public's role as co-creators of art.

Iteration One: Zurich

The first iteration took place in Zurich, where LEEFWERK transformed a gallery into a temporary office. For 19 days, the artists invited passersby to share their thoughts, posing a simple yet profound question: Do you have a message to share?

The responses, varied in tone and depth, were handwritten onto blackboards and displayed in the gallery. Each day culminated in a ceremony to celebrate the new contributions, fostering a sense of community and shared purpose. The project thrived on consistency, as participants initially hesitant to engage grew more comfortable over time, returning to contribute and interact.

Iteration Two: Kolkata

The project gained new dimensions during a residency in Kolkata, India. Here, the concept of The Public's Content Bureau resonated deeply with the city's cultural tradition of the Ada—informal gatherings for discussions on art, politics, and philosophy.

For nine days, LEEFWERK engaged participants, gathering messages painted by local artist Asan in Bengali and Hindi. The multilingual contributions layered over one another, creating a densely packed history of shared voices and ideas, visually representing Kolkata's vibrant, collective spirit.

Iteration Three: Brussels

At a music festival in Brussels, the project scaled up significantly. A massive 20-by-10-meter scaffolding served as the canvas for participants' contributions. The striking structure emphasized the project's theme of public engagement, inviting festival-goers to leave their marks in a more expansive and experimental format.

The Essence of The Public's Content Bureau

Through its various iterations, The Public's Content Bureau demonstrates the power of collective storytelling. By transforming passersby's words into evolving artworks, LEEFWERK captures fleeting moments of human connection. The layered, overlapping messages reflect the diversity of thoughts and emotions shared within each unique context.

Whether through handwritten phrases on a blackboard or large-scale installations, the project underscores the importance of decentralizing narrative creation, allowing voices to merge into a shared, ever-changing dialogue. It is a celebration of community, creativity, and the transformative power of art in fostering connection and understanding.

Roman Luterbacher

Roman Luterbacher, an artist, is co-founder of the art duo Leefwerk, which explores the transformative potential of vacant, neglected spaces. Influenced by its experiences in Brussels and Bienne, Leefwerk redefines space by activating its social and creative possibilities. Their projects, including those at Documenta 14 and spontaneous actions across Europe, challenge traditional boundaries and foster community engagement. Luterbacher's approach emphasizes context, uncertainty, and the cyclical process of creation, ultimately transforming space into an active form of artistic expression.

Giuditta Rossi

REDEFINING "COLOR CARNE"

**From a Single Shade to the Colors of Humanity**

The term "Color Carne," or "flesh color," has long been associated with a pale pink hue, a definition that silently reinforces the notion that white skin is the norm. Recognizing this unconscious bias embedded in language and visual representation, Bold Stories, co-founded by Cristina Maurelli and Giuditta Rossi, launched the Color Carne Campaign. This participatory, multi-channel initiative seeks to redefine "Color Carne" to encompass the full spectrum of human skin tones, challenging outdated standards and sparking meaningful change.

The Problem: A Limited Definition

Major Italian dictionaries traditionally defined "Color Carne" as pale pink, equating it to human skin. Terms like "natural" and "naked" were often used to describe this shade, further entrenching the assumption that white skin represents the universal standard. This narrow perspective neglects the rich diversity of human skin tones, perpetuating subtle but harmful biases.

The Campaign: An Invitation to Change

Color Carne began as a grassroots campaign to reshape perceptions
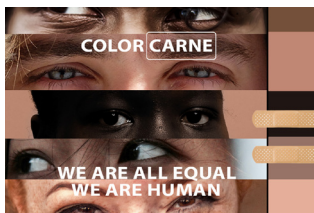
This and previous page: Color Carne communication materials

and ignite conversations about representation. Bold Stories employed a combination of storytelling, participatory activities, and digital engagement to spread its message. The campaign included:

Social Media Activations: Bold Stories designed shareable cards showcasing individuals with diverse skin tones to emphasize that "flesh color" reflects all of humanity. Thousands of people participated organically, sharing and reinterpreting the campaign's materials in creative ways.

This participatory, multi-channel initiative seeks to redefine "Color Carne" to encompass the full spectrum of human skin tones, challenging outdated standards and sparking meaningful change.

Educational Resources: A dedicated website, colorcarne.it, provided information, fun facts, and tools to engage the public. This platform, available in Italian and English, encouraged a global audience to rethink representation.

Community Engagement: Events, workshops, and discussions brought the campaign to schools and communities, fostering awareness and inviting participation across generations.

The Impact: Tangible Change

The Color Carne Campaign achieved remarkable outcomes:

Language Transformation: Five major Italian dictionaries updated their definitions of "Color Carne," acknowledging the discriminatory implications of equating it solely with white skin.

Visual Representation: Through community efforts, the campaign "hacked" the Google algorithm. Searches for "Color Carne" now display a broader spectrum of skin tones, reflecting the campaign's inclusivity message.

Recognition: The campaign received international acclaim, earning a Diversity Award in London.

Beyond Skin Color

Bold Stories expanded the conversation to address broader stereotypes related to age, ability, gender, and sexual orientation. The campaign's success inspired the publication of a manifesto exploring creativity in tackling discrimination across various domains.

A Movement for Change

Color Carne has grown beyond a campaign into a movement. It encourages individuals, brands, and organizations to question entrenched norms and create inclusive representations that align with a diverse and equitable world.

To continue this mission, Bold Stories launched the Bold Stories Activation Platform, a resource hub for exploring representation and fostering inclusive practices. This initiative exemplifies the belief that collective action can redefine standards and build a future where everyone feels seen and valued.

Color Carne is more than a color—it's a call to action, a statement, and a movement to embrace the true diversity of humanity.

Giuditta Rossi

Giuditta Rossi is a Brand Strategist and Designer, specializing in branding, business, and communication strategies. In 2020, she co - founded Bold Stories, a strategic consultancy focused on empowering brands to create authentic, inclusive narratives that drive social change. With a unique perspective as both a female and black strategist, Rossi works to bring diverse viewpoints to the table, providing the tools to collaboratively design impactful brand strategies.

Tobias Keye

TAKE BACK YOUR ECONOMY – POTENTIALS THROUGH COMMUNITIES

This and previous page: Regional Centre of Expertese on Education for sustainable development

In the face of a global climate crisis and widespread economic inequality, solutions must go beyond traditional systems. Communities possess immense potential for fostering resilience and innovation, offering pathways to create sustainable, equitable economic models. By focusing on collective action and local empowerment, we can reimagine the economy as a system that prioritizes well-being and sustainability.

Redefining Economic Systems

The global economy has distanced individuals from the social and ecological systems they depend on. To bridge this gap, communities must redefine how they assign value, moving beyond profit-driven models. Money, while a tool, holds no inherent purpose; its meaning is shaped by the ways it supports shared goals and collective well-being.

A well-being economy is grounded in the principles of social equity, ecological sustainability, and shared ownership. This approach prioritizes the needs of people and the planet, fostering a sense of responsibility and connection that traditional market systems often overlook.

Community-Led Innovations

Across the world, communities are taking bold steps to reclaim eco-

nomic systems and create meaningful change.

1. The Organic Soil Cooperative

In 2015, a cooperative in Germany was formed to address the challenges faced by young farmers and organic agriculture. Beginning with just 50 members, the cooperative adopted a model where each member symbolically took responsibility for 2,000 square meters of land—the average global allotment of arable land per person.

communities must redefine how they assign value, moving beyond profit-driven models.

Through the purchase of shares, members enabled the cooperative to acquire farmland, removing it from speculative markets and designating it as a common resource. Over the past few years, the initiative has grown to 7,000 members, raising 600 million euros and securing 80 farms under long-term leases. This ensures sustainable farming practices and strengthens community ties.

2. Housing Cooperatives

In Germany, a growing movement has focused on removing housing from speculative markets. By forming associations, residents collectively purchase properties, supported by loans from over 9,000 individuals. This model has resulted in more than 186 housing projects, providing affordable homes while promoting shared ownership and long-term sustainability.

3. Community-Driven Schools

A unique example of resource pooling comes from parents who collaborated to establish a school. By contributing modest monthly repayments, they collectively secured a larger loan to purchase a building and establish the institution. Today, this initiative supports nearly 950 students and demonstrates how community-driven solutions can ad-

dress education challenges.

Building Sustainable Frameworks

Beyond individual projects, communities are establishing frameworks for broader transformation. A collaborative initiative involving an organic farm became a hub for sustainable development. By partnering with startups, universities, municipalities, and environmental organizations, this project fostered innovative prototypes, including co-living spaces, organic markets, and delivery services.

These efforts highlight the importance of integrating local action with global Sustainable Development Goals (SDGs). Such partnerships enable communities to address immediate challenges while contributing to long-term, systemic change.

This creativity often arises from collective action, as people come together to reimagine solutions that align with shared values and aspirations.

Creativity as a Catalyst for Change

One of the most vital aspects of community-driven initiatives is creativity. By embracing innovative thinking and cross-sector collaboration, communities can overcome complex challenges and unlock new possibilities. This creativity often arises from collective action, as people come together to reimagine solutions that align with shared values and aspirations.

The Path Forward

Reclaiming the economy begins with recognizing the power of community. By shifting focus from profit to purpose, fostering collaboration, and empowering individuals to take action, we can build systems that prioritize well-being and sustainability.

This movement isn't just about creating solutions—it's about cultivating spaces for dialogue, creativity, and collective growth. Together, we have the capacity to shape an economy that reflects the values of equity, care, and resilience. Let us embrace this potential and take back our economy.

Tobias Keye

Tobias Keye is a Climate Pact Ambassador and advocate for sustainable development, focusing on regenerative agriculture, food systems, and the wellbeing economy. Founder of Biodirekt GmbH in 2010, he promotes an economy that benefits both people and nature. Keye is also the second chairman of the sustainable companies association "the same in green" and an Advisory Board member of the Food Together project. Additionally, he contributed to the "Dialogs Vision 2050" by the Council for Sustainable Development and founded initiatives like the Düsseldorf Sustainability Meeting.

Raquel Traba Galisteo

THE HEALTHY BUILDING, BUILDING A HEALTHY COWORKING SPACE FOR IMPACT PROJECTS.

Triple Hub

Triple Hub is a creative hotspot in Madrid, uniting entrepreneurs, artists, and innovators. With versatile spaces for work, events, and cultural exchange, it fosters collaboration and inspires transformative ideas, reflecting the city's vibrant spirit.

This and previous page: Inside view from Triple hub in Madrid

Creating workspaces that prioritize environmental sustainability, health, and collaboration is essential for fostering impactful projects. The development of a healthy coworking space requires meticulous planning, innovative solutions, and a commitment to addressing the needs of both people and the planet.

A Vision for Regenerative Workspaces

In 2019, the vision of establishing a hub for TRIPLE BOTTOM LINE companies—those balancing social, environmental, and economic impact—began with the acquisition of a neglected 600-square-meter industrial building. The goal was clear: to create a centralized space for a scattered ecosystem of regenerative culture-focused organizations, maximizing their collective impact.

The renovation process was guided by principles of ecological responsibility and human well-being, shaping every decision from construction materials to operational practices.

Sustainable Renovation Practices

Eco-Friendly Materials and Construction

The building's renovation prioritized non-toxic and sustainable mate-

rials. Ecological paints, mud tiles, and reclaimed materials were used extensively. Furniture was crafted using eco-friendly glue and carefully selected components to ensure safety and sustainability.

The insulation of the building employed recycled ecological panels made from cotton, including reclaimed denim. Passive house techniques were applied to windows and other structural elements, enhancing energy efficiency.

The goal was clear: to create a centralized space for a scattered ecosystem of regenerative culture-focused organizations, maximizing their collective impact.

Energy Efficiency and Carbon Neutrality

The carbon footprint of the renovation process was calculated and offset. Partnering with a green energy supplier allowed the building to operate on 100% clean, renewable energy, entirely eliminating fossil fuel use.

Health-Centered Design

Air Quality and Pollution Mitigation

To combat the poor air quality in Madrid, state-of-the-art filtration systems—similar to those used in surgical settings—were installed. These systems significantly improve indoor and outdoor air quality.

Electrostatic pollution from computers and IT equipment was addressed through innovative grounding systems, protecting co-workers from its harmful effects.

Lighting and Biophilia

Lighting throughout the building was designed in harmony with human circadian rhythms to enhance comfort and productivity. Biophilic design elements were incorporated to create a natural connection, boosting mental well-being and creativity.

Wellness and Accessibility

A range of well-being features were added, including yoga lessons, accessible facilities, and catering that serves organic, vegetarian food. Single-use tableware was eliminated, aligning with the project's environmental values. Acoustic panels and a policy for "golden hours" of silence between 8 a.m. and 12 p.m. foster concentration and productivity.

Collaboration and Community Impact

The space operates across three lines of business: coworking, event hosting, and consultancy for impact projects. It has become a hub for fostering collaboration and driving meaningful change.

Key initiatives include:

Feminist Advocacy: The launch of a grant for women social entrepreneurs in collaboration with a yoga foundation.

Regenerative Culture Conferences: Hosting events that promote sustainable and regenerative practices.

Migrant and Refugee Support: Participating in mentoring programs like Conecta, which supports entrepreneurship among migrants and refugees.

A Model for Sustainable Workspaces

The result of this meticulous effort is Madrid's first ecological, carbon-neutral coworking space, setting a new standard for sustainable, healthy, and collaborative work environments. This space not only provides a functional hub for impactful projects but also serves as an inspiring example of how businesses can align their practices with the principles of environmental stewardship and social responsibility.

By prioritizing health, sustainability, and community, this coworking space exemplifies the transformative potential of regenerative workspaces in creating a positive impact on society and the planet.

Raquel Traba Galisteo

Raquel Traba Galisteo, CEO of TRIPLE, is an ecosocial entrepreneur for 20 years, linked to feminist activism and regenerative cultures, and a practitioner of collaborative ecosystems between organizations, Raquel has created the companies Los Placeres de Lola (2004), BS Atelier (2007), Anomal a Consultora (2016), TRIPLE (2018) and We Go Wild Travel (2020).

Marta Lovato

A GLIMPSE INTO THE ECOLOGICAL TRANSITION OF EVENTS: THE EXPERIENCE OF SANTARCANGELO FESTIVAL.

Santarcangelo Festival

Held in the picturesque town of Santarcangelo di Romagna, the Santarcangelo Festival is a vibrant celebration of contemporary arts, hosting experimental theater, dance, and multidisciplinary performances. Each summer, the festival transforms the town into an open stage, featuring cutting-edge works by international and local artists. Established in 1971, it is renowned for fostering cultural exchange and innovative artistic practices, making it a pivotal event in Europe's contemporary art scene.

www.santarcangelofestival.com

The Santarcangelo Festival, established in 1971, is a renowned contemporary performing arts festival in Santarcangelo di Romagna, Italy. For over 50 years, it has attracted thousands of attendees each year, bringing together diverse performances and cultural events. In 2013, the festival launched the Presente Sostenibile (Sustainable Present) project, which has since become a key focus for integrating sustainability into all aspects of the festival. This initiative has grown over the years and now includes efforts in reducing waste, reusing materials, recycling, and promoting sustainable mobility and clean energy.

Reducing Environmental Impact

One of the core pillars of the Presente Sostenibile project is reducing waste, particularly through the elimination of single-use plastics. This policy applies to all food and beverage services at the festival, including internal canteens, temporary restaurants, and bars. A significant part of this effort has been the promotion of tap water consumption, capitalizing on Italy's high-quality tap water. To reduce reliance on bottled water, a public water fountain was installed in the main square, and participating bars were marked with stickers indicating that festival-goers could refill their bottles. This initiative was supported by a map showing refill

stations across Santarcangelo.

Reusing and Upcycling

The festival has also prioritized reusing and upcycling materials, particularly in the creation of merchandise. In 2022, the festival introduced an upcycling project that repurposes leftover stock of T-shirts and bags from previous years. Additionally, it collaborates with Terra Nova, a clothing company that provides surplus materials, which are then transformed into new festival merchandise. This approach ensures that each item is unique, and it significantly reduces the environmental footprint of producing new materials.

Recycling and Waste Management

Recycling is another central focus of the sustainability efforts. In partnership with ERA, a local utility company managing water and waste, the festival works to raise awareness about waste separation. Throughout Santarcangelo, clear signage and a waste sorting map encourage both attendees and locals to separate their waste properly. Despite these efforts, the challenge of achieving perfect waste management persists. The festival continues to promote waste separation but faces obstacles in ensuring complete participation.

Conscious Procurement and Food Sustainability

The festival's approach to conscious procurement is an ongoing process. While the goal is to make the event entirely plant-based, achieving this in practice has proven difficult due to sponsorship commitments and the long-standing traditions of the festival. However, progress has been made, such as the elimination of beef and salmon, which are among the most environmentally harmful food choices. All plant-based ingredients used at the festival are organic and locally sourced, helping to reduce the environmental impact of food production and consumption.

Sustainable Mobility

Sustainable mobility remains a challenging area, particularly due to the festival's rural location in a small town with limited public transportation options. Despite efforts to promote carpooling, including using an Excel file and a Telegram group to facilitate ride-sharing, the solution has

not been successful. Instead, the festival offers discounted tickets for attendees who travel by bus or train. Additionally, the Riciclete project, which involves recycling old bicycles donated by the local community, provides staff and artists with environmentally friendly transportation during the festival.

Clean Energy

In 2014, the Santarcangelo Festival committed to sourcing 100% of its energy from renewable sources. This initiative is part of a broader commitment to reducing the environmental impact of the festival, ensuring that its energy consumption aligns with its sustainability goals.

Collaboration and Future Plans

The success of the Presente Sostenibile project would not be possible without the support of local institutions and businesses. Collaborations are crucial to sustaining and expanding these efforts, and the festival continues to work closely with partners to enhance its sustainability practices. One exciting development is the Circolare project, which aims to create a platform for cultural and art organizations to collectively purchase shared goods. This initiative will allow for more efficient use of resources and facilitate the circulation of equipment among various festivals and organizations.

Looking ahead, the festival aims to further its sustainability efforts by offering more ways for attendees to engage with the project. This includes providing downloadable guides and eco-responsible information that can help festival-goers make more sustainable choices during their visit. The festival's approach is built on communication and collaboration, encouraging attendees to actively participate in the sustainability initiatives, such as utilizing public transportation and practicing proper waste separation.

Challenges and Moving Forward

Despite its success, the Santarcangelo Festival acknowledges that there are still significant challenges to achieving full sustainability. Long-standing habits, limited public transportation options, and the costs of sustainable alternatives continue to be barriers. However, the festival remains committed to making gradual improvements and

exploring new solutions to reduce its environmental footprint. The journey toward sustainability is ongoing, and while the festival may not be perfect, its continuous efforts represent a significant step forward in the cultural sector's embrace of environmental and social responsibility.

Marta Lovato

Marta Lovato, sustainability manager of Santarcangelo Festival. With six years of experience in the performing arts sector, specializing in communication, external relations, and sustainability, Marta is currently managing the "Presente Sostenibile" project at Santarcangelo Festival, focusing on reducing environmental impact and advancing sustainability initiatives.

Kaapeli

Kaapeli, or Cable Factory, is the largest cultural centre in Finland, housing three museums, twelve galleries, dance theatres, circus companies, art schools, and numerous artists, bands, and companies. This city-owned, financially self-sustaining cultural hub offers unique spaces for short-term rent, hosting concerts, exhibitions, festivals, and fairs, and attracts approximately 500,000 visitors annually. Focused on repurposing industrial heritage for cultural use, Kaapeli strives to provide versatile spaces for the creation, practice, and enjoyment of art and culture in Helsinki. The centre continuously adapts its operations to meet current needs, with all proceeds reinvested in the maintenance and development of its premises. Committed to environmental responsibility, Kaapeli works to reduce its climate and environmental impact by improving waste management, conserving resources, and offsetting aviation emissions from company travel. The centre is part of the EcoCompass environmental management system.

https://www.kaapeli.com

Ville Kurki

THE ROLE OF THE SUSTAINABILITY MANAGER IN HUBS

As part of a broader initiative to promote sustainability within collaborative workspaces, a new position known as the Sustainability Manager is being developed across various hubs. This role aims to support and enhance sustainability efforts within these dynamic environments, which often host a diverse range of companies, artists, and communities. The goal is to establish a dedicated individual or team who can assist all members of the hub in adopting and improving their sustainability practices.

Key Responsibilities of the Sustainability Manager

Knowledge of Legislation

A fundamental aspect of the Sustainability Manager's role is to possess a comprehensive understanding of local and European Union (EU) legislation concerning sustainability practices, recycling, and energy conservation. This knowledge will enable them to ensure that the hub complies with all relevant regulations and stays up to date with the latest environmental policies.

Project Participation

The Sustainability Manager will play an active role in various projects

within the hub, including construction or renovation efforts. By offering expertise on sustainable practices, they will help guide these projects to ensure that sustainability is integrated into all stages, from planning to execution.

Environmental Reporting

An essential duty for the Sustainability Manager will be managing the hub's environmental reporting. This includes compiling annual reports on the hub's environmental impact and sustainability activities. These reports may differ by region, as certain locations, like Finland, require detailed documentation and submission to local authorities, such as municipalities.

Awareness and Education

The Sustainability Manager will be responsible for raising awareness about sustainability within the hub community. They will organize internal and external events to engage tenants and other stakeholders, fostering a culture of sustainability. Additionally, the manager will provide educational resources and training on environmental issues, helping tenants adopt best practices for sustainability in their operations.

Evolving the Role

While a similar role currently exists in some hubs, the aim is for the Sustainability Manager position to evolve into a highly practical and effective role that can actively support the day-to-day operations of tenants and the wider community. Over time, the goal is for this role to not only improve sustainability practices but also to enhance recycling efforts and foster a more environmentally responsible culture across the hub. The position will become integral to the continued growth and success of the hub's sustainability initiatives.

UNSTABLE DIFFUSION: CULTIVATING INTERDISCIPLINARY INNOVATION
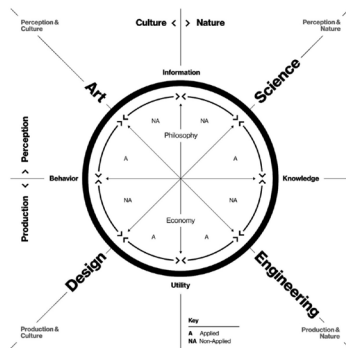
Neri Oxman's Krebs Cycle of Creativity

Neri Oxman's Krebs Cycle of Creativity is a conceptual framework that explores the intersection of art, science, design, and engineering. Inspired by the biological Krebs cycle, it emphasizes the interdependence of these disciplines, where outputs from one field become inputs for another. Oxman proposes that innovation thrives at these intersections, fostering a continuous cycle of discovery and creation. This model challenges traditional boundaries, advocating for transdisciplinary collaboration as a catalyst for groundbreaking ideas and solutions.

Previous page: "metamersion" by Gonçalo Guiomar in collaboration with Julia Salaroli, Patricia Correia and Catarina Ramos

The intersection of science, art, and engineering holds immense potential for driving innovation and fostering new forms of collaboration across Europe. One compelling example of this interdisciplinary convergence is the concept of Unstable Diffusion, a creative process I have employed in my work, which involves using noise to train neural networks and produce unique images. This concept serves as a metaphor for the collaborative process itself—starting from randomness and uncertainty and moving toward multiple possible outcomes. Just as AI generates images from noise, creative spaces and community collaborations emerge from varied, undefined starting points, evolving into distinct trajectories as different disciplines come together.

The Path from Neuroscience to AI

My journey into the realm of interdisciplinary collaboration began during my academic path, starting with a master's in physics and continuing with a PhD in neuroscience. At an institute that evolved from a Portuguese industrialist's heritage into a center for neuroscience and, later,

oncology research, I found a fascinating intersection of fields that allowed me to explore the potential of AI. Although the institute had a beautiful setting, it housed an unused warehouse—a space that we envisioned as the home for an AI research institute. The challenge was clear: how could we bridge AI with the institute's core mission of addressing aging populations and supporting those with motor disabilities and trauma?

The answer lay in digital therapeutics—a concept focused on using AI to assist in creating innovative therapeutic tools for complex medical challenges. However, this was not an endeavor that could be undertaken without the creative input of artists. To facilitate this, we organized a public festival where people could interact with our prototypes and provide feedback. The event, which attracted around 1,400 participants, marked the beginning of the fruitful collaboration between artists and scientists, leading to several groundbreaking projects.

Polylith and AI-Driven Artistic Exploration

One such project, Polylith, sought to break free from the constraints of traditional virtual reality (VR). We aimed to create an experience that allowed participants to move freely without the use of cumbersome VR goggles. Instead, we created a digital environment that could be explored by walking around a large vertical screen. The project explored movement and perception, allowing users to experience new ways of interacting with digital worlds. This project marked the beginning of deeper collaborations, including a partnership with an AI art collective from Tübingen.

The following project, Atavic Forest, used AI to delve into the concept of regression in therapy. We imagined what an AI would experience during its own regression therapy, creating an immersive space that simulated the AI's return to its "origin"—an ancient forest. By training a neural network on thousands of images, we generated an ever-changing visual experience for participants, accompanied by immersive soundscapes. The piece explored the idea of the AI being "reborn" through this therapeutic process, providing viewers with a deeply reflective and unique experience.

Fostering Collaborative Spaces for Artists and Scientists

The success of the festival and its associated projects led to the establishment of an art residency program. This initiative paired artists from diverse fields—such as dance, performance, and culture—with scientists to create collaborative projects for the Metamersion Festival. This residency sparked the creation of numerous projects that extended beyond the initial scope of the institute, demonstrating the power of collaboration between artists and scientists.

One notable project involved an exhibition I worked on with Portuguese artist Jonathan Uliel Saldanha. The installation featured an AI-driven system that controlled lights, sounds, and visuals. The AI entity, displayed on a red screen, was visible to viewers, who could observe its internal decision-making process. This installation explored the concept of giving AI a "body" and highlighted the potential of AI as a medium for artistic exploration.

Another project that emerged from these collaborations was a piece created for Lisbon Fashion Week, which featured an artificial skin controlled by a language model that explored fashion history. More recently, we have begun working with cultural institutions in Bolzano and Südtirol to bring together local artists and cultural workers to create new projects linked to digital therapeutics.

Interdisciplinary Potential at the ETH AI Center

Currently, I am based at the ETH AI Center in Zurich, where innovative spaces, such as the Zurich University of the Arts immersive space, are creating new opportunities for artists and scientists to collaborate. These environments are helping to bridge the gap between art languages and scientific research, providing a platform for exploring new ideas and generating novel solutions.

One key insight from these interdisciplinary collaborations is that AI models, such as the one used in Jonathan's sculpture, can transcend their initial design to inform fields like robotics, product design, and AI conceptualization. The creative output of these models is not limited to the input data; instead, it often generates new, unexpected ideas. This phenomenon exemplifies the power of combining engineering, design,

art, and science—creating a synergy that can fuel new innovations and push the boundaries of what is possible.

The fusion of these fields offers tremendous potential for generating fresh ideas and energy, as evidenced by the various collaborative projects that have emerged. The ability to draw from the strengths of diverse disciplines enables us to reimagine how we create, experience, and understand the world around us, paving the way for future break-throughs in art, science, and technology.

Gonçalo Guiomar

Gonçalo Guiomar is a Research Fellow at the ETH AI Center and University of Zürich, focusing on how organisms learn to construct representations of the world. With a background in physics, his work integrates neuroscience, mathematics, and machine learning to explore fundamental structures of learning and representation. Guiomar previously completed his Ph.D. at the Champalimaud Centre for the Unknown in Lisbon. In addition to his scientific research, he collaborates on artistic projects that explore cybernetic systems and semiotic processes, bridging the gap between science and art through installations and live performances, exploring the intersection between human and machine and fostering innovative forms of collaboration across Europe.

Joana Carvalho & Fátima São Simão

STRATEGIC PARTNERSHIPS ACROSS SECTORS: A CREATIVE HUB'S JOURNEY. HOW COLLABORATIVE INITIATIVES FOSTER INNOVATION AND REGIONAL DEVELOPMENT

Dinamo10

Neri Oxman's Krebs Cycle of Creativity is a conceptual framework that explores the intersection of art, science, design, and engineering. Inspired by the biological Krebs cycle, it emphasizes the interdependence of these disciplines, where outputs from one field become inputs for another. Oxman proposes that innovation thrives at these intersections, fostering a continuous cycle of discovery and creation. This model challenges traditional boundaries, advocating for transdisciplinary collaboration as a catalyst for groundbreaking ideas and solutions.

dinamo10.net

This and previous page: Dinamo10

Dinamo10, a creative hub based in Viana do Castelo, Portugal, has spent over a decade fostering strategic partnerships with local institutions, academic organizations, and other creative hubs across Europe. These partnerships have been essential in driving cross-sector collaboration and in the development of projects that bridge the creative industries with science, technology, rural development, and community engagement. Today, Dinamo10 is actively involved in three major cross-sector projects: Viana S+T+Arts Centre, Creative Habitat, and Bem Comum.

The Evolution of Dinamo10

Dinamo10 began in 2010 under the name Cowork Viana, focusing initially on providing coworking space. However, as the organization evolved, it became clear that the term "cowork" did not fully encapsulate the dynamic, collaborative environment Dinamo10 sought to create. The term "Collaboration" was adopted, emphasizing the organization's focus on interaction and cooperation. Eventually, the term "Creative Hub" was chosen to reflect the integration of creative industries with broader business sectors, both locally and internationally.

Through this evolution, Dinamo10's mission expanded beyond merely

providing physical space for work. The organization's focus shifted to fostering collaborative projects and supporting the creative community by building connections that transcended geographical boundaries. By 2017, Dinamo10 began to participate in networks that further refined its approach to community-building, collaboration, and innovation, helping to define its role in the local, regional, and international contexts.

Key Cross-Sector Projects

Building on the foundation of its earlier initiatives, Dinamo10 is currently involved in three transformative projects that aim to strengthen partnerships across sectors and drive regional and European development.

1. Viana S+T+Arts Centre

Viana S+T+Arts Centre is a significant initiative supported by the municipality of Viana do Castelo. This European project creates a collaborative consortium focused on the intersection of science, technology, and the arts. Dinamo10's role in this project centers on communication management, leveraging its strong local community connections to facilitate collaboration between local stakeholders and international partners. The project aims to encourage innovation through the integration of artistic practices with scientific and technological advancements.

2. Creative Habitat (CRAB)

Creative Habitat is a collaborative initiative led by Dinamo10 in partnership with other European creative hubs, including Espacio Arroelo in Porto Vedra, Sende, and Treballu. Initially born from informal collaborations through the Creative Hubs Network, this project was later formalized into a Creative Europe-funded initiative. Creative Habitat aims to explore and address the unique challenges and opportunities facing rural and peripheral creative hubs. The project seeks to identify best practices and share knowledge on how these hubs can leverage their specific contexts for creative and economic development, creating a supportive European network of rural creative spaces.

3. Project Bem Comum

Project Bem Comum is a local initiative spearheaded by the Polytechnic School of Viana do Castelo, which brings together an unexpected mix of partners from various sectors. The project focuses on promoting

awareness and the sustainable development of rural commons in the Alto Minho region. Dinamo10's contribution to this initiative involves raising awareness about the importance of communal resources and creating guidelines for entrepreneurs and local associations to engage with and contribute to the development of these shared spaces. The project highlights the value of collective efforts in preserving and enhancing local commons, fostering a sense of ownership and responsibility among local communities.

The Role of Creative Hubs in Cross-Sector Collaboration

Through these projects, Dinamo10 has demonstrated the unique capacity of creative hubs to bridge the gap between large organizations and local communities. Creative hubs are not only spaces for innovation but also key players in fostering cross-sector collaboration that can drive regional development and cultural exchange. By connecting diverse sectors such as the arts, technology, science, and rural development, creative hubs can help create ecosystems that are more resilient, innovative, and interconnected.

The strategic partnerships formed through projects like Viana S+T+Arts Centre, Creative Habitat, and Bem Comum illustrate how creative hubs can serve as catalysts for change, facilitating the exchange of ideas and resources across sectors. In doing so, they contribute to the development of new solutions that address local and global challenges, while enhancing the cultural, social, and economic vibrancy of the communities they serve.

Dinamo10's journey is a testament to the power of strategic partnerships and the potential of creative hubs to foster collaboration, innovation, and sustainable development across sectors. These projects highlight the significant role creative hubs play in not only supporting local communities but also in shaping a more connected and dynamic Europe.

Joana Carvalho

Joana Carvalho, hub director of Dinamo 10, is the lead architect and founder of DINAMO10 Creative Hub in Viana do Castelo, Portugal. She established the hub to foster collaboration and innovation in the creative sector. Joana co-founded Viana Tech Meetups in 2016, bridging the tech and creative sectors. Since 2017, DINAMO10 has been part of the European Creative Hubs Network. A member of Creative Commons Portugal since 2019, she supports initiatives like CC Local Point.

Fátima São Simão

development strategist, Dinamo 10, is a development strategist in the cultural and creative sectors. Currently Director of Development for the Arts at UPTEC, she has supported over 300 CCI projects internationally. F tima is also a member of Creative Commons Portugal, a business mentor for New European Bauhaus, and involved in D namo 10 Creative Hub, MOOT Movement Lab, and Kosmicare.

Martin Q Larson

CROSSING INNOVATION LABS. LEVERAGING ARTISTIC TOOLS FOR INTERDISCIPLINARY COLLABORATION

Subtopia

Subtopia, located in Botkyrka, Stockholm, is a creative hub supporting artists, film producers, and non-profits. Specializing in circus, film, and urban art, it also hosts diverse art forms like music, dance, and theater. With 15,000 sq.m. of space, Subtopia provides facilities for productions, residencies, and events, while offering support through a cultural incubator and other resources.

subtopia.se

This and previous page: Subtopia activities

Cross-innovation explores the potential of blending artistic tools and methods with other societal sectors, such as industry, public administration, banking, and NGOs. This approach aims to merge distinct cultures—creative and industrial—to foster collaboration and spark groundbreaking solutions to complex challenges.

Artistic and industrial practices often operate within silos, limited by their specific methodologies and cultures. For example, in engineering education, students are taught to think methodically, often arriving at similar solutions to problems. In contrast, artists are encouraged to approach challenges uniquely, producing diverse and personal responses. This divergence in thinking provides fertile ground for cross-innovation.

Why Cross-Innovation Matters

From an artist's perspective, cross-innovation offers an exciting opportunity to apply creative skills in unconventional arenas, such as working with technology companies or public institutions. For policymakers, it

represents a pathway to create new economic opportunities and redefine the cultural landscape for artists.

The interplay of diverse company cultures often leads to unique innovations. However, these collaborations require intermediaries who can translate between artistic and industrial languages. Creative incubators, for instance, play a crucial role in bridging gaps, helping both sides understand and appreciate their distinct perspectives.

Examples of Cross-Innovation in Action

Several initiatives exemplify the transformative potential of cross-innovation:

Creative Consultants in Hamburg: The Kreativ Gesellschaft program pairs artists with industries to collaboratively solve real-world problems.

Platform 12 in Renningen: Bosch's Research and Development Centre includes artists in its innovation processes, integrating creative perspectives into technological development.

Subtopia's Pandemic Initiative: During the pandemic, Subtopia initiated matchmaking programs where artists collaborated with companies like Apple, Ericsson, and Scania to explore theoretical and practical ideas. These collaborations sometimes evolved into tangible projects.

Developing Principles for Cross-Innovation

Through collaboration and experimentation, Subtopia established seven principles for effective cross-innovation, informed by two rounds of matchmaking workshops with Swedish and Lithuanian participants. A subsequent partnership with the Swedish Institute placed artists in corporate environments for two months, demonstrating the potential of sustained interdisciplinary engagement.

The Future of Cross-Innovation

In 2023, the Cross Con event brought together over 200 participants from 17 countries to discuss the future of cross-innovation. Featuring European experts, performances by a stand-up comedian and a magician, and the launch of a cross-innovation toolbox, the event marked a step forward in transitioning from theoretical discussions to practical applications.

The conclusion was clear: cross-innovation requires active collaboration. Academia has long discussed the concept; now it is time to implement it. The focus must shift to fostering real-world partnerships that transcend traditional boundaries, driving progress across industries and cultures.

A Call to Action

The journey of cross-innovation is ongoing. Future initiatives, such as participatory conferences and collaborative projects, aim to expand the scope and impact of this approach. As creative tools and methods continue to intersect with diverse sectors, the possibilities for innovation and transformation are limitless.

Martin Q Larsen

Martin Q Larsen is a certified business coach, workshop manager, and composer. Currently managing Subtopia's business incubator Katapult in Stockholm, he focuses on artistic, creative, and social entrepreneurship. Martin is also president of creARTive, the national organization for creative incubators. He was president of the Society of Swedish Composers and the Council of Nordic Composers, and board member of STIM and Bonus Copyright Access. Martin was Artistic Director for Nordic Music Days festival in 2017 and served on the Swedish Council for Creative and Cultural Affairs from 2010 to 2012.

BAUTOPIA

PEOPLE
PLANET
PROFIT.