



CULTURE

for Cities and Regions

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Study visit report

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1. Executive Summary

Bologna is a wealthy city rich with an industrial past in mechanical engineering, agrifood (Bologna is Italy's food capital), garments or packaging. Famous world brands originate from the region such as Ferrari, Lamborghini, Ducati, La Perla, Furla but also world renowned artists such as Pavarotti, Pasolini or Giorgio Morandi. Bologna is also the political and administrative capital of the Emilia Romagna region. The region has a strong history of innovation nourished by the oldest University in Europe (11th century).

The city is rich of its migrant population, both an internal and international migration (14% of the inhabitants are foreigners).

The city counts 385 000 inhabitants. It was European Capital of Culture in 2000, and became UNESCO city of music in 2006. It is currently applying to include the system of porticoes to become UNESCO world heritage city.

The city government through its economic department under the leadership of Mauro Felicori (recently appointed head of Reggia Di Caserta - a former royal palace in the South of Italy, now UNESCO World Heritage Site) and Giorgia Boldrini, both with a strong cultural experience and background kick started in 2010 IncrediBOL!, a programme aimed at supporting culture and creative industries. The programme aims at encouraging creative entrepreneurship by making available spaces for free for a period of 4 years. Beneficiaries (creative and social entrepreneurs, artists) are winners of calls for tenders issued every year. The spaces are often renovated at the expenses of the new tenants. They are made available to enable the pursuit of various activities (literary bars and shops; art galleries, artists' residence, video game companies, architects). 36 of such spaces exist and contribute to change the ecosystem of Bologna.

The programme (set as a private/public partnership involving 23 participants) is an example of a low cost strategy that contributes to urban regeneration as well as to entrepreneurship. The success of the initiative has led to stronger political support. This has yet to translate in significant financial investment - the programme runs with the good will of 3 city employees and an annual grant of 150 000 Euros. Financial support is expected from the European Regional Development Fund as CCI's are included in the Smart Specialisation Strategy of the region.

The visit was the opportunity to understand the functioning of this support programme, meet some beneficiaries as well as comprehend the creative ecosystem which is currently being shaped by local private investment in major new cultural, scientific institutions which purport to stimulate innovative thinking in education (Fondazione Gonelli) through emphasis of multidisciplinary approach combining art and science, or in integrating art spaces in the working environment (MAST) to give manufacturing and engineering processes another human dimension.

IncrediBol! fourth edition took place in 2014. Out of 116 projects from the entire Emilia Romagna region 18 were selected. In its first edition in 2010 96 projects were submitted and 12 selected. Criteria for submission are evolving with time thus explaining that there are not more projects over the years. Projects cover visual arts, fashion, games, software, furniture, web design. The first call was more art oriented. Technological companies are not considered as a priority.

Main benefits of the programme:

- Strategic use of heritage - rent free spaces (24 assigned spaces) for 4 years
- Max grant to companies is 10K.
- Training on business, law and marketing are provided by partners to the project (Partners to the network in exchange of experience) thus enabling a tailor-made support plan.

- the scheme also help beneficiaries and non-beneficiaries to network and support international promotional activities

The project is characterised by its cross-sectorial approach and policy goals covering urban regeneration, social cohesion, culture as well as economic development.

For Giorgia Boldrini, head of the project, the strategic use of public heritage is the main achievement of the initiative which aims at transforming the entire city in a creative hub.

The initiator of IncrediBol! ensured that the regional Smart Specialisation Strategy (SSS) would include the Culture and Creative Industry sectors. As a result for the programming period 2014-2020 CCIs represent 10% of the SSS budget - representing a total Euro 2.1 billion.

2. Programme of the study visit

28.10.2015	
09.15-11.00	<p>Bologna city hall</p> <ul style="list-style-type: none"> - Welcome, general introduction of participants and expectations towards the study visit - Overview of the Culture for cities and regions project - Presentation of the programme of the study visit
11.30-12.45	<p>Local Policies for cultural and creative industries (CCIs)</p> <ul style="list-style-type: none"> - Local policies for CCIs and IncrediBOL! Project - Giorgia Boldrini, Head of IncrediBOL! Project - The regional policies for CCIs - Silvano Bertini, Head of economic, industrial research and technology innovation department of Emilia-Romagna Region - Feedback from participants, Q&A session, discussion
14.15- 16.45	<p>Supporting creative businesses: the IncrediBOL! constellation (partner and beneficiaries)</p> <ul style="list-style-type: none"> - Presentation of Fondazione del Monte - Bank foundation and Incredibol! partner by Maria Giuseppina Muzzarelli - Councilor of Fondazione del Monte di Bologna e Ravenna - Visit of the photo exhibition FOTO/INDUSTRIA - L'uomo, il lavoro, la macchina (Man, Work, Machine) by Gianni Berengo Gardin Visit - Visit to Dynamo project promoted by Salvaciclisti - Association with a focus on urban sustainable mobility and winner of the 4th edition of the IncrediBOL! call - Presentation on Set-Up - independent art festival and winner of Incredibol! 3rd edition call
16.45-18.30	<ul style="list-style-type: none"> - Time for Q&A - Feedback from participants and discussion

29.10.2015	
09.00-10.00	<p>The creative city development</p> <ul style="list-style-type: none"> - Presentation on Fondazione Golinelli and visit to Opificio Golinelli - Private foundation focusing on education and cultural promotion - Presentation of MAST Foundation - International cultural and philanthropic institution focusing on art, technology and innovation - Visit of MAST and its photography exhibition FOTO/INDUSTRIA - Time for Q&A
13.00-14.30	<ul style="list-style-type: none"> - Presentation of ZOO - Creative and design shop, bookshop and illustration art gallery, and winner of the 4th edition of the IncrediBOL! call - Informal lunch at ZOO
14.30- 17.00	<ul style="list-style-type: none"> - Presentation of Antonello Ghezzi artistic duo, project Winner of the 4th edition of the IncrediBOL! call - Time for Q&A - Presentation of ASTER and Le Serre del Giardini project - Consortium company dedicated to the development and coordination of the Emilia-Romagna High Technology Network and IncrediBOL! partner - Time for Q&A
17.00-19.00	<p>Conclusions and learning points from the study visit - Bologna city hall</p> <ul style="list-style-type: none"> - Comics balloons session: IncrediBOL!'s staff replies to delegates' questions - Working groups focusing on three main themes: what can be transferred from Bologna's cultural practice to the visiting city; what cannot be transferred; recommendations for the host city in order to make its cultural policy even more successful - Final discussion and feedback session

3. Methodology and tools used

Webinar

An interactive webinar took place the week before the visit. This enabled participants to formulate their questions and expectations, as well as the organisers and the hosts to provide some preliminary introduction on the aims of the study tour.

Written sources

Participants received documents - partly general and partly edited to the purpose - on the relevant aspects of the city as well as on the target organisation (IncrediBOL!) beforehand; some of these are downloadable from the project website.

Oral presentations

PowerPoint supported presentations provided articulated and in parts statistically expressed information on topical subjects. These in cases complemented the welcoming speeches that also offered orientating insights on the theme of the study tour. Oral presentations were followed by questions and answers sessions to properly exhaust the issues.

Site visits

The main body of the study tour consisted of visits to sites that are either direct beneficiaries of the target organisation of the tour, or are partners that help to understand the ecosystem in which the IncrediBOL! initiative emerged and acts. In accordance with the focused character of the tour, representatives of IncrediBOL! accompanied the group to each site and complemented the information that local guides offered. These latter included executives, PR officers or professional clients of the services (e.g. entrepreneurs or artists benefitting from the services in question).

Activities within the group

In addition to the question and answer sessions that accompanied each presentation and the site visits the last part of the visit was dedicated to moderated group discussions. This included an opportunity to recall and re-digest the preliminary questions that the participants had set before the visit (applying a 'comics balloon' technique). The lessons drawn from the tour were summarised in the frame of a buzz group session, followed by a joint final discussion. An important asset of the study tour has been opportunities for peer exchange. The common interest and shared experiences facilitated meaningful interactions on a scale from more formal occasions (like the first introduction combined with expressions of interest) to the exchanges of views during more informal conversations.

4. Key topics presented and learning points

Working session in 3 groups animated by Philippe Kern with the support of Peter Inkei and Julie Hervé on the transferability of the IncrediBOL! project as well as on proposed milestones to help measure impact of the public initiative.

The results of the group discussions led to the following synthesis:

1. What is transferable?

- Give out spaces to CCI - expert restauration.
- Trust to partners is transferable with little interference, administration playing a role of facilitator.
- Partners' role is well defined with good exchange of experience.
- Public open calls.
- Duration is clear - 4 years, predictability.
- Tailor-made plan, each project is treated independently.
- Clearly market oriented.
- Open to business support also to non-winners.
- Ability to work with a limited budget.

2. What was deemed not transferable?

- Strong heritage restrictions in many cities.
- Building rules and regulations varied - empty buildings / no government owned buildings.
- Grants and money - demand for reporting is quite strict in some cities.
- The foundation system, acting as a patron is a particularity of the Italian ecosystem.
- Structural funds are managed differently from one country to another.
- Autonomy not easily transferable.

3. Impact measurements - the group suggested the following actions:


- Develop light monitoring process for instance request progress reports from winners after 2 years to see whether programme needs adjustment.
- In the agreement with the winners some targets milestones to be reached should be set.
- Monitor the survival rate of business receiving support.
- Measuring success could take place by measuring the growth of the networks, partners to the project, political appropriation (in partnering, awareness-raising of funding commitment).

It was felt that measurement would enhance political ownership and show the programme's progress in reaching its goals. It was a good tool for communication.

4. The 3 groups had then to propose one word to characterize Incredibol! The following was suggested:

- Incredibuild
- Spacemakers
- Low budget, great results

5. Initiatives presented

<p>Title</p>	<p>Opificio Golinelli</p> 
<p>Description, including</p> <ul style="list-style-type: none"> - Context - Objectives - Implementation - Key actors involved - Budget 	<p>The Opificio - or "workshop" - is a brand new infrastructure that has just begun its activities. A "fortress" (citadel) for knowledge and culture on 9,000 square meters, planning to host more than 150,000 visitors a year. A former factory site was rebuilt for the purpose of offering science courses for children and teenagers, especially starting from school age. Besides cognitive development, the aim is to provide skills and tools that enable them to grow responsibly, civilly and socially, fostering ethical behaviour, for a more cohesive society.</p> <p>The owner is the Fondazione Golinelli, a foundation born in</p>


	<p>Bologna in 1988 by the will of the entrepreneur and philanthropist Marino Golinelli, now in his late eighties. A unique example in Italy of a fully operational private foundation, based on the model of American philanthropic foundations, which deals with education, training and culture to foster the intellectual and ethical growth of young people and society, with the objective to contribute to Italy's sustainable development.</p> <p>The building hosts the offices of the foundation and is the base of the series of topical annual contemporary art exhibitions that combine the arts and science (held in prestigious museums in the city).</p> <p>The regeneration of the Opificio building required a total investment of 12 million €.</p> <p>www.fondazionegolinelli.it</p>
<p>Results</p>	<p>Before the “soft” results of the activities are felt, the achievement in “hard” terms is:</p> <ul style="list-style-type: none"> - the contribution to the urban regeneration of a former industrial area - in a situation when the site was competing with other candidate cities in the region for the investment
<p>Lessons learnt & Key success factors</p>	<p>Lessons learnt:</p> <ul style="list-style-type: none"> - the importance of harmony and understanding between authorities, civic activists and responsible wealthy citizens <p>Key success factors:</p> <ul style="list-style-type: none"> - Philanthropic citizenship meeting facilitator city - Investment adjusted to carefully conceived educational and cultural programme

<p>Title</p>	<p>Mast</p> 
<p>Description, including</p> <ul style="list-style-type: none"> - Context - Objectives - Implementation 	<p>Mast is an acronym of the Italian words of Manufacturing Arts, Experiments and Technology. It stands for an international cultural and philanthropic institution that focuses on art, technology and innovation.</p> <p>Situated in a formerly dominantly industrial area, the</p>


<ul style="list-style-type: none"> - Key actors involved - Budget 	<p>complex was designed by emerging young architects. Besides innovative features, the building is equipped with high level technology. The blending of art and technology is apparent in a number of details and is the central motive of the standing exhibits. Mast Foundation is the main patron of the Foto/Industria exhibitions of photographs on industry and labour.</p> <p>Conscious measures are taken to benefit the employees of the manufacturing enterprise that is behind the foundation, as well as to involve the community of the immediate neighbourhood in the services of the building.</p>
<p>Results</p>	<ul style="list-style-type: none"> - Offers models and samples of combining the highest level of visual arts (with a special focus on photography) and technology. - Premises that attract visitors to the artworks and also other events. - Better attractiveness of the neighbourhood.
<p>Lessons learnt & Key success factors</p>	<p>Lessons learnt:</p> <ul style="list-style-type: none"> - altruism realised at highest level of artistic and other requirements <p>Key success factors:</p> <ul style="list-style-type: none"> - philanthropic citizenship finds ways to express itself - combination of technological, artistic, social and urban development objectives


<p>Title</p>	<p>Zoo</p> 
<p>Description, including</p> <ul style="list-style-type: none"> - Context - Objectives - Implementation - Key actors involved - Budget 	<p>A coffee, food place dedicated to support children's literature and illustration from young artists. Developed as an exhibition place for young talents. Organisation of crowdfunding activities. Place to debate and meet but also buy objects and literature aimed at youngsters and their parents.</p>
<p>Results</p>	<p>Heritage building well maintained and renovated, and was given a contemporary purpose. Place to promote talents in illustration design.</p>

Lessons learnt & Key success factors	<p>Key success factors:</p> <ul style="list-style-type: none"> - The place has developed into a good business - Numerous events to meet authors and illustrators
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Title	<p>Dynamo</p> 
Description, including	<p>Dynamo is a multipurpose parking station for bicycles and cycles in the vicinity of both the main bus station and the railway station of Bologna. The Municipality of Bologna and the Emilia-Romagna Region jointly spent over a million euro to remodel what formerly functioned as a car park.</p> <p>The main architect behind the project, winner at the latest IncrediBol! call, is Salvaiciclisti Bologna, a civic association that promotes cycling. The large catacomb-like arched spaces underneath a park offer a broad scale of services that include parking, renting, repairing bikes, a bar and various small exhibits connected to biking.</p> <p>More on www.dynamo.bo.it and http://www.incredibol.net/en/dynamo-the-first-bicycle-parking-station-in-bologna-presented-by-salvaiciclisti/</p>
Results	<p>Dynamo is a complex social innovation project. Differently from a car park that provides jobs for a couple of security guards at best, the bicycle park is a lively hub with a much higher turnover of people who are served by a variety of services and professionals. Its existence and functioning is an asset for the environmental sustainability goals of the city.</p>
Lessons learnt & Key success factors	<p>Lessons learnt:</p> <ul style="list-style-type: none"> - Biking is an issue that can mobilise stakeholders and generate resources - including the necessary purchase power (users pay for the services) - Projects on bicycle users can serve a variety of goals: social issues, tourism, local transport, environment, education and to some extent employment and the arts. <p>Key success factors:</p>

	<ul style="list-style-type: none"> - Without a dedicated, organised civic association the project would not exist - The focused efforts on regenerating unused spaces are key
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Title	<p>Art gallery 'Set Up'</p> 
Description, including	<p>It is an art gallery established in the first floor of the bus central station of Bologna. The space was vacant and is due to be demolished. It is now used by a young team with international art experience to showcase young and confirmed local and international artists. They organise temporary exhibition but also fringe events to the Arte Fiera (the annual contemporary art fair in Bologna). The place is managed by Simona Gavioli and associates www.setupcontemporary.com We visited an exhibition held in the premises and met the management team.</p>
Results	<p>Clever way to re-appropriate a place that was abandoned and to encourage creative initiatives from managers who are obviously talented with good curating experiences. It also contributes to exhibit art in popular places (a bus terminal).</p>
Lessons learnt & Key success factors	<p>Lessons learnt:</p> <ul style="list-style-type: none"> - be bold and entrust people with talents

Title	<p>Antonello Ghezzi+ artistic duo</p> 
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<p>Description, including</p> <ul style="list-style-type: none"> - Context - Objectives - Implementation - Key actors involved - Budget 	<p>The Palazzina Liberty in the main public park of the city used to be abandoned for years before a voluntary action of a group of citizens called We All for Bologna administered a total overhaul of the villa. An item in the 2015 call of Incredibol! was the free use of the upper storey as well as some rooms in the basement.</p> <p>The winners are Antonello Ghezzi +, an artist collective comprised of Nadia Antonello and Paolo Ghezzi, The “+” they added to their name implies that they are willing to collaborate with many others in capitalising the location in the villa.</p> <p>The highly inventive artistic team was also bestowed with the ‘Creative Spin Award’ special mention for creative spillovers with their project (urbact.eu/creative-spin).</p> <p>The case epitomises the essence of the IncrediBol! concept with regard to fostering artistic creation.</p> <p>www.antonelloghezzi.com and http://www.incredibol.net/palazzina-liberty-per-il-duo-artistico-antonello-ghezzi/</p>
<p>Results</p>	<ul style="list-style-type: none"> - Unused premises turned into a lively artistic hub. - Promoting artists whose creativity has proved to be an asset for the city.
<p>Lessons learnt & Key success factors</p>	<p>Lessons learnt:</p> <ul style="list-style-type: none"> - Places can serve entirely divergent functions: the villa used to house offices and a kindergarten before it turned into an artistic studio and meeting place. <p>Key success factors:</p> <ul style="list-style-type: none"> - Careful screening among the applicants of an open call.

<p>Title</p>	<p>Aster</p> 
<p>Description, including</p> <ul style="list-style-type: none"> - Context - Objectives - Implementation 	<p>Aster is the Consortium for Innovation and Technology Transfer in Emilia-Romagna, founded in 2002. Among others, it comprises all major universities in the region and works in conjunction with industrial associations. Aster is a partner of the IncrediBOL! project since 2010. The transfer of</p>

<ul style="list-style-type: none"> - Key actors involved - Budget 	<p>innovation and technologies is in focus of the activities; calls for start-ups are issued at regular intervals.</p> <p>http://www.aster.it/tiki-index.php?page=HomePage_en http://www.emiliaromagnastartup.it/</p>
<p>Results</p>	<p>Aster facilitates the activities of the IncredIBOL! project in two directions of vital importance:</p> <ul style="list-style-type: none"> - high technology research and development - regional appropriation and 'embeddedness'
<p>Lessons learnt & Key success factors</p>	<p>Lessons learnt:</p> <ul style="list-style-type: none"> - effective action requires connection to existing well established organisations - urban action must go hand in hand with regional development <p>Key success factors:</p> <ul style="list-style-type: none"> - recognition of the importance of these two liaisons - appropriate personal connections between executives

<p>Title</p>	<p>Le serre dei Giardini</p> 
<p>Description, including</p> <ul style="list-style-type: none"> - Context - Objectives - Implementation - Key actors involved - Budget 	<p>The name stands for the greenhouses of the gardens (of the city), which services became superfluous. The buildings constructed nearly a century ago (including the light structure greenhouses) will go through a complete overhaul in the next couple of years to house incubators, co-working and other spaces in the service of start-ups including international projects.</p> <p>The Le serre dei giardini project is coordinated by the Economic Development and City Promotion Department of the Municipality of Bologna in collaboration with and co-financed by the Emilia-Romagna Region, Fondazione Golinelli, Aster and Kilowatt, a social cooperative co-working formation, winner of IncredIBOL!.</p> <p>http://kilowatt.bo.it/ http://kilowatt.bo.it/le-serre-dei-giardini/</p>

Results	Ambitious mid-term development and investment plans that mobilise congruent forces in the city and the region.
Lessons learnt & Key success factors	<p>Lessons learnt:</p> <ul style="list-style-type: none"> - Think big, build alliances and plan for the long term <p>Key success factors:</p> <ul style="list-style-type: none"> - Clear objectives and corresponding plans - Proper formal and informal networking

6. Lessons learnt by participants

Visiting Cities\Regions

	Lessons learnt in Bologna	How will you use the new ideas and knowledge gained to improve your working and organisational methods?
Cesis	<ul style="list-style-type: none"> - It is not always needed to create numerous criteria and milestones for creative businesses to monitor their development or measure success. Often the most important measure of success is their ability to still exist after some years of hard work and growth. - Not everyone needs a grant and a place, sometimes good results are achieved just by individualised work with each new enterprise - by making a tailor made support plan and ensuring continuous communication before and after applying for support. - Every 'creative city' goes through the phase of proving itself if creative industries really are a way to regenerate and innovate the city OR if it is just trendy. Well thought out actions/programmes from the very beginning can ensure the sustainability of success. - the possibility to provide consultative services for small creative entrepreneurs within a 	<ul style="list-style-type: none"> - As any organised work with creative industries has nearly started in my city, I will definitely use several good examples seen in Bologna to structure and improve the work with the creative industries sector here. - We have identified certain spaces that could be used for activities of CCIs, yet so far there has been no sustainable concept of how to fill them - we might use the idea of a contest to ensure the best usage of empty spaces! - The most important transferable learning for me will be the principle of proactive communication with creative enterprises before and after the application process, and also setting up a tailor made plan for every new enterprise. Always giving feedback is also vitally important. - Basically most of the received methodological and organisational information is almost directly transferable to our case, just in a much smaller scale and more adjusted for the local context.



	<p>project as pro bono services provided by professional companies, meanwhile gaining their experience in creative industries' sector support;</p> <ul style="list-style-type: none"> - cooperation with region and private foundations putting together the resources and acting in wider areas (not only in the city area); - consistent communication with beneficiaries and regular follow-up as a necessity for the project' success. 	<ul style="list-style-type: none"> - We plan to build a new support platform for creative industries in Cesis and will take into consideration Bologna's experience. - The approach not to concentrate creative entrepreneurs in one place but to use the empty spaces in the city for new creative services could be applied in Cesis only closely cooperating with private owners as the municipality doesn't have so many buildings or rooms. - As we are only in the starting point, the concrete examples we have seen are very helpful to come up with concrete activities we should do first to develop creative sector in Cesis.
Chemnitz	<ul style="list-style-type: none"> - A strong team is priceless for the conceptualisation and the implementation of an innovative project such as Incredibol! The team members' endurance, flexibility, efficiency, and motivation are without doubt key factors for the success of the project. - Process directions - bottom-up in Incredibol!'s case - can determine a project's success story. It is questionable whether the installation of Incredibol! through Bologna's city council would have had the same impact and would have propelled the project's development in the same manner. - The empathy and the personal relationship which Incredibol!'s team members have developed for and with the various entrepreneurs is very beneficial. It seems to enhance the quality and the success of the projects. - Non-financial support, e.g. tailor made company plans or rent-free work space, can be more crucial 	<ul style="list-style-type: none"> - Contact has already been made with Dr Luczak, project coordinator for the development of a city area where the city of Chemnitz would like to attract CCIs. In this area, various houses, which are owned by the city and will be renovated, are "reserved" for start-ups. After having learnt about Bologna's approach to letting spaces for free to young entrepreneurs, Chemnitz is now re-evaluating the conditions under which spaces in these houses can be offered to start-ups. - New ideas and the knowledge gained during the study trip will be evaluated and checked for their transferability. Ideas, such as providing rent-free work space to start-ups, are taken into consideration for the support of local CCIs.



	<p>for start-ups than financial support. Municipalities do not necessarily need to have great funding for CCIs in order to develop well-functioning CCI clusters.</p> <ul style="list-style-type: none"> - Strong networks and committed partners, for example in start-up consultation processes or with regards to the regional development of the CCIs, are very valuable. - Certain (cultural) prerequisites, such as the strong engagement of private foundations in Bologna, which can nurture the development of a creative and open society, can unfortunately not be transferred. Depending on the unique background of each location, specific measures do exist. Not every means is transferable. However, inspiration can be taken from these specific situations and stimuli can be set to trigger developments 	
Denia	<ul style="list-style-type: none"> - An outstanding strategy -learnt from the IncrediBOL programme- to implement a project: sometimes it is better to start with a pilot/small-scale project - assess its results, and get more financial and political support gradually, incorporating to the project new valuable partners step by step-, than thinking about big initiatives that require a great deal of resources. - Public administrations can increase the low level of awareness about CCIs if we can demonstrate that it generates employment and richness for society. For that reason, the market-oriented approach must be integrated into every social innovation project (for example, Dynamo la Velostazione di 	<ul style="list-style-type: none"> - The city of Denia has recently set up a committee for employment ("Employment Bureau") formed by business associations and social partners with the aim of designing the local employment policy. The council will consider submitting that committee a support Plan for Creative and Cultural Industries (CCI's) similar to IncrediBOL! - We need a reorientation of our urban policies towards this new model of creative economy. That shift towards a creative ecosystem is linked to a sustainable urban development. Therefore, our plans and strategies must integrate a strong support to the creative and cultural industries, and protecting our identity and



	<p>Bologna, http://dynamo.bo.it/en/).</p> <ul style="list-style-type: none"> - When talking about entrepreneurship, it is important to support every idea, including those excluded in a formal support programme; for example, put the applicants in touch with each others so that they can actually redefine their project or explore new ways of collaboration. - The tailored approach when supporting the CCI's, not only putting forward financial solutions, but also advisory or facilities ones (buildings owned by public administration). - The importance of an urban culture based on innovation and creativity. This allows that all government actions are focused on that conceptual framework. The philosophy of innovation and creativity permeates all levels of society (economy, culture, civil society ...) - A better understanding of public-private formulas to finance plans for the promotion of creative and cultural industries; and sometimes it is a good idea that the civil society undertakes the process of obtaining financial support (to be a leader with the local administration on a second plane), for example, the crowdfunding project to protect the porticoes of Bologna (www.unpassopersanluca.it) 	<p>cultural heritage at the same time.</p> <ul style="list-style-type: none"> - We plan to visit the city of Irun (Spain) to learn about its strategies for sustainable urban development focused on CCI's, as well.
Irun	<ul style="list-style-type: none"> - The importance of the private-public relationship. - New rules for public support to business initiatives and entrepreneurship - Importance of continuity in the development of these projects 	<ul style="list-style-type: none"> - Trying to incorporate the new ideas in programmes that are already being developed in the city
Magdeburg	<ul style="list-style-type: none"> - It was very interesting and useful to get an insight on the methodology on how to use vacant buildings or spaces. Furthermore I got additional inspiring information on how to optimize 	<ul style="list-style-type: none"> - Next week we will have a meeting with my boss, vice mayor and head of the department for business development, tourism and regional co-operation in order to



	<p>the collaboration between the creative sector and the traditional industry.</p> <ul style="list-style-type: none"> - I´ve learn a lot about diverse potentials to foster the creative industries in a city. It´s a good approach to use empty buildings for providing creative entrepreneurs. 	<p>determine a joint future approach on what of the “lessons learnt” to integrate in our own strategy.</p> <ul style="list-style-type: none"> - Moreover I got additional inspiration for an ERASMUS+ K2 project which partners and me are developing at the moment - I´ll introduce the experiences in the urban debate
Pordenone	<ul style="list-style-type: none"> - The most important thing that I get from our visit is that culture has the duty to be strictly connected to the market, and that the role of the public companies and foundations is essential 	<ul style="list-style-type: none"> - I have already had a meeting with the major of my city and with my bosses to suggest them some good practices that Bologna is already applying, such as the possibility of giving spaces for free to the young artists
Porto	<ul style="list-style-type: none"> - the close context Bologna has to Porto and how that can be an interesting basis for joint projects - the creative strategy Incredibol has adopted to host projects in the town´s buildings, considering the many burocratic challenges it faces. - the difficulties Incredibol has in connecting to the university of Bologna (which involvement in such project would seem evident). - Low budget programmes operated from within a city council/public institution and connecting with the heritage area/departments are feasible. Yet of course (as often) highly dependent on individuals, their motivation, capacity to manage, move on and dialogue as well as political wills. IncrediBOI is a fantastic initiative from this perspective. - An inspiring model of relationship between the artists/creative professionals/promoters of projects and the City Council, based on trust and autonomy - the financial commitment from the city´s/region industry to the funding of IncrediBOI and how it 	<ul style="list-style-type: none"> - We will use Incredibol's example as a reference to what can be done in Porto in what concerns collaboration projects under development between the city of Porto and UPTEC (University of Porto Science and Technology Park). Incredibol's strategy is not only useful for the creative industries but for other sectors as well (namely, IT). - We have also already formally contacted Aster demonstrating our interest in work as their partners in collaboration projects. - The lessons learnt serve as best practices to be quoted and hopefully followed on what type of roles the different entities may play into a support programme for creative entrepreneurs. The strategy of involving industry will be proposed for discussion with our industry members - some of them running their individual projects without having the specific expertise.



	<p>can be nurtured and sustained by involving them in the whole process</p>	
Sofia	<ul style="list-style-type: none"> - the innovation projects are more likely to be implemented when structural funds operates at regional and not national level; - success indicators are a common European issue and networking and debates on the issue should continue; - the motivated and committed staff can make a difference and bring change! - cities can use creatively their (unused) properties to encourage SMEs in CCI; - private foundations could be very active contributors to the cultural development in case they work in synergy with the city; - innovative approaches in municipal administration need a lot of leadership and personal commitment. 	<ul style="list-style-type: none"> - Providing abandoned spaces to CCI is a very good idea and we have been trying to implement it in Sofia for couple of years, but there are still administrative burdens. The idea of competing for these places is very good, but we didn't receive information on the criteria they select the CCIs because they were in Italian. But we may further contact the IncrediBol staff and receive this information. Involving business partners for free consultancy is something we can further implement. - The new knowledge will be used in a/ monitoring and evaluation of the implementation of Sofia cultural development strategy 2013-2023; b/ developing Sofia Smart Specialisation Strategy (RIS3); c/ in developing and presenting the working programme of Sofia Development Association for 2016 before the municipal council.
Utrecht	<ul style="list-style-type: none"> - It works to have a stand-alone project organisation to have more room to develop a program, work with partners, gain money & move around in the governmental organisation. - It is interesting to connect to businesses and define together what is in it for them when they help creative businesses to start up. - Time to sit and think with starting creative businesses how they can gain help from the government and other parties can already be enough to help a start-up - Heritage can be a problem for one and a solution for another; it is case to look for both parties. - A call once a year has pro's and con's, I learned about both of them. 	<ul style="list-style-type: none"> - Restraining the relations with the economic department - cultural department - Look for new relations between cultural parties and businesses - Maybe try to put up a project

Recommendations from participants to the organising team on how to improve the learning experience of the study visit:

- Regarding the webinar held beforehand: though it acted as a very first introduction and moment to concentrate on the visit, the information received was not adding to the dossiers sent. In addition it was difficult to understand the interests and profiles of the other participants, thus only on the 1st day we manage to get to know each other.
- Some of the visits to promoters would require a bit more of time - for Q&A - simply to be able to touch issues of main challenges and difficulties, that are usually not easily approached in such visits.
- We might have used a bit longer and informative first introduction round to other cities - might help for further interaction.
- A more detailed presentation of Incredibol! would have been appreciated. Some basic information was not given, e. g. the number of supported projects, and only became known through the Q&A session. With regards to the fact that the audience was well aware of the functioning and mechanisms of the CCIs, it would have been good to present a more profound analysis of the CCIs in Bologna.
- Moreover, it would also have been valuable, if Incredibol! and the region Emilia-Romagna had presented the difficulties and challenges which the project encounters. Often, it is exactly these issues which let you develop a perfect understanding of a project and therefore enhance the learning experience.
- The idea of the city presentations with two images was in its approach very creative. Nevertheless, in terms of getting to know the other participants and the specific situation of their CCIs, a different approach might have been useful. E. g., it would have been an option to split the city teams as well as the expert team up and to form two groups. The group members could then have discussed their expectations of the study visit and could have linked them to the situation of their cities. In the end, each group could have presented their expectations. This way, the participants would already have gotten to know each other personally and a more authentic feeling of each city could probably have been transmitted.
- The social attachment of foundations is very strong in Bologna. Clearly, the visits of these foundations were very interesting and inspiring. However, their existence was only partially relevant for other participants as this well-functioning foundation system is not transferable to other European cities. An important aspect upon which was unfortunately not touched in this context was the possibility of international cooperation and collaborations.
- It would be interesting to create a second level network. For example, we have found during the visit that the city of Irun has interesting cultural and creative initiatives. They offered to show us these actions through a study visit in Irun. Therefore, Irun and Dénia could design together a project for a study visit. The project could get the support of Culture Programme in order to invite other cities that have already participated in Culture Programme study visits, and obtain some financial support when necessary. In this way, the learning of good practices would be strengthened and it ensures that the lessons learned in the study visits organized by Eurocities will have a great impact. The idea could

be articulated through a call for proposals opened to the cities (that have already participated in Culture Programme study visits, as I have mentioned above).

- Involve other structural institutions, other than the city hall, to understand the different perspectives on the relationship and how they overcome the challenges. I've missed the perspective of the University of Bologna, in this particular case.

7. Conclusions

The study tour was properly focused, thoroughly prepared and the participants were guided in a friendly and professional way. Its structure and content facilitated learning about the objectives and achievements of the IncrediBol! programme as well as related initiatives in Bologna and the region.

The conceptual frame was clearly articulated. The city needs to keep and foster talent, to combine cultural and entrepreneurial energies and foster cutting edge potential. The municipal governance needs allies to successfully meet these challenges and the alliances embrace broad circles from business, philanthropy, academia, culture and the civic sphere.

Although some of the investments the group visited implied hefty financial investments from banking and entrepreneurial circles (Fundazione), efforts to achieve results with limited public resources were also presented and thoroughly dissected. As regards to public resources, the important role of funds from the EU Structural Funds and Smart Specialisation Strategy was highlighted. IncrediBol! is a good example of a project with cultural (heritage, artists), social and creative industry benefits.

Annex 1: List of participants

Hosts		
Bologna	Francesca Martinese Director of international Relations Giorgia Boldrini Economic Development and city promotion Department, Head of office inter sectorial projects Silvia Porretta Project manager Incredibol! project	
Visitors		
Aarhus	Esben Kullberg	City Council member
Aarhus	Jesper H. Borg Christensen	Head of section. Business and City Development Unit.
Cesis	Evija Taurene	Project manager and development specialist
Cesis	Ilona Asare	Cesis Culture and Tourism centre, municipal agency - deputy director
Chemnitz	Ferenc Csák	Head of Culture Department
Chemnitz	Eva Maria Grafer	Project Manager European Affairs and Culture
Denia	Vicente Grimal Boronat	Mayor of Denia and Councillor for Tourism
Denia	Floren Terrades Palacios	Employment and Local Development Agent
Irun	Eva FERNANDEZ	Director for economic promotion and for the strategic plan of Irun
Magdeburg	Anja Reutter	European Affairs Officer
Magdeburg	Heike Worel	Creative helmswoman Magdeburg
Porto	Cristina Farinha	Executive Director ADDICT
Porto	Fátima São Simão	Manager UPTEC PINC - Creative Industries Incubator from the Science and Technology Park of Porto
Pordenone	Piero Della Putta	Manager
Sofia	Sevdalina Voynova	Programme Director
Sofia	Denitza Lozanova	Programme Director
Utrecht	Saskia Kluitmans	Project manager for culture
Utrecht	Maureen Baas	Artistic director

Experts	
Philippe Kern	KEA - Managing Director
Peter Inkei	Budapest Observatory - Director
Support team	
Julie Hervé	EUROCITIES - Policy Advisor (culture)
Pasquale Cancellara	EUROCITIES - Intern (culture)

Annex 2: Presentations (from local actors and/or experts)

Presentations shown in Bologna can be found on the online forum of the Culture for cities and regions website http://www.cultureforcitiesandregions.eu/culture/Online_forum