



ALTUM Foundation – Poznan, Poland
(In cooperation with ROK AMU Culture Observatory)



for **European Research Partnership on Cultural and Creative Spillovers:**
Arts Council England, Arts Council of Ireland, Creative England, Creative Scotland,
European Centre for Creative Economy, European Cultural Foundation,
European Creative Business Network

within the project framework:

Testing innovative methods to evaluate cultural and creative spillovers in Europe

A case study of
CONCORDIA Design Centre (CDC)
(Human Touch Group) in Poznan (POLAND)



Research Report

Dr Marcin Poprawski, Dr Marek Chojnacki, Piotr Firych
Case study Report Editors

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1. Introduction to the research project

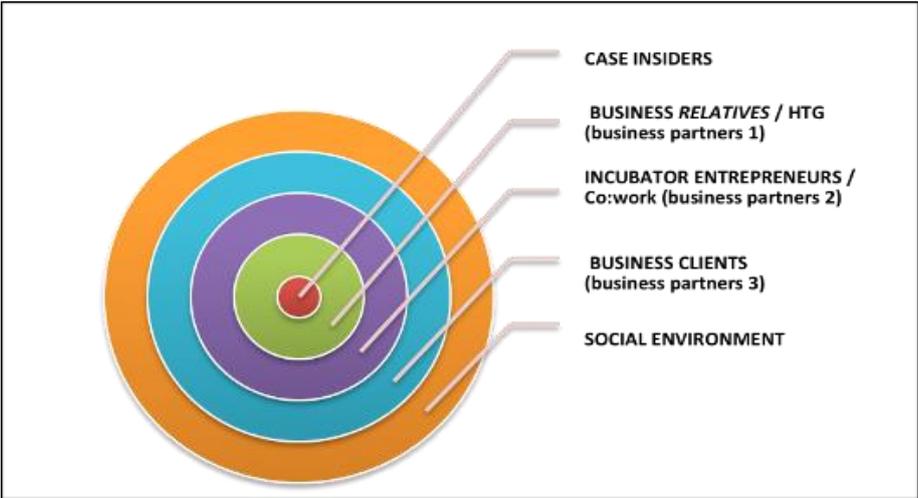
1.1. EXECUTIVE SUMMARY

The aim of the research team of the Altum Foundation in Poznan, Poland, consisting of research staff affiliated to the AMU University in Poznan, Faculty of Social Sciences, was to test the Concordia Design Centre in Poznan (CDC) as a case study on the cultural and creative spillover phenomenon.

The tested organisation is renowned for being the first and most successful *design-thinking process* method disseminator in Poland. The promotion of creative, design-thinking styles and processes, and changing both life and work attitudes and mental ‘software’ – this is the essence of what the researched object, the CDC does – is ungraspable and non-measurable through quantitative data collection. The effectiveness of the classical social sciences qualitative investigation methods is also limited in this matter. The Testing Cultural and Creative Spillover research method elaborated in this research project by the Polish team was a method that experimented at the cutting edge of qualitative and heuristics methods. The research team worked in a timeframe of 6 months, from June to November 2016 using the selected tools within the frame of qualitative methods, and extended this with several experimental components.

JUNE	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
Research Tools set-up			Research Tools update and application			
Desk research						
Mediated Discourse Analysis data selection			Mediated Discourse Analysis, semiotics and VSM research			
	Spillover identification					
	Research sample and target groups representation					
			Individual in-depth interviews (with experimental methods)			
			Focus group interviews (with experimental methods)			
			Data analysis and elaboration of research findings, methodological reflection			

The choice of research target groups was the logical outcome of desk research and mediated discourse analysis. Two main spillover types most adequate for the CDC case study – Knowledge spillover 1, and Industry spillover 1 – were identified. This choice also had an impact on the choice of the groups of people to be tested within the qualitative part of the research. Five research target groups were selected and 57 people participated in the qualitative (experimental) research processes.

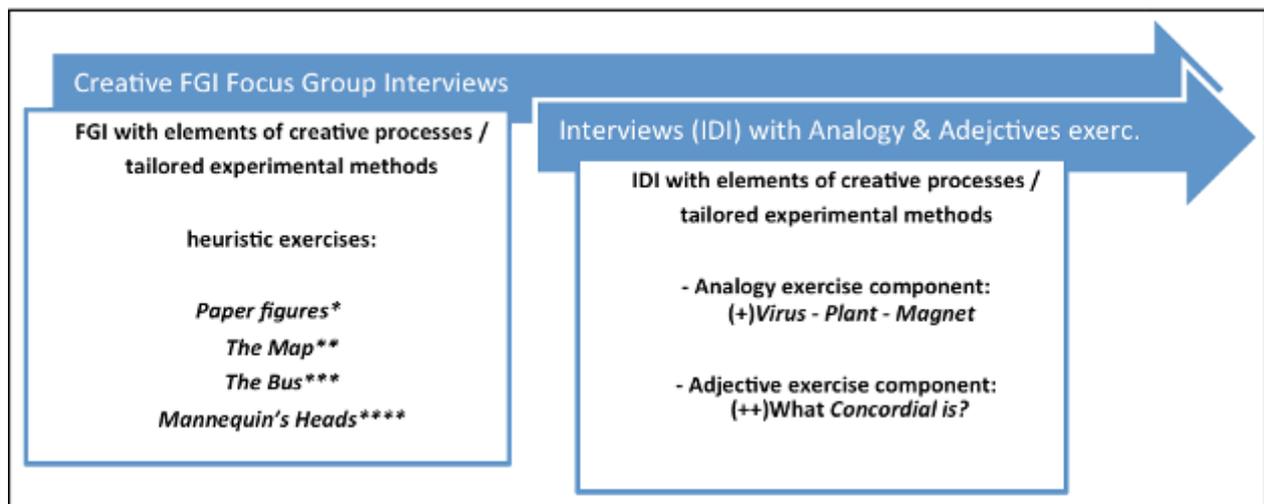


The research team proposed a set of analytical methods with adequately calibrated tools for testing the cluster of innovative cultural and creative spillovers exemplified in the phenomenon of the private design centre institution.

Data Sources →	Research Methods →	Creative Spillover Types tested
Case study Source Data (organisation website content, mission statement, written strategy)	Desk Research (focused on CCS genealogy, content and context analysis)	Knowledge Spillover 1: STIMULATING CREATIVITY & Encouraging Potential
Mediated Discourse Content (media monitoring database provided by the organisation)	Mediated Discourse Analysis (MDA) and Virtual Settlements Map (VSM)	
Social Media Content (organisation related social media profiles content)		
Experiences, stories, opinions and data shared by research targets (individuals, interviews and participants in exercises - representatives of the research target groups)	Individual in-depth interviews with elements of creative processes / tailored experimental methods: analogy and adjective exercise	Industry Spillover 1: IMPROVED BUSINESS CULTURE & Boosting Entrepreneurship
	Focus group interview with elements of creative processes / tailored experimental methods: workshop heuristic exercises, analogy and adjective exercise	

The key feature of this mixed method, which is tested in researching cultural and creative spillovers, is to provide a set of tools that will describe the impact of things done in the everyday practice of creative business organisations - behind the big data cloud. The research team decided to test methods that, at first sight, resemble a typical qualitative approach (with focus groups interviews or individual interviews used as a basis), however, the methods also incorporate some intellectually challenging research techniques that are appropriate for the creative process-related issues under scrutiny. Within the workshop structure of the research, which was aimed at testing cultural and creative spillovers, two essential tools—both creative process-oriented and heuristic—were employed: analogy and word games.

Experimental adjustments of qualitative methods are workshop-formatted exercises that introduce imaginary games. This process draws on three components: basic phenomenology (studying objects as phenomena), aesthetics (knowing through the senses, using vocabulary for aesthetic judgement), and heuristic techniques (testing theories of discovery). These intellectual resources were constantly and strategically employed by the research team in the research process, even if this was not made explicit to the respondents. Concepts from these three traditions were simply built into the exercises and communicated in the vocabulary, and were then applied to reflection on the organizational change and diffusion of creativity. This component of academic experience was incorporated into the researchers' approach, and was able to provide the conditions for the interpretation of salient, inexplicable phenomena: the spirit of the place, its atmosphere, attractiveness, and emotional impact, which are all crucial for effective cultural and creative spillover processes. It treats the example of CDC – the spillover disseminator – as a unique phenomenon with aesthetic values cherished at its core; as a place like no other when it comes to the coexistence and cooperation of people in complex relations with material objects, thoughts, organizational structures, sights, shapes and tastes.



TWO main creative spillover types: **Knowledge Spillover 1: STIMULATING CREATIVITY & Encouraging Potential**, and **Industry Spillover 1: IMPROVED BUSINESS CULTURE & Boosting Entrepreneurship**, emerged through the tests as the most essential case study features for the CDC. The use of the proposed mix of methods provided a set of qualitative data that clarified the proposal of cultural and creative spillover indicators. 11 indicators were identified in the CDC test for the first spillover type, and 4 others for the second spillover type. Among them are: (3) the types of creative processes used in the organization's everyday practice. The choice of one prominent creative method that is persistently promoted and applied; (5) The strategic approach to capitalizing on the creative brand and its 'magnetic' power; (6) The density of space, time, projects and events made available and provided by the case study organization for establishing practical ties between creative content and business operations; (7) Advances in broadening the diversity of the organisation's audience; (8) The organization's role as a repository or bank of knowledge and ideas, or as an educational content generator and transmitter with big outreach, being trusted as the best source; (9) The creative organisation's role in the mutual transfer of knowledge between creative professionals and creative amateurs, and in promoting a life-work balance; (10) The balance of elitism and egalitarianism in stimulating the creativity processes.

To activate creativity-based knowledge spillovers (on a smaller, individual scale) and industry spillovers (on an organisational scale), the CDC invites professionals and interest groups from fields of practice other than design, and provides these groups with new perspectives for approaching their jobs and goals with the application of creative thinking techniques.

To explore the impact of this approach and its spillover effect, we decided to incorporate our qualitative research methods into aesthetic categories. Every person has particular creativity pattern that cannot be explored on a declarative level (surveys, data analysis, pure social sciences inquiry methods). If this is to be explored and modelled, it should be verified in an observation process, when the respondents are engaged in creative processes (at least minimally). The experimental components of the heuristic workshop and the word games that were inserted into the qualitative methods (interviews, group interviews) were helpful in following the path of cultural and creative spillover that is strategically activated by the case study organisation. The workshop elements provided dialogic space not only to express opinions but also to describe processes that recall and resemble the previously experienced influence of the case study organisation – CDC activity as the spillover initiator.

The final outcome of the project was a sum of methodological reflection and recommendations for possible future use of the methods and tools tested in the project.

1.2. Research Team Presentation

The research project supervisor and the supporting research team of the Altum Foundation and research staff affiliated with the AMU University in Poznan, Faculty of Social Sciences:

Dr Marcin Poprawski is a Deputy Dean of the Faculty of Social Sciences of the Adam Mickiewicz University (AMU) in Poznan, Poland, and works in the Institute of Cultural Studies at the AMU; he is also a co-founder and research coordinator of the ROK AMU Culture Observatory. Since 2006 he has been lecturing at the Viadrina European University in Frankfurt Oder. He improved his professional skills in teaching cultural management and cultural policy during an internship at the Centre for Cultural Policy Studies, the University of Warwick (UK) in 2012. His research interests, publications topics and projects include: cultural policies, cultural management and entrepreneurship, cultural ecosystems culture-led city development, and organisational cultures in cultural & creative organisations and heritage institutions. He is an expert of the Association of Polish Cities, a member of the Urban Cultural Policies Council of the Polish National Center for Culture. Since 2013, he has been twice elected Vice-president of the ENCATC European Network based in Brussels.

Dr Marek Chojnacki works at the Institute of Cultural Studies at the Adam Mickiewicz University (AMU) in Poznan. He is educated as a theatre director, holds a PhD in sociology, is the author of books and papers on the theory of creative processes, and heuristic and drama workshops methods. His core academic interests are focused on the cultural organisations and creative practices within different fields of social life—for example in the arts, science and business settings. He lectures on the arts and advertisements practices, city branding, and creative teamwork; and conducts training sessions on creative processes for entrepreneurs and the employees of creative organisations. He specialises as a mentor and tutor for screenwriting students; he cooperated as a jury member and expert with the Screenwriter Laboratory in Warsaw and the National Institute for Cinema Art. He is a member of interdisciplinary research teams, being involved in several national academic projects in the fields of cultural management, organisational studies, cultural policies, and heritage institutions.

Piotr Firych is a media and communications specialist, a PhD candidate and researcher at Adam Mickiewicz University (AMU) in Poznan, Poland (Institute of Cultural Studies); he received his Master of International Market Communication and Latin American Studies degree from Aalborg University in Denmark. He has also graduated from the University of Łódź in Poland, where he obtained a degree in Journalism and Social Communication. He has a vast range of international experience in teaching, communications and project management (Spain, Denmark, Estonia, Germany). Between 2012-2013 he worked for the Polish Tourism Organization in Madrid. In the academic field he is associated with the ROK AMU Culture Observatory, where he manages and conducts research related to cultural policies. Academic interests: communication, branding, cultural marketing, Internet studies, audience development, and cultural policies.

Sławomir Malewski – a sociologist (the Adam Mickiewicz University (AMU) in Poznan, Poland), a licenced coach and business management consultant in marketing and media enterprises, he is the CEO of the Altum Foundation. He was an advisor and research team member in the fields of organisational behaviour applied projects for creative sector organisations (business, social, educational, heritage and cultural). He applies programs for organisational development based on the concepts of mission, goals and values, taken from management studies. He is a co-coordinator of the regional study on the Cultural education provided by private sector entrepreneurs (2016), commissioned by the Ministry of Culture and National Heritage in Poland.

1.3. Methodological Summary

The basis of the research processes on testing cultural and creative spillovers—which was employed in the project proposed by the Polish research team, namely an analysis of Concordia Design Centre in Poznan (CDC)—lies in components derived from the social sciences and anthropology, i.e. tools that provide qualitative research formats (FGI – Focus Groups Interviews, IDI - In-depth Individual Interviews) for informative meetings and talks with people. This initial anthropological approach was essential in dealing with the research on experiencing creativity transfer in the cultural and creative sector, as this provided evidence based on patterns of organisational cultures, and the behaviour of group members. This process was preceded by Desk Research, which focused on the genealogy, content and context analysis of the cultural and creative spillover case study. Two main spillover types were selected and verified through the second introductory component of this research project, which consisted of a Media Discourse Analysis with correlated components (social media analysis, semiotics, and virtual settlements map). The main methodological challenge in this project was to provide experimental added value to this test – namely a tailoring workshop and research inspired by heuristic techniques. **Tailoring the research methods for testing creative spillovers** engaged the research participants in cognitive processes that are focused on finding important features of the phenomenon being researched - **creativity diffusion and cultural & creative spillovers**.

< 1 > Data collected through DESK RESEARCH (2 years back):
SOURCES: accessible documents - mission statement, the organisation’s strategy, projects reports; website content, PR content

< 2 > Data collected through MEDIATED DISCOURSE ANALYSIS:
SOURCES: media monitoring reports of IMM – Media Monitoring Institute independent media agency for the period of the last full year, with the databases accessed by researchers:
4010 media materials collected and analysed + **Concordia Design official Facebook profile** analysed over the period of the last 12 months
 approx. 450 Facebook posts analysed, including their content and feedback.

< 3 > Data collected through QUALITATIVE RESEARCH: IDI and FGI with heuristic components:
SOURCES: the verbal, dialogue-based content of the Interviews with creative exercise elements

Creative FGI Focus Group Interviews

FGI with elements of creative processes / tailored experimental methods

heuristic exercises:

*Paper figures**

*The Map***

*The Bus****

*Mannequin's Heads*****

➔

Interviews (IDI) with Analogy & Adjectives exerc.

IDI with elements of creative processes / tailored experimental methods

- Analogy exercise component:
(+)Virus - Plant - Magnet

- Adjective exercise component:
(++)What Concordial is?

30 IDI individual in-depth interviews (40 - 70 minutes each) with 30 individuals (from 5 research target groups)

5 FGI focus group interviews meetings (80 – 120 minutes each) with 27 people (from 5 research target groups)
 [all sessions were video recorded for the purposes of content and behaviour analysis: focus on exercise components]

<i>Selected methods</i>	Methodological summary – selected recommendations
1. Desk Research – CCS Genealogy & Context	Applying the desk research and further actions directed to qualitative research would need a key person from the case study staff to be a facilitator in contacting people and accessing data (for MDA, Desk research)
2. Mediated Discourse Analysis and VSM	The MDA methods involved collecting particular expressions, while qualifying them into cognitive categories related to spillover effects. Genealogy, selected to be the initial contact question is based on the reconstruction of the facts, stories, opinions of the founders actions, motivations, impacts, etc. collected through critical discourse analysis. This method has no limitation when applied to other objects of research, and is easy to adapt and develop. Processes in the creative sector today operate in a mediated, Internet-based sphere.
3. FGI final discussion	A panel discussion of key CCS terms was the FINALE of every session as a summarizing verbalization of opinions on posed questions and activated exercises. No exercise was left without comment or explanation of its aims and ends.
4. FGI extended with Analogy exercise <i>Virus - Plant – Magnet</i>	This method was very effective regarding the collection of opinions and data regarding two main spillover types tested, especially Knowledge spillover 1 – focused on the stimulation of creative processes. The analogy of 3 creativity diffusion methods is very well reflected by the respondents, selecting usually two options as characteristic for the performance and strategy of the research object: either magnet and plant or virus and magnet . But, the method of analogical reasoning is relevant only when performed under the supervision of a person with training experience in heuristic techniques , leading the group discussion to expose and select only the components that play a role as premises of analogical reasoning. The problem for the participant is not expressing pure information but also judgements, integrally contained in the basis of analogies or metaphors. The facilitator of the workshop session has to keep participants on the track of proper reasoning within the topic frames, without interrupting the discussion stream. This also requires a sensitive, attentive approach from the researcher, who, when there is a very dynamic unfolding of plots, should not ignore or stop some marginal, anecdotal directions in the narration that could, at an unexpected moment of the discussion, bring an insight into discovery of new features of the reflected phenomena—features that are unexpected and unknown to both the participants and moderators of the exercise.
5. FGI extended: with Adjectives / Verbs exercise <i>What Concordial is?</i>	One of the questions that respondents responded to with unexpected engagement was the one about adjectives, and a characterization of the object of the case study as a place that shares creative content to remote professional ‘locations’. This method provided many emotional, aesthetic, imaginary and sensual qualities and values to the discussion on the creative spillover effect. In the use of this method, we assume a specific role of language in spreading creativity. These things that are created by people and understood as art, and are transferred as descriptions, using words, which give the an aesthetic impression, which is simple and can be used in explaining methods of creative intervention.
6. FGI extended: Workshop session with heuristic exercises a) Paper Figures b) The Map c) The Bus d) Mannequin	Use of heuristic, creative exercises is effective in pushing respondents through elements of the creative process itself – resembling elements that are typical-for-case activities, as participants are more deliberately involved in the re-calling of their associations, experiences, judgments regarding the researched case. Qualitative methods are extended and the targets are invited to creative processes themselves first, and are then being interrogated on cultural and creative spillovers. The experimental, qualitative methods selected for this project have the potential to be applied to other cases – but this will need a special transfer of method session, in order to explain the researchers’ aims and forms of interaction. To clarify the essence of the methods when given to further development there is a need for in-depth comments on the productivity of the experimental methods that are based on disciplines rooted in aesthetics. It is recommended that work be done on a broader selection of possible empirical tools – to be worked on in workshop sessions, and a portfolio for different groups with varied range of experiences should be provided. All exercises require the space and time for a direct follow-up discussion – summarizing the efforts of the exercise participants. Exercises that have more staging (performative) elements help in detecting systemic linkages and paths to more successful distribution, diffusion, infiltration of <i>creativity bites</i> . They are effective tools for discussing the case study organisation’s spillover type impact on the social environment, other organisations, institutions, people’s behaviours and opinions.
7. IDI extended: a) Analogy b) Adjective / Verb	In-depth interviews based on a scripted scenario with questions and tasks for the person interviewed - are a very valuable component for collecting the precise characteristics of an organisation’s QUALITATIVE impact and spillover of its creative business and educational activities. However, some data on activities related to the creative spillover effects are restricted by business organisations and their clients—these restrictions protect their creative content, and information concerning the methods behind the changes they went through, which are considered as a very valuable asset on a highly competitive market. Respondents were ready to talk about a very general approach, but not allowed to talk about the detailed shape of processes and their effects. Apart from this challenge, IDI with heuristic components bring an irreplaceable quality of thoughts and experiences into the research process that describe and verify the impact and values of the organisation. The most rewarding aspect of the research processes based on these methods are observations that demonstrate proof of people’s changing attitudes, approaches, hierarchies, and the order of values in their life and work environment. This method functions as the final verification of the impact of spillovers on an individuals’ behaviour and on particular organisational cultures.

2. The Methodological Framework of the Research Project: The Research Objectives of the Logic Behind Experimental Methods (the CDC Case)

A) TESTING CULTURAL and CREATIVE SPILLOVER - AT THE EDGE OF EXISTING METHODS.

The key feature of the method tested in the process of researching cultural and creative spillovers¹ — taking the selected case study of a creative place as the test area — is to provide a set of tools that will describe the impact of things done in the everyday practice of creative business organisations — behind the big data cloud. The test of the cultural and creative spillover effect generated by Concordia Design Centre (CDC) in Poznan, Poland, demands a multidimensional research approach with methods that go beyond the standard quantitative surveys and data analysis. The research team decided to test methods that, at first sight, resemble a typical qualitative approach (with focus group interviews or individual interviews as the basis). However, the further we go, the more we see that these methods have incorporated some bold and intellectually challenging research techniques that are appropriate for the creative process-related issues under scrutiny.

Promoting creative, design thinking styles and processes, and changing life and work attitudes and mental ‘software’ — which is the essence of what the researched object, CDC does — is ungraspable and non-measurable through quantitative data collection. The effectiveness of classical social sciences qualitative investigation methods is also limited in this matter. The method for **testing Cultural and Creative Spillover research**, selected by the team and elaborated in this research project, was one of **experimenting at the edge of qualitative and heuristics methods**.

The creative process methods incorporated into the groups and individuals’ research encounters were adjusted to explore the creative spillover effects as a multi-layered experience of creativity diffusion. For this reason, in the qualitative approach tested, the research team used concepts rooted in the humanities and social and cultural studies, which are focused on researching the communication processes, organisational culture and value transfers of organisations.

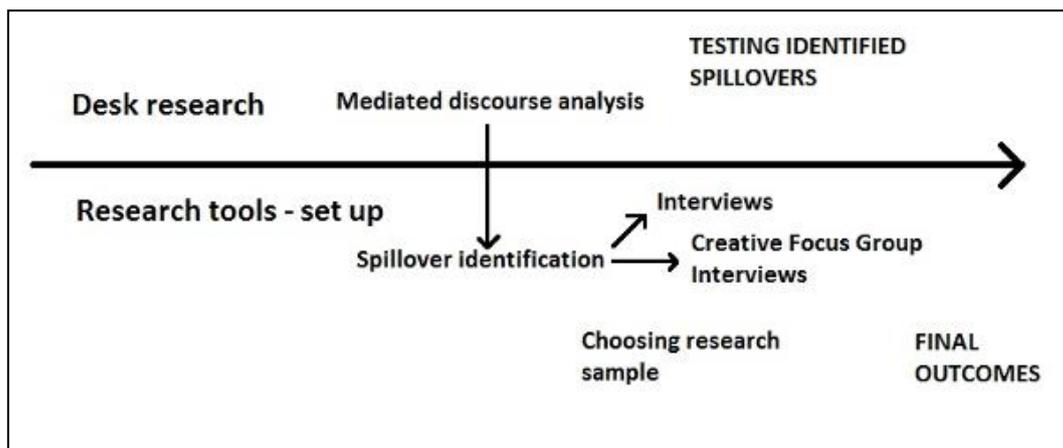


Fig. 1. The Sequence of the CCS Test – Concordia Design Centre (CDC) Case Research Process

¹ Cultural and creative spillover is understood, according to the Tom Fleming Creative Consultancy Report (2015) as follows: ‘We understand a spillover(s) to be the process by which an activity in one area has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital. Spillovers can take place over varying time frames and can be intentional or unintentional, planned or unplanned, direct or indirect, negative as well as positive’ (TFCC 2015, p.15)

Table 1. **Overview of the Methodological Framework:** Testing CCS – the Concordia Design Centre Case

Data Sources →	Research Methods →	Creative Spillover Types tested
Case study Source Data (organisation website content, mission statement, written strategy)	Desk Research (focused on CCS genealogy, content and context analysis)	Knowledge Spillover 1: STIMULATING CREATIVITY & Encouraging Potential
Mediated Discourse Content (media monitoring database provided by the organisation)	Mediated Discourse Analysis (MDA) and Virtual Settlements Map (VSM)	
Social Media Content (organisation related social media profiles content)		
Experiences, stories, opinions and data shared by research targets (individuals, interviews and participants in exercises - representatives of the research target groups)	Individual in-depth interviews with elements of creative processes / tailored experimental methods: analogy and adjective exercise	Industry Spillover 1: IMPROVED BUSINESS CULTURE & Boosting Entrepreneurship
	Focus group interview with elements of creative processes / tailored experimental methods: workshop heuristic exercises, analogy and adjective exercise	

Table 2. **Timeline of the CDC Case Study Research:** June 2016 – December 2016

JUNE	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
Research Tools set-up			Research Tools update and application			
Desk research						
Mediated Discourse Analysis data selection			Mediated Discourse Analysis, semiotics and VSM research			
	Spillover identification					
	Choosing the research sample					
			Individual in-depth interviews (with experimental methods)			
			Focus group interviews (with experimental methods)			
Data analysis and elaboration of research findings, methodological reflection						

The research team proposed a set of analytical methods with adequately calibrated tools to test the cluster of innovative cultural and creative spillovers exemplified in the phenomenon of the private design centre institution.

(a) Desk Research - Cultural and Creative Spillover **genealogy content & context analysis.**

This tool was a basis for both initial desk research activities, as well as for the introduction part of the In-depth individual interviews. The last process was conducted with carefully selected representatives

correlated with the case being studied. With this tool we wanted to analyse the historiographical and socio-cultural context of the spillover, the soil in which the processes are taking place within a given cultural and creative ecosystem². To understand the cultural and creative spillover effect **you need to analyse both the outcomes and recent processes of the tested organisation and the history of the socio-cultural processes taking place in the city. What is essential in diagnosing and testing creative spillover effects is the insight into the genealogy of the social environment** that is the soil of the spillover.

(b) **Mediated Discourse Analysis (MDA), semiotics and Virtual Settlements Map (VSM), Internet communication analysis.** The proposed methodological approach aimed to scrutinize the organization in Poznań as a representative of the creative industry by means of qualitative tools that have become available for new media communication analysis. A key emphasis here was on examining the Internet discourse related to Concordia Design. Online communication analysis is supposed to bring additional, valid insights to the research. An especially valuable field for gathering data was social media. The dynamically changing circumstances of the Internet create a great opportunity for a researcher to explore the nature of human beings from a different perspective. Therefore, looking at new media communication gave us a possibility of reaching a complex, in-depth understanding of Concordia Design and its impact on local society. The principle angle of the analysis was turned into official communication shared by the case study organisation on social media platforms and its reception within its audience. Tendencies that appear relevant in terms of issues frequently touched upon, as well as posts that generated intense reactions were sought and outlined. As a result, it was possible to obtain knowledge about the organization and the ways it is presented and perceived. The data analysis approach was founded on a mix of methods. To be more specific, the discussed analytical framework was primarily rooted in a Mediated Discourse Analysis (covering texts, videos, photos, and actions), known also as MDA (Scollon, R. and S.B.K. Scollon. *Mediated discourse: the nexus of practice*. London, New York, Routledge (2001) and complemented by semiotics. The strongest argument for combining these methods was their complementarity. MDA differs from other discourse studies by focusing on the overall social actions, rather than solely on written text or language, like e.g. in the case of classical approach towards discourse analysis. Semiotics³, on the other hand, due to its interpretative character may be found helpful in decoding the hidden meaning and symbols in the collected data. The core analytical objectives were understood as: diagnosis of the overall online communication connected to Concordia Design and its audience. This was integrated in VSM - Virtual Settlements Map (Where and how is the knowledge about Concordia Design generated and obtained?). Close examination of the creative industry's online communities in Poznań in the context of the studied case was limited to an analysis of the communication during the period of July 2015 – June 2016.

(c) **Cultural and Creative Spillover qualitative research methods – qualitative mapping of social environment:** focus group interviews (FGI) with workshop sessions components and a separate section of in-depth interviews with representatives of all the parties involved in the Spillover effects identified in the content and MDA analysis. The essential facts concerning the nature of cultural and creative spillover and spreading creativity processes were tested through qualitative research, in the form of in-depth interviews and focus group interviews. The last included the set of innovative workshop components to gather content that is not available through direct interrogation. Both types

² By the use of the ecosystem metaphor with we are following John Holden concept (2015) replicated in cultural and creative spillover explanation given in TFCC Report, treated as a base for this report (2015)

³ The study of signs and sign-using behaviour was the concept introduced by Ferdinand de Saussure and Charles Sanders Peirce. The original meaning of semiotics has evolved into a method that is used today in the study of meaning—of both language and non-linguistic sign systems.

of tool were based on scripted scenarios adjusted to the creative spillover topics. Representatives of all the Concordia Design Centre case study stakeholders were identified in the genealogy and content analysis stage of the research. Workshop shaped focus interviews were executed with 5 groups of people:

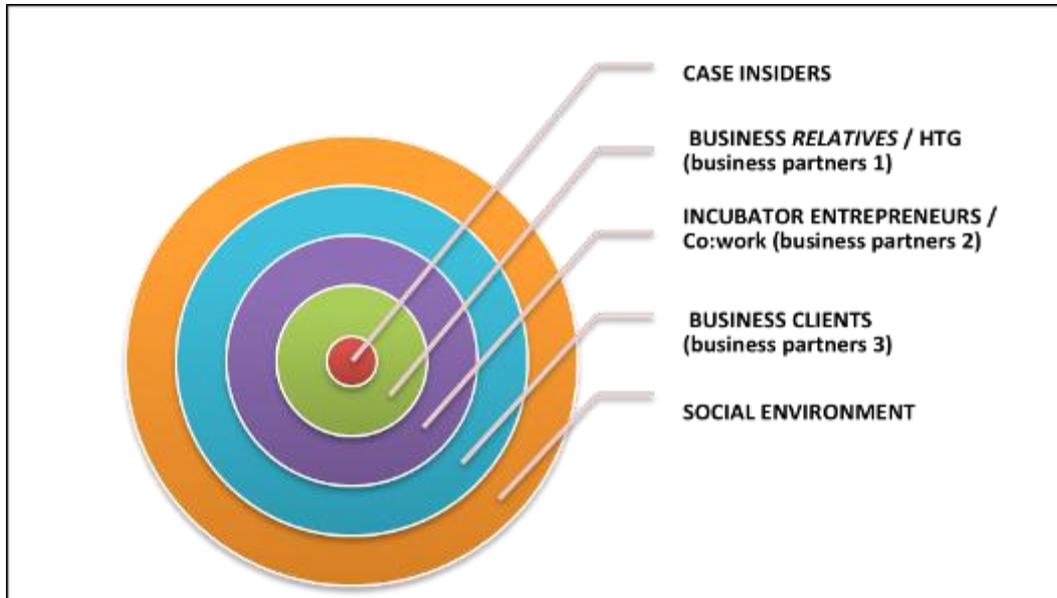


Fig. 2. CDC Case study CCS research process participants (targets groups)

CDC Case study Research Targets: the choice of the research target groups was made as a logical outcome of the **desk research** and **mediated discourse analysis**. Two main spillover types most appropriate for the Concordia Design Centre case study (Knowledge spillover 1, and Industry spillover 2) were identified through these initial methods. This choice also impacted the choice of groups of people to be tested in the qualitative part of the research. We selected 5 research target groups and involved 57 people in the qualitative (experimental) research processes:

1. **CASE INSIDERS** (of the CCS organisation being tested). Case study organisation founders, managers and selected employees of different profession and duties. **17 carefully selected people took part in the IDI and FGI workshop meetings, bringing to us the full picture of the organizational culture profile related to the creative spillover potentials and practices.**

2. **BUSINESS RELATIVES (1st circle of business partners).** Representative people of the HTG Group – of which CDC is a part. It's a family of enterprises (the Human Touch Group) that is the closest business environment of the case study and the target of its *internal spillover* (Vickery, 2015, 'To be debated. Creative Spillover', ECCE, Dortmund). HTG is a family of independently managed enterprises that share the same owners and general entrepreneurial approach, based on models of *design-thinking* processes. These enterprises are distinguished by their broad range of activity: furniture, wood and the interior design industry, design school, real estate, art foundation, private university, and private elementary and grammar schools. Concordia seems to transmit its creative spillover to these closest partners first. The creative spillover **research process attracted 6 representatives involved in qualitative research procedures: FGI and IDI.**

3. **INCUBATOR ENTREPRENEURS (2nd circle of business partners):** entrepreneurs, business organisations sharing the Co:office space, one whole floor of CDC. There are over 20 start-up entrepreneurial initiatives inhabiting the case study organisation's building, creating an incubator hub consisting of micro and small companies that were accepted through a selection process by Concordia leaders. These organisations are

inhabitants of the creative industries milieu, in the broad sense of the term: architecture, digital solutions, software, intelligent devices, the fashion industry, graphic design, digital printing, furniture design, interior design, copyright legal consulting, consumer research, marketing, business consulting, innovation consulting, PR and communication services, creative sector HR services, conceptual product design and mechanical engineering, and culinary and lifestyle publishing. These organisations use the organisation's space, image and the identity of the place to build relations with their clients, organize their organizational cultures and sometime cooperate with each other. **The FGI sessions and IDI's gave access to 14 active representatives of this spillover circle of the organisation's partners.**

4. BUSINESS CLIENTS (3rd circle of business partners). Business organisations, clients of consulting and training offered by the case study organisation. Due to the competition, these organisations keep the fact of their being Concordia consulting clients as confidential information. **7 representatives reached by the research team in qualitative inquiries** represent such business organisations as: an energy corporation or global player in furniture production and retail, a factory of interior design materials and services, a jewellery and luxury goods producer and retailer, and software and engineering domains business players.

5. SOCIAL ENVIRONMENT. Social environment of CDC case study: district, city and regional inhabitants, public institutions, public officers (city hall, regional government), opinion leaders, critics, academic experts in the field of the creative sector, public media representatives, leaders of public cultural institutions, social and cultural entrepreneurs and NGO's. **13 participants were involved in research actions (IDI and FGI).**

(d) A Cultural and Creative Spillover case study tested with **tailored experimental methods: anthropology of organization observational methods, phenomenology of organization, organizational aesthetics and heuristics** approached in management and humanity studies.

This research practice, which was rooted in the humanities, was the extension of the social sciences qualitative methods already selected. The research team expanded the FGI method with a set of new workshop session exercise tools to extend the analytical effectiveness of the interaction with the research participants—people already experienced with creative processes or exposed to the creative practices embodied by the case study object – the Concordia Design Centre. The methodological context of this research practice, described in detail in section (B) below is infused with 4 concepts:

- a) anthropological approach:** experiencing creativity transfer through patterns of organisational cultures, and the behaviour of group members;
- b) phenomenological approach:** experiencing creativity transfer through artefacts and works as exceptional, non-replicable phenomena, unrelated to knowledge and references;
- c) aesthetic approach:** experiencing creativity transfer through memorising aesthetic, sensual experiences of colours, sounds, shapes and rhythms, explicitly expressed in creative work;
- d) heuristic approach:** practical use of a selection of techniques originating in the theories of discovery

Within the workshop structure of the research, which aimed to test cultural and creative spillovers, two essential tools—creative process-oriented and heuristic—were employed: analogy and word games.

1. Analogy. Analogy is a cognitive effect which is based upon searching for relations between processes that already are known and those that we are looking for. The purpose of our activity in researching creative spillovers is to transfer and utilize the knowledge of the ways of spreading the

traits in nature to the sought ones, which are ways of *spreading creativity in culture itself*. In our research we made use of the following:

Analogy comparison carrier	Analogy comparison target theme	Main questions asked during the workshops
<p>The mechanism of spreading a flu virus</p> 	<p>Interpersonal way of spreading the “creative genome”</p>	<p>“Creativity virus” - What is it?/ What could it be? Who do we infect with it? In what way?</p>
<p>Plants and their ‘mechanisms’ concerned with seed spreading</p> 	<p>Institutional ways of spreading creativity</p>	<p>Do we perceive the dissemination of creative practices as a process of self-spreading? Do creative thoughts produced in the case study organisation utilize the strength and mechanisms of the mother institution? OR Does the spreading of creative effects take place with “help” from outside factors, gaining energy from life mechanisms, and, in that way, establishing bigger distances between the diaspora and the mother institution?</p>
<p>Mechanism of a magnetic field</p> 	<p>Spreading creativity through creating an influence field in the city.</p>	<p>Does the tested organization work like a “magnet” gathering people interested in creativity? Whom does it attract and whom does it repel? Does it create a “creative field”? Does it transfer the creativity based on a polarization of tastes / of aesthetics? Does the attraction to the population serve the spreading of creativity?</p>

Table 3. **The analogy heuristic method tailored for Creative Spillover Test Case study**

2. Word games method. In the use of this method we assume a specific role of language in spreading creativity.

Word game	Explorations	Research questions
<p>Adjectives</p>	<p>Spreading creativity connects with questions: What (kind)? Whose?</p>	<p>What does it mean, when activities can be described by an adjective formed from the name of the institution, as in “Concordical” / “Concordial”, referring to the institution’s features?</p>
<p>Verbs</p>	<p>Spreading creativity connects with questions: “What does it do?” “What’s happening to it?” “What’s its condition?”</p>	<p>What are the words – verbs, which describe activities in the best way, which serve for the promotion and transfer of creative thinking or aesthetic patterns and types?</p>

Table 4. **The word games heuristic method tailored for the CCS case study of CDC in Poznań**

The photographic documentation of this process (the workshop sessions video screenshots) are selectively exemplified in Appendix 1 of the report to provide an illustration of the actions that are described in the findings section of this document (Chapter 4.).

B) CONCEPTS INCORPORATED IN THE EXERCISES ADDED TO THE QUALITATIVE METHODS.

The basis of the research processes lies in the components derived from the social sciences and anthropology - tools providing qualitative research formats (FGI – Focus Groups Interviews, IDI - In-depth Individual Interviews) for informative meetings and talks with people. This initial **anthropological approach is essential in dealing with the research** on experiencing creativity transfer, as it provides evidence-based patterns of organisational cultures, and data on the behaviour of group members.

The second decisive component is taken from the whole set of insights from the **experimental adjustment of the qualitative methods tested by humanists, who from time to time are adding workshop formatted exercises that introduce imaginary games**. This process draws on **three components taken from the discipline of philosophy:**

- **basic phenomenology (studying objects as phenomenona),**
- **aesthetics (knowing through the senses, using vocabulary for aesthetic judgement)**
- **and heuristic techniques (testing theories of discovery).**

These intellectual resources were constantly and strategically activated by the research team in the research process, even if this fact was not made explicit to respondents.

These concepts from three traditions of thought were **incorporated into the exercises and the vocabulary employed in them, and were applied to reflection on organizational change and creativity diffusion**. This area of academic experience incorporated in the researchers' approach was able to provide the necessary **conditions for the interpretation of salient, inexplicable phenomena: the spirit of the place, its atmosphere, attractiveness and emotional impact, all of which are crucial for effective creative spillover processes.**

It treats the case study organization, Concordia – the spillover disseminator – as a unique phenomenon with aesthetic values cherished at its core; as a place like no other when it comes to the coexistence and cooperation of people in complex relations with material objects, thoughts, organizational structures, sights, shapes and tastes. **Tailoring the research methods for testing creative spillovers** engaged research participants in cognitive processes that are focused on an individuals' own behaviours, approaches, concerns and values.

This stage was followed by the targeted individuals' self-observations, which were directed to find important features of the research phenomenon - **creativity diffusion and creative spillovers.**

The main goal of the research team was to explain—in the most accessible way—the set of questions within three categories:

- “what”—description (What is creativity? – as understood by the people focused on in the research)
- “how”—explanation (How is **creativity disseminated through the Concordia Design Centre's actions? – organisation, place**)

- “what for”—explanation of aims (**What areas are reached by these creative patterns and what changes are introduced in the social, cultural and economic reality of the targeted—carefully selected—research objects**)

Activating the state of curiosity was what the research team hoped to achieve. The research strategically **avoided the routines of academic procedures, which could possibly interfere with—or destroy—the open communication mode offered to the researched individuals and have a negative effect on the authenticity of the actions and interactions** within the focused group interviews meetings.

Research team provided the **background on which several factual associations were activated**. In the research procedure executed in the Concordia Design headquarters (workshop rooms) the team of researchers tried to to **recreate the atmosphere of meetings characteristic for the organisation** – as workshops with small groups – mostly based on the design-thinking process method well-known to the majority of the individuals focused on in the research – as they are familiar with the external features (facade) of the method associated with the institution they were invited to. The intention was to bring a friendly atmosphere to the creative process; one the participants were already accustomed to or had experience of.

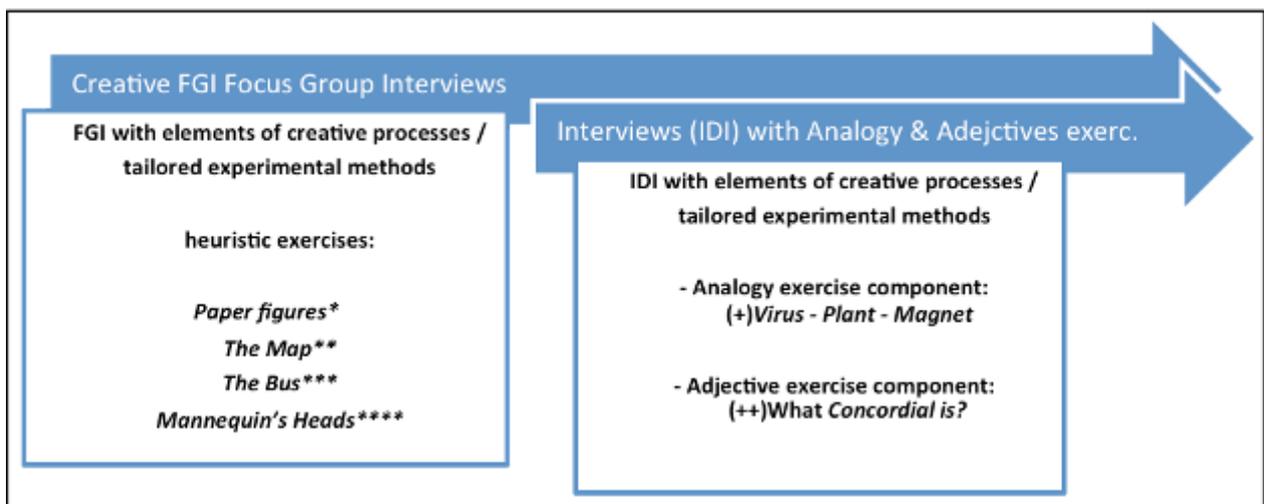


Fig. 3. The Logic of the Experimental Methods (Concordia Design Centre Case)

1. The role of Analogies in Testing Creative Spillover. Operations with analogies and metaphor are tools that are well-integrated in the research methods and procedures of the social sciences. These ‘poetic’ techniques are cultivated for the detection of similarities and differences in researched objects, phenomena and processes, when confronted with other objects, processes and phenomena.

Due to the imprecisely defined time duration of creative spillover processes, as well as the blurred contours of their presence in space, analogies are becoming preferred research tools.

(+)VIRUS-PLANT-MAGNET = The research team re-designed this and took into IDI and workshop conversations the metaphors of: virus intelligence (one-to-one direct transfer of creative bits from person to person); the dandelion blow (creative bits transported in the way a flower spreads its seeds, with no well-defined target); and the magnet with its magnetic field and bi-polarity (the place emanates a creative field that attracts or repulses some individuals and groups). Comparing diffusion and spillover of creativity to well known processes from the fields

of virology, physics or biology was a way of discussing and agreeing on the Concordia Design Centre's approach to creative spillovers. These cognitive actions were helpful in projecting the future directions of the research phenomenon: the next changes in creativity 'media' or features of creative bits themselves.

2. The role of Word Games in Testing Creative Spillover. The type of analysis that dominated the discussion on the creative spillover effect was **functional analysis**. The questions and answers were related to the functions of Concordia, and were accompanied by activities that encouraged and promoted methods of creative thinking.

This heuristic-based exercise led to another type of analysis – a **conceptual** one that was aimed at reaching a clear, transparent picture of how terms, concepts and word expressions are understood. The omnipresent question concerned the adjectives formed from the name of Concordia, which was treated in the questioning as a short communication code in colloquial talk, a neologism that focused attention on the characteristic aesthetic style and image of the organisation.

(++) ADJECTIVES = *The Adjectives exercise is an activity from the word games method - we assume a specific role of language in spreading creativity. These things that are created by people and understood as art are transferred into descriptions of these things, using words which give an aesthetic impression; words that are simple and used in explaining and describing the methods and techniques of creative thinking. Exploration with the Adjectives revolves around the research question: what does it mean when some type of activity can be described by means of an adjective that is formed from the name of the organization, as in "Concordial" or "Concordical", which refers to features of the organisation treated as an example of stimulating creativity. This exercise directly leads to an extension as a verbs exercise. The last activity is looking for words that describe activities that serve for disseminating creativity, aesthetic patterns and types of creative thinking.*

3. The role of heuristic exercises in Testing Creative Spillover. The **exploration matrix** is an exercise borrowed from heuristic techniques. The collection of figures is the basis for a group discussion on how creativity patterns and schemes are independent from other the concretisations provided in the developmental processes of the A4-shaped paper. Even though they are inspired by the sequentially presented figures, every next one creates an independent structure of the creative thinking process, diffused with the intention of being a component of the spillover to different spheres of life than art or culture.

One of the most important outcomes of this workshop exercise ("Paper Figures") was to find out that the spillover of patterns of creative thinking is not derived from simply copying the pattern. The creative thinking process becomes a pattern infused in activities of a different character and social applicability.

***PAPER FIGURES** = *the sequence of logic actions with white A4-sized paper was presented to participants of the exercise. Such an exercise makes use of formats that are ready at hand, portable and constantly present in the work environment of the individuals focused on in the research. This activity is close to the art technique of 'bricolage', which constructs artwork from the materials and object at hand. The creative processes based on this method are well-known, and the method is famous for its creativity facilitation qualities. Every next A4-sized paper shown to the participants were curved and modified within the limits of single A4 format so as to keep the logical sequence of stages of development in dividing the format, and to provide a more advanced 'canvas' for a brochure text, typified by information content. The workshop participants witnessed a creative process that was based on the logic of looking for a new solutions that are logically derived from the one presented in the*

developmental sequence. Then, at the certain stage the process was terminated and every participant was asked to put forward her/ his 'next' proposal for the paper figure—a solution that would fit as a logical development in the already delivered sequence of prototypes. In proposing the new figure, the participant should be aware of the system of changes made before; their qualities. The new figure should contribute some innovation; experiences from existing proposals can be integrated into a new proposal, and some features of previous developmental stage paper objects can be ignored.

In the collection of heuristic exercises there was a one of an **elementary analysis** type. This exercise is supposed to stimulate analytic activities within the framework of FGI, combined with workshop components. Called “The Map”, this dealt with: a) dividing creativity impact spheres, b) recognition of the elementary phenomena behind particular paths of arrival from and departure to the centre of the analysed institution (Concordia Design Centre). This was followed by an investigation on the links, networks, and relations between them – creating the map.

****The MAP** = Every single person involved in workshop activities was asked to locate her/himself and her/his activity on the ‘map’ – **the schematic orientation plan of the settlement of the CDC institution in the social environment of the district, city and area of respondents’ interests and topics located in the city space.**

Another tested entry (“The Bus”) was a **causal analysis exercise** to which session participants were invited; it was explained with (again) the *flu infection virus* metaphor. This was an activity to discover the ‘infection chain’ in the stimulation of creativity, extended as creative spillover that was adjusted to narratives on cause and effect relations – in the context of the CDC case study.

This scenario, as a repeated experience based on **logical analysis**, led the researchers to the conclusion that **the logic of consequences** is the most appropriate (and most salient) condition for creativity diffusion (and on a larger scale – the cultural & creative spillover effect). The exercises detected systemic linkages and a path to a more successful distribution, diffusion and infiltration of *creativity bites*. People are sharing, and exchanging between each other: observations, aesthetic experiences or sensations, and organisational culture patterns and phenomena. This is all done in accordance with the logic of consequences.

***** The BUS** = Participants of the research session were asked to take seats that look like seats in a city bus or tram. Every workshop participant was aware of their ability to ‘infect’, and was asked to choose a single seat from which he or she could receive and transmit ‘creative viruses’ in an intelligent, strategic and controlled way.

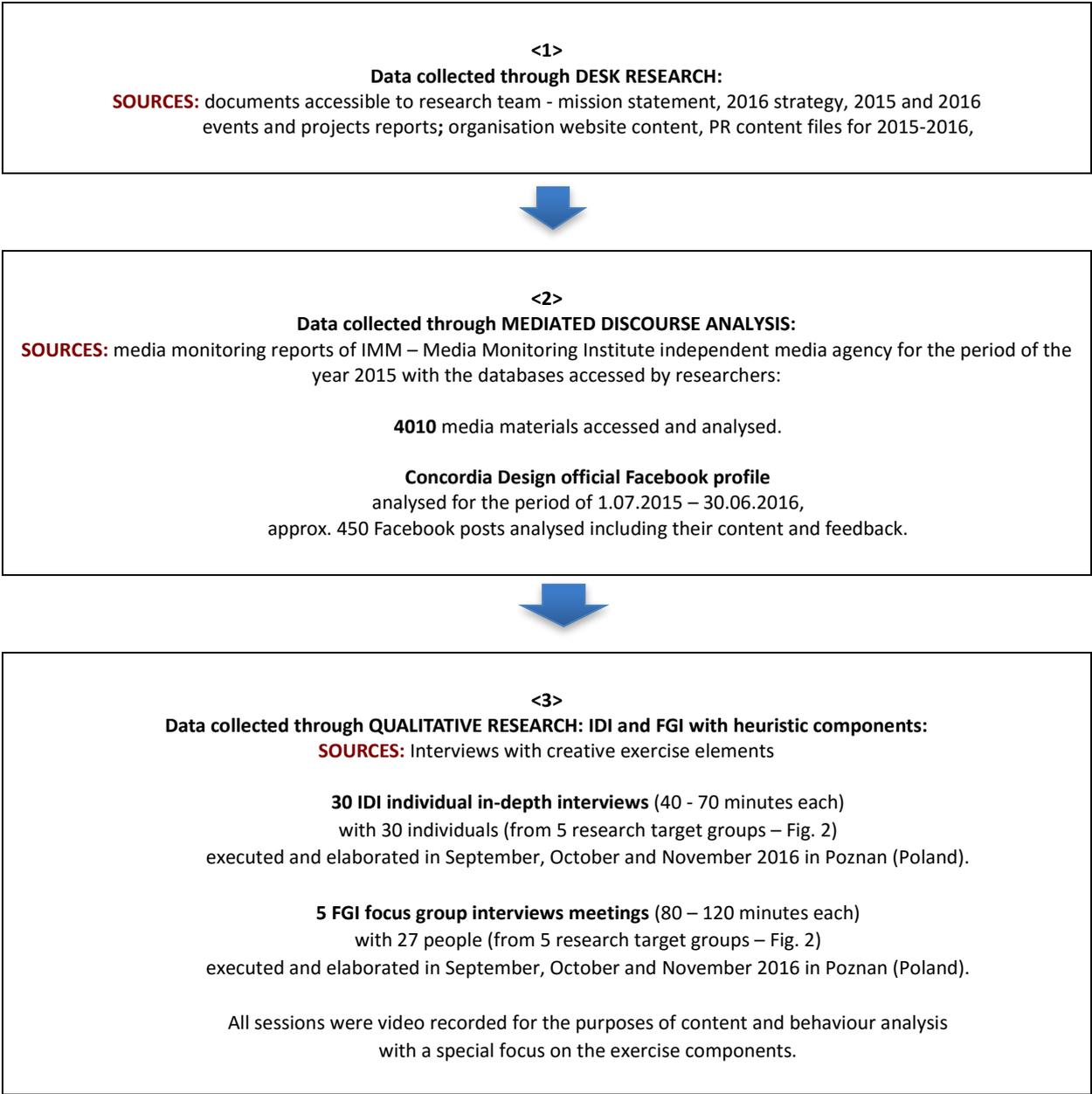
Finally, the last of the exercises tested was based on empirical and sensual cognition activated within the research case study activities. It is based on performative, staging (drama) experiments. It collects feedback on how the activities created in a creative space such as the Concordia Design Centre, or in the places related to Concordia and its partners, are transforming into conglomerates of verbalised beliefs on creativity and the effectiveness of creativity in such domains as business, culture and social life.

The example expressions of declarative memory projected in this exercise were such as: “I know what design means”. The subsystems of declarative memory are here as follows: a) the episodic memory system and b) the semantic memory system. Episodic memory was expressed through phrases such as: “I remember the workshop in Concordia Design”, “We created a concept”, and “We did a prototype of the service’. The semantic memory system would be represented by the sentences: “I remember that less is more”.

The exercise was one of verbal explorations of the ideas that resonate and are located in the heads of event participants, as outcomes of workshops in Concordia, when they leave the place. This was an ‘emotional experience’ form of experiment that recognised researched organisation’s role in creativity diffusion and creative spillovers effects in a clear way.

*****Mannequin’s HEADS = The mannequin’s heads were presented to the session participants, with the directly expressed intention of the workshop moderator to symbolically exemplify ‘typical’ indigenous inhabitants of the city district where Concordia Design Centre is located. The plastic heads were arranged so as to be able to be opened and filled in with the ‘idea’ coming from the researched organisation (CDC). Something the imagined person – city, district inhabitant should have in his/her head, or holds in his/her mind when leaving the Concordia space or offered activities.**

Fig. 4. Research DATA SOURCES - Testing CCS – Concordia Design Centre Case



3. Presentation of the case study

3.1. Introductory information on the case study organisation:

The Concordia Design Centre in Poznan (www.concordiadesign.pl) is a centre of creativity, design and business, operated by private owners, located in the renovated Old Printing House. The project was initiated in 2010 with a grant for the renovation of the original 1890 building (co-funded from public grants).

It is one of the first and major design-thinking, creative approach labs in Poland. CDC is the conceptual and consulting headquarters for a privately owned cross-sectorial initiative called Human Touch Group, which, with its business and education activity, is focusing on the role of humanistic management (design-thinking, aesthetics, multi-sensory) methods in business and education.

It's main components are: design management and DT consulting experts; co:office, the area of offices rented as the headquarters of over 20 creative sector enterprises; the workshops lab space with rooms used for workshops, conferences and events; the digital printing industry workshop in the basement; conference, concert and cultural events venues, including the space for children's theatre productions and workshops; and last not least the open space restaurant "Concordia Taste" with a very tailored menu adjusted to the Concordia creative approach.

Concordia creates the social environment, is the creative engine of the group, and is a spillover factor for new satellite organizations such as: School of Form – design and crafts high school, Vox Industries – furniture factory, a very good reputation private University – SWPS University of Social Psychology, Collegium Da Vinci college school, Da Vinci Elementary School, Vox Artis Contemporary Art Foundation, Talent Scholarship Fund, Concordia Restaurant, Concordia INCUBATOR called "Co-office", Baltyk skyscraper – the new inventory of Concordia initiators, done by Dutch MVRDV architects studio, "a modern extension" of Concordia Design C., the impressive architectural project and a new iconic office building skyscraper currently under construction. It also offers design and creativity festivals, platform for bloggers (BLOGTej) and a location for TEDex and other conferences.

The MDA research, including social media research, brings to the surface a clear picture of the impact of the institution under scrutiny. Concordia Design in Poznan is generating a whirlwind of stake-holders who are getting involved in it's entrepreneurial and creative approach.

Exemplary factual data collected through Desk Research and MDA research.

Spillover targets obtained through and for the entrepreneurial and creative approach, e.g.:

- consultancy clients (financial institutions, the furniture industry, the interior design industry, the medical furniture industry, creative workshop participants, designers, architects, creative business entrepreneurs, start-up creators, policy makers (involved in workshops on the city's future), city

inhabitants: kids, women leaders, the unemployed, artists, social and civic organizations from the neighborhood districts, public officers, local and regional government bodies, schools and families.

Cultural events within the CDC brand communication, e.g.: EneDueDe Festival; the Transatlantic Film Festival (Łózkoteka by VOX furniture – a creative initiative supporting the film festival itself) + Kino Kulinarne (Concordia Taste Restaurant); Malta Festival (festival's kitchen – Plac Wolności Plaza); Festival Opera Know-How Festival; Łódź Design Festival; Short Waves Festival (Urban View 2016); Akademia Gitary Festival; Arena Design;

Social and education events e.g.: TEDx Poznań, ChceJeżyce (with [Design Soda Hostel](#), [GRUV ART - TEATR](#), [Sztuka na Winklu](#), [ZEBRA Fitness](#), [Zajezdnia Poznań](#), [Zakład](#), [Erik Witsoe Photography](#), [Spółdzielnia PR](#), [Sabina Palmowska](#), [Projekt Iwona Rychlewicz](#), [Pilates Marta Rybko](#). [Albertus](#); https://www.youtube.com/watch?v=T0kY9_kzeYI;

CDC social media profile: enterprises most active as the Concordia FB profile i.e.: [mode:lina - Pawel Pawel](#) i [Jerzy Woźniak](#); [Gdynia Design Days](#); [Fabryka Przygód](#); [Liderki Biznesu](#); [School of Form](#); [SQMStudio - Produkcja filmowa](#); [Ak design](#); [TUTU](#); FB active users in relation to Chcejeżyce project: [Mądre Piękne i Gotują](#); [MYTUJEMY](#); [KIURU Visage](#), [Marta Wendt Make Up Charakteryzacja](#), [Instytut Zdrowia i Urody Lucyna Cecuła](#), [Julia Dziamska Make-up Artist & Stylist](#). [#Pięknojestwnas!](#)
[Praktyczna Edukacja - tutaj uczą praktycy](#);

2015 Annual summary of activities communicated through social media channels shows a varied range of events that appear to be unrelated – but which are actually related through design, as an approach to: services, events, business models, products, innovation, design for kids and adults, professionally and after hours, including: [Polish Design in the Middle of](#) exhibition (curated by Iza Boloz); Human Touch Group sphere located within Arena Design International Fair in Poznan; Concordia Women with a fashion show of Polish fashion designers ([TUTU](#)); Concordia Film Breakfast initiated with [Transatlantyk Festival](#); the free access cycle of lectures Design Open, with a record number of guests attending meeting with [mode:lina](#); ChceJeżyce – a local city district festival with a subjective map of the Jeżyce district; WolnoKuchnia (slow/free kitchen) during [Festiwal Malta](#); Concordia Travel cycle of events; Łózkoteka (sleeping room cinema) and Kino Kulinarne (Kitchen cinema) during the Transatlantyk festival; Graduation Show of the [School of Form](#) students; 5th EneDueDe Festival of Children Creativity with the exhibition Let's Play (curated by Ewa Solarz); The City workshop with Gazeta Wyborcza newspaper; Human Touch Group sphere during [Lodz Design](#) festival; Spanish November end Festival; [Bank Zachodni WBK](#) competition for Kids designing financial services; over 200 'well-designed' events in the CDC conference centre, dozens of business workshops, training sessions, consultancy processes conducted within Concordia Consulting, dozens of workshops for kids and adults; thousands of meeting hours in restaurant meetings.

The balanced capacity of the place can be seen in the annual organization of projects and events: over 20 big projects, hosting over 2000 workshop participants, consulting over 4000 enterprises. The flagship events produced by the CDC are open access events, such as: Textiles Festival, Ene Due De Kids Creativity Festival, Polish Design Exhibition, Design Open, Concordia Taste food events projects, lectures on design, and a collection of workshops for kids and adults. Moreover this is the place for hosted conferences that fit into Concordia's mission areas. There are also precise (confidential)

budget correlations between the plan and calculation of thousands of clients of the Concordia Taste restaurant and open access events.

3.2. Cultural & Creative Spillover Types selected for testing in the case study.

The proposed research case study **hypotheses** are formulated as an initiation to choosing the proper case study related types of **17 spillover subcategories** that were delivered in the TFCC 2015 Report in the context of the project aim, i.e. testing the research methods of **cultural and creative spillover** effect causality.

There are two types of hypothesis that motivate the choice of spillover types. The 5 initial research hypotheses deal purely with the Concordia Design Centre as 2 primary creative spillover types indicated in the report. The second group of 4 hypotheses is targeted at resolving the main problem of the joint research project, namely the methodology issues involved in evaluating the spillover effects generated by cultural and creative organizations within the ecosystems of European cities.

(A) Concordia Design Creative Spillover hypotheses

(A1) After 6 years of its activity, Concordia Design Centre became **an influential creative industry organization that, according to evidence, brought about positive change in the entrepreneurial and social environment in the city of Poznan, in Poland. This place is having an impact on trends in the approach to business and the organizational models followed in the city.** The quality of some public services has also changed due to Concordia's activities and example. **They promoted and shared a more creative, design-oriented and innovative approach among many organizations and professional elites, and Concordia's projects and public offices located in Poznan ultimately apply solutions far from design itself.**

(A2) Concordia Design Centre is **having an impact on both, the quality of professional business education and individuals' self-development, injecting a set of innovative methods and a humanistic approach to teaching into educational systems (including the teaching of technical subjects).** **The range of their impact is from kindergarten to PhD studies.** The majority of education offers in the city feels the stimulating pressure of the creative quality provided by Human Touch Group, with its major source organization—Concordia Design Centre—as the conceptual core.

(A3) Concordia Design Centre is an inspiring case study of injecting the spirit of creativity into a business and trade-oriented city, **breaking some old standards of business operation, convincing thousands of professionals and a part of the general public of the major importance of creativity, aesthetics and design thinking in business behaviour and workplaces.**

(A4) Concordia Design Centre is **having an impact on the City of Poznan's implicit cultural policies and official promotional strategy, and on local and regional politicians' decisions,** thereby directing the image of the city and its developmental potential from an old-fashioned trade centre into a city of design, innovative talent and creative economy spirit.

(A5) Concordia is a privately funded organization, with the help of public co-financing that was provided for the revitalisation of the old printing house building located in the city centre. The case study organisation was also selected because it reflects the private–public relation in creative spillover systemic solutions. The hypothesis tested is that the role of the city hall or regional government is not that of taking full financial and operational or institutional responsibility for running creativity, innovation or design centres as institutions or city owned incubators. **A much more natural and fast spillover effect is provided when the public sector stimulates the development of trustworthy, well-tested, creative, knowledge-driven private players in the city. If left to their own devices, these players are focused on real work and not local politics, and have much more chance of succeeding with creative initiatives in having an impact on business and the social environment.**

(B) Evaluating Cultural and Creative Spillover hypotheses

(B1) Cultural and Creative Spillover could be tested through **mixed method of qualitative (FGI, IDI) and experimental (creative workshops) research tools, based on a DIALOGUE approach with the parties engaged and influenced.** Evaluation of the spillover effect could be supported with some quantitative data, but following the processes, and finding explanation for the causality of spillovers needs investigation based on talks with the people involved—the **whirlwind of stakeholders taken into conversation.**

(B2) To understand cultural and creative spillover effects **you need to analyse both the outcomes and recent processes of the organisation being tested and also the history of socio-cultural processes taking place in the city. What is essential in diagnosing and testing creative spillover effects is the insight into the genealogy of the social environment** that is the soil of the spillover.

(B3) The majority of communication processes—building, maintaining and developing human and project relations—are conducted in the mediated, Internet-based sphere. **To track the creative spillover effect we shall use Media Discourse Analysis, and the semiotics of communication processes, including social media,** to catch the dynamics of creativity spread.

(B4) **The evaluation of spillovers must be based on the methods that are relevant to the humanities and social sciences, including ethnographic methods such as the anthropology of organization or a heuristic approach that will give access to real-life situations in decision processes.**

Presentation of the spillovers types⁴ selected for testing in the case study (Rethinking spillover categories)

We assume that the Concordia Design Centre fits perfectly into several of the 17 cultural and creative spillover categories, within all 3 types modelled by the 2015 TFCC Report. We decided to look closer at 2 identified spillover effects in order to make the project viable:

⁴ with a specific reference to the typology set out in the TFCC 2015 report.

Knowledge Spillover 1: Stimulating creativity and encouraging potential

Industry Spillover 1: Improved business culture and boosting entrepreneurship

However, the case study object with its multifunctionality and broad palette of actions for promoting design as a professional practice—but also for effectively spreading design-thinking methods that are applied in a multitude of areas of the professional and private lives of Poznan inhabitants—could also be considered as an example for at least 7 further categories:

Knowledge Spillover 4: Increase employability and skills development in society

Knowledge Spillover 5: Strengthening ~~cross-border~~ or cross-sector collaborations (**partially**)

Knowledge Spillover 6: Testing new forms of organisation and new management structures

Knowledge Spillover 7: Facilitating knowledge exchange and culture-led innovation

Network Spillover 3: Creating an attractive ecosystem and creative milieu, city branding and case place making

Network Spillover 4: Stimulating urban development, regeneration and infrastructure

Network Spillover 5: Boosting economic impact on clusters

We also assume that the Concordia Design Centre might fit into 4 other categories from the set of 17 elaborated in the 2015 TFCC Report (although with a lower probability unless it is empirically tested):

Industry Spillover 2: Impacts on residential and commercial property markets

Industry Spillover 3: Stimulating private and foreign investments

Industry Spillover 4: (partially) Improving productivity, profitability and competitiveness

Industry Spillover 5: Boosting innovation and digital technology



Fig. 5. Cultural and Creative Spillover Types selected by the research team in the hypotheses.

The selection was based on the previously defined division of a range of cultural & creative spillover types: knowledge spillover⁵, industry spillover, network spillovers types.

⁵ **Knowledge spillovers** refer to the new ideas, innovations and processes developed within arts organisations and by artists and creative businesses, which spill over into the wider economy and society without directly rewarding those who created them. Knowledge spillovers describes the set of cultural and creative spillovers which relate to **new ideas, innovations and processes** developed within arts organisations and by artists and creative businesses, which then spill over into the wider economy and society. This thematic category also includes the transfer of skills and training (for example, through labour flows), the spillover effects of cultural and creative education on young people's learning, and the increasing integration at a local level of culture into mainstream delivery of public services and governance'. (...); **Industry spillovers** refer to the

4. Presentation of the case study findings related to indicators and research methods.

CCS Spillover Types Tested through Experimental Methods (Concordia Design Centre case study)

TWO main creative spillover types: **Knowledge Spillover 1: STIMULATING CREATIVITY & Encouraging Potential**, **Industry Spillover 1: IMPROVED BUSINESS CULTURE & Boosting Entrepreneurship** emerged through the tests as the features most essential to the CDC case study. The tables below present the study results according to the indicators identified within these two types, with complementary information on relevant methods and sources. The detailed descriptions of the results for all 9 cultural and creative spillover types tested with CDC are summarized in Appendix 2 and Appendix 3 of the report.

To activate creativity-based knowledge spillovers (on a smaller, individual scale) and industry spillovers (on an organisational scale), the CDC is inviting professionals and interest groups from fields of practice outside of design, and providing these groups with new perspectives for approaching their jobs and goals with the application of creative thinking techniques.

To explore the impact of this approach and its spillover effect, we decided to pack our qualitative research methods into aesthetic categories. Every person has particular creativity pattern that cannot be explored on a declarative level (surveys, data analysis, pure social sciences inquiry methods). If this is to be explored and modelled, it should be verified in an observation process, when the respondents are engaged in creative processes (at least minimally).

The experimental components of the heuristic workshop and the word games that were inserted into the qualitative methods (interviews, group interviews) were helpful in following the path of cultural and creative spillover that is strategically activated by the the organisation under scrutiny. The workshop elements provided dialogic space not only to express opinions but also to describe processes that recall and resemble the previously experienced influence of the case study object – CDC activity as the spillover initiator.

*vertical value chain and horizontal cross-sector benefits to the economy and society in terms of productivity and innovation that stem from the influence of a dynamic creative industry, businesses, artists, arts organisations or artistic events. Industry spillovers relate to outcomes for the economic performance – e.g. where activities in one sector influence performance in another across a value chain between or within sectors (such as on productivity, competitiveness or practice). They stem from the influence of **dynamic creative industry businesses, artists, arts organisations or artistic events**. Primarily these are driven by a large or dominant business, arts organisation or artistic event within a specific region, city or cluster'. (...); **'Network spillovers** relate to the impacts and outcomes to the economy and society that spill over from the presence of a high density of arts and/or creative industries in a specific location (such as a cluster or cultural quarter). The effects seen in these are those associated with clustering (such as the spread of tacit knowledge) and agglomeration, and the benefits are particularly wide, including economic growth and regional attractiveness and identity. Negative outcomes are also common – e.g. exclusive gentrification'. (TFCC 2015, p. 24).*

Table 4. CCS Experimental Methods in the Practice of CDC Case study – Overview of the findings related to the indicators and research methods tested

Knowledge Spillover 1: STIMULATING CREATIVITY & Encouraging Potential

INDICATOR	Relevant SOURCE ⁶	Tested METHOD ⁷	RESULT (research findings)
<p>K1 - 1. PARTNERS RELATIONS</p> <p>The quality of the case study object’s mutual creativity-based relations with diverse business, cultural and educational organisations.</p>	<p>CASE INSIDERS</p> <p>BUSINESS RELATIVES</p> <p>INCUBATOR</p> <p>ENTREPRENEURS</p> <p>BUSINESS CLIENTS</p>	<p>FGI – Analogy</p> <p>FGI - Paper Figures</p> <p>FGI - The Bus</p> <p>FGI - Mannequins Heads</p> <p>IDI – Analogy</p> <p>IDI – Adjectives / Verbs</p>	<p>INTERNAL KNOWLEDGE SPILLOVER FACILITATES EXTERNAL SPILLOVERS. The researched case study object (Concordia Design Centre) is a for profit creative sector organization focused on business and developmental goals. However, the fact that it is a part of a family of disciplinary diversified business and education organisations (the Human Touch Group) provides a context for special creative knowledge spillover facilitation conditions. These business organisations are managed as a constellation of components in particular purposeful know-how exchange relations. This provides a ready potential for creative spillover that is basically rooted in the internal spillover within the multidisciplinary business group. (This conclusion was directly addressed and confirmed by every respondent who participated in the FGI sessions and IDI interviews).</p> <p>Stimulation of Creativity is the first, key creative spillover dimension of the case. This conclusion is derived from the data collected through chosen research methods, and confirms the perceived effectiveness of the <i>design-thinking process transfer activated between different professionals from different sectors</i> (design, arts, business, education, lifestyle, healthcare, IT, etc.) and performed by the case study organisation.</p>
<p>K1 - 2. INCUBATION QUALITY</p> <p>The quality of the incubation conditions for creative entrepreneurs and start-ups provided by the case.</p>	<p>INCUBATOR</p> <p>ENTREPRENEURS</p> <p>CASE INSIDERS</p> <p>Social media profiles content</p>	<p>FGI – Analogy</p> <p>FGI – Adjectives / Verbs</p> <p>MDA + VSM (Virtual Settlements Map)</p>	<p>The CDC’s success seems to be related to its outstanding skills in integrating design-related communities. For these communities, the CDC centre plays the role of a platform for integration. It creates good conditions for the feeling that ‘It’s good to be around’. This effect of synergy starts from the Human Touch Group. It uses the potential of all the group members and associated organizations to share the creativity, experience, material and intellectual capital with each other, as well as with external partners and environment. The hubs support each other and contribute to the group in many ways, e.g. Da Vinci / SWPS does it with its potential in the field of education, VOX – finance and well-designed furniture, Concordia Taste restaurant –do it with space for events and extraordinary catering. This synergy boosts the CDC’s power to impact others and to a large extent multiplies the spillover effect. This is also has an impact on the relations within the Co:office incubator firms—over 20 independent entrepreneurial entities inhabiting the 1st floor of the CDC building.</p> <p>Generous approach of person-to-person creative impacts. Creative processes are about and for humans. Creators cooperating or co-working with and in Concordia are very serious about promoting and sharing their styles of work. The CDC is exceptional for being able to apply the same creative work method to both professional and amateur activities.</p>

⁶ Fig. 2. CDC Casestudy CCS research process participants (targets groups)

⁷ Fig. 4.

<p>K1 - 3. PERSISTENCE IN METHODS</p> <p>Creative process types used in the case study organization's everyday practice. The choice of one prominent creative method persistently promoted and applied.</p>	<p>INCUBATOR ENTREPRENEURS</p> <p>CASE INSIDERS</p> <p>SOCIAL ENVIRONM.</p>	<p>MDA</p> <p>IDI – Analogy</p> <p>FGI - Maps</p>	<p>Design-Thinking Methods pioneered in Polish context as its branded creative process methods, applied within workshops, consultancies, processing products, training sessions, and open events.</p> <p>HAVING A FIXED METHOD (like 'DESIGN THINKING') MAKES STIMULATION OF CREATIVITY MANAGEABLE AND CREATIVITY GRASPABLE, PACKAGED, AND READY TO BE DELIVERED TO DIFFERENT SECTORS. This conclusion derives from the omnipresence of design thinking as a key example of a framework for creative practice indicated by the IDI and FGI participants. This was a dominant answer to the inquiries on creative processes addressed to research participants.</p> <p>The respondents answers, examples and analogies (like the one of Concordia as a 'magnetic field' indicated an unquestioned advantage of the case study object: that this is not just a project, but is rather a place run all-year round. It attracts people constantly, so it is clear to people that is not just seasonal. It's an advanced multidimensional investment process started only 5 years ago, being developed with new events, activities, workshops, and units. The respondents expect the CDC to be even more in the spotlight in the next few years - due to the opening of the Baltyk skyscraper operated by the CDC people, implementing their well-tested methods. This place is expected to open a new dimension of Concordia presence, when sharing the new open space with the new building and the hope is that this will attract new groups of stakeholders.</p> <p>Creative activities transmitted by the case study object are well incorporated into the design-thinking process method, as they have particular stages and are graspable, effective, practical and visible in applications made by Concordia clients themselves. They can easily takes these bites of packed creativity to be further developed by the package users (professional, amateur, whether passion- or career-oriented).</p>
<p>K1 - 4. YOUNG TALENTS ACIVITIES</p> <p>Advancement in broadening the diversity of creative activities offered to young talents (kids, teenagers, students, young entrepreneurs)</p>	<p>CASE INSIDERS</p> <p>BUSINESS RELATIVES</p>	<p>FGI – Analogy</p> <p>IDI – Analogy</p>	<p>CHILDREN'S CREATIVITY AS THE SPILLOVER IMPETUS – EDUCATION FIRST!</p> <p>A well-profiled offer for children helps in creativity diffusion processes – making them more engaged in creative processes. Linking creativity diffusion with children's life energy is one of the best ideas in creativity dissemination processes. This is related to the theatre workshops for children offered every weekend in the Concordia venue space by the partner private art entrepreneurs – Blum Theatre Studio. Moving the theatre to homes through children is the best creative idea for engaging parents and families. There is a strategic correlation between the children's theatre and other workshops in Concordia directed at adults, professional (however, this is not openly expressed). The theatre reflects the creative influences emanating from the institution. The minimalist aesthetics of the theatre productions reflect the Concordia design look & style and this helps with creativity transfer.</p> <p>The Concordia Design Centre is having an impact on the quality of professional business education and individuals' self-development offers, injecting into educational systems a set of innovative methods and humanistic approaches to teaching (also technical subjects). The range of their impact is from kindergarten to PhD studies. The majority of the best education offers in the city feel the stimulating pressure of the creative quality provided by the Human Touch Group, with its major, source organization Concordia Design Centre as the conceptual core.</p>

<p>K1 - 5. CREATIVE BRAND CAPITALISING</p> <p>The strategic approach on the capitalization on the creative brand and its 'magnetic' power</p>	<p>Media monitoring data base</p> <p>Social media profiles content</p> <p>CASE INSIDERS</p>	<p>MDA</p> <p>IDI – Analogy</p> <p>FGI - Analogy</p>	<p>In the examined mediated discourse, the CDC comes across as a coherent, self-conscious and well-communicated brand. The MDA and qualitative tools collected evidence concerning the strategic approach of the case study object's staff and the proper perception of the target representatives. The term 'brand' is not used here accidentally. The strong brand-oriented thinking structures the CDC's approach towards its audience and environment. The conducted research leads to the core conclusion that Concordia Design's Internet spillover effect definitely exists and is based on systemic and consistent work that one could identify as having a specific philosophy. Surprisingly, this is not generated by a grassroots movement or some kind of viral interest, as could had been predicted, but is based on a solid, well-structured strategy. In the case of Concordia Design we can definitely see and discuss its spillover effect, which appears to be strong but unconventional. In the CDC's environment, there is a visible and significant need to be attached to its brand (to collaborate with / be a member of its network).</p> <p>BEING OPEN TO NEEDS MEANS FOLLOWING TRENDS AND SYNERGISING CREATIVE PARTIES ON THE MARKET. CDC is explicitly following and promoting main (recent) marketing theories, such as: cultural branding and cultural strategies in marketing, aesthetics in marketing, creative consumption, and co-creation in branding; This is all focused on capitalizing on and pragmatically using creativity to develop the creative sectors, bringing creative processes into business to effectively work on needs and to really deliver on them. Kids developed bank services at the ENE DUE DE festival of creativity of kids, where the moderate but active participation of businesses partners was invited. This strategy is effective, efficient and integrated, with different parties involved, showing interest and being ready to offer help with facilitation, and what is foremost - innovation! This is a situation that is not seen in educational events organised in public institutions to promote creative thinking. The CDC is conscious of the need for efficiency in talks and actions in the creative sectors. When organizing events the CDC is focused on ascertaining the needs and profiles of all the parties involved in the process. This organization is prepared and trained to react with flexible solutions to changing reality.</p>
<p>K1 - 6. ARTS AND BUSINESS TIES</p> <p>Space, time, projects, events density provided by the case study organization for the practical ties of creative content and business operations.</p>	<p>Website content, mission statement, written strategy</p> <p>Media monitoring database</p> <p>Social media profiles content</p> <p>CASE INSIDERS</p> <p>SOCIAL ENVIRONM.</p> <p>INCUBATOR</p>	<p>DESK RESEARCH</p> <p>MDA + VSM</p> <p>IDI</p> <p>FGI - The Bus</p> <p>FGI - Mannequins Heads</p>	<p>The CDC can be compared to a prestigious cultural centre or a concert hall that hosts visiting artists - offering a space for organizations to realize their projects under or with the CDC brand. The collaboration is based on intense promotion of events taking place in the CDC building. The cooperation with others is very dynamic; the network expands by developing internal and external activities. A good example of such a mechanism is the idea of residency at the Concordia Taste restaurant – the concept taken from art galleries where a chef is treated as the curator. The cook-resident creates a special menu that is offered by the CDC's restaurant.</p> <p>The 2015 Annual summary of activities communicated through social media channels shows the varied range of events, which appear unrelated – but which are actually related through design-thinking as an approach to: services, events, business models, products, innovation, design for kids and adults, professionally and 'after hours'.</p> <p>The case study organisation generated stable, strong and serious partnership ties with art, cultural organisations and entrepreneurs (for the profit of the city / district community), they are very well-profiled to stimulate creative practices</p> <p>THE LOOK & STYLE OF THE PLACE – CHANGING BEHAVIOUR THROUGH AESTHETIC EXPERIENCE. The role of interior design</p>

	ENTREPRENEURS		in the dissemination of creative processes. The workshops are changing thinking through the space and interior design of Concordia, and its look and style is of great strategic value. These are powerful aesthetic ingredients in the approach to changing people's minds. Minimalism – also the one of Concordia's styles – is exploring options for the creation of the presented world. Providing a creative space is already providing the conditions for actualising the creative and imaginative activities of the human mind through sensual experiences.
<p>K1 - 7. AUDIENCE DIVERSITY DEVELOPMENT.</p> <p>Advancement in broadening the diversity of the case study organisation's audience.</p>	<p>Media monitoring database</p> <p>Social media profiles content</p> <p>CASE INSIDERS</p> <p>SOCIAL ENVIRONM.</p> <p>INCUBATOR</p> <p>ENTREPRENEURS</p>	<p>MDA</p> <p>FGI – Adjectives / Verbs</p> <p>FGI - Analogy</p>	<p>Among the associated entities present in the CDC case context a vast range of disciplines are represented. This is due to the fact that Concordia Design defines design as a broad concept with the process of creation at the centre. This concept can be easily applied to many fields, e.g. food, teaching, products, services, innovations, management or event organization. Also the methods for dealing with networking and partnership are numerous: personal engagement, being present at national and international fairs, co-creating events at several cultural festivals, or organizing networking events.</p> <p>Spillover targets obtained through and for the entrepreneurial and creative approach are: consultancy clients (financial institutions, the furniture industry, the interior design industry, the medical furniture industry, creative workshop participants, designers, architects, creative business entrepreneurs, start-up creators, policy makers (workshops on the city future); city inhabitants: kids, women leaders, the unemployed, artists, social and civic organizations from the neighborhood districts, public officers, local and regional government bodies, schools and families.</p> <p>CONCORDIA AS A MAGNET, OR AS A PLANT?</p> <p>Virus – Plant – Magnet ANALOGIES were proposed to respondents to let them decide which model is an appropriate analogic description of Concordia's creativity dissemination processes. The majority of them reacted with a dual perspective, i.e. a combined virus – magnet, or magnet – plant descriptive answer. But the special focus was on the magnet analogy with certain people ready to respond in a purposeful way, conscious of the sense and value of creative skills, design approach, aesthetics, and other values that Concordia is an emanation of. People who are polarized in the way to respond are taken with Concordia's tools to further development, and upgrade their talents, abilities, sensitivity and taste. The paradox and uniqueness of this place is that at the same time, Concordia maintains its multi-functional, or at least bi-functional creative business profile. It sends the energy of the people from Concordia in at least in two directions: business organisations with the magnet or virus type of influence, and broad dissemination – sending creative seeds in different directions to inhabitants of the city or region; and to people from different social strata with varies educational and professional experience; and to kids i.e. future professionals or change makers in organisations and communities.</p>
<p>K1 - 8. KNOWLEDGE 'BANK' and EDUCATIONAL OUTREACH.</p> <p>The case study organisation's place as a knowledge and ideas repository or bank, educational content generator and transmitter</p>	<p>SOCIAL ENVIRONM</p> <p>BUSINESS CLIENTS</p> <p>CASE INSIDERS</p> <p>INCUBATOR</p>	<p>IDI – Analogy</p> <p>FGI – Analogy</p> <p>MDA</p>	<p>This is a situation that is not seen in educational events organised in public institutions that promote creative thinking.</p> <p>Concordia is conscious of the need for efficiency in talks and action with creative sectors.</p> <p>When organizing events the CDC is focused on knowing the needs and profiles of all the parties involved in the process. This organization is prepared and trained to react with flexible solutions to the changing reality.</p>

<p>with big outreach, being trusted as the best source.</p>	<p>ENTREPRENEURS</p> <p>Media monitoring database</p> <p>Social media profiles content</p>		<p>BUSINESS IN HANDS – EDUCATION IN THOUGHTS. PEDAGOGY AND PSYCHOLOGY BACKGROUNDS, AND THE INTERESTS OF THE KEY STAFF. The team of Concordia is very sensitive to human development processes; Concordia management people have a broader vision on education and human life changes. The majority of the staff graduated from the humanities, and some key people responsible for education have experience in pedagogy and psychology. This is the place where people get inspired to start a new professional way of life. Lots of people escaped to here from corporation working conditions. Meeting with Concordia inspired ideas, styles, models and events starts off a domino effects for some, and leads to them considering changes in their lives.</p> <p>Education based on the MASTER-FOLLOWER model. At many points of its communication, Concordia Design emphasises the importance of education. It is treated as a crucial component of all the actions taken by the centre.</p> <p>In its internet communication, Concordia Design creates the image of being a representative of a modern lifestyle whose message is 'You can be like us'. Many events at the restaurant have an educational aspect, e.g. meeting with a sommelier or someone dedicated to production of goat cheese (sponsored by its producer), workshops where everybody can feel like a designer and change something in his/her own house, etc. In other words, the CDC symbolizes a certain status which is worth following.</p> <p>In order to maintain this status, the CDC needs to be constantly active and prove its position. This is achieved by active participation in national and international design forums, debates, contests and festivals, forming partnerships with professionals, and, finally, showing off its employees as experts. The strongest components of the CDC's position are personal brands. Ewa Voelkel (CEO), Zuzanna Skalska or Anna Wróblewska are frequently presented as specialists, trend watchers and experts. They are therefore exposed in the media and broadly presented in photos and films from workshops, expert panels, conferences, etc.</p>
<p>K1 - 9. CONDITIONS FOR CREATIVE PROFESSIONALS - AMATEURS TRANSFER.</p> <p>The case study organisation's role in the mutual transfer of knowledge between creative professionals-creative amateurs.</p> <p>The conditions for work-life balance.</p>	<p>BUSINESS CLIENTS</p> <p>SOCIAL ENVIRONM.</p> <p>CASE INSIDERS</p> <p>BUSINESS RELATIVES</p> <p>Media monitoring database</p> <p>Social media profiles content</p>	<p>FGI – Analogy</p> <p>IDI – Adjectives / Verbs</p> <p>MDA</p> <p>FGI - Paper</p>	<p>The CDC's philosophical framework could be summed up in the following statement: <i>no creativity is left untouched.</i> This means that the CDC cares in detailed way for the professional effects of anything it is involved in. Even if amateurs do some initial work, when it is finally presented it must have been previously visually boosted, re-made and prepared for viewing by a larger audience.</p> <p>The creative quality of private life is catalytic in creativity diffusion.</p> <p>Concordia events that are attractive for people's free time are attracting professionals to make changes to their work life too. This is like integrating the professionals' approach towards the place more, the approach that expresses its focus on design-thinking processes.</p> <p>BREAKING THROUGH THE ARTWORK-CENTRED STATUS OF THE CREATIVE PROCESS. The essence of creativity spread in Concordia is the approach; the process of change and action. Creativity is not creating the artwork. It is the approach, the action method; it is also resolving problems and responding with ingenious solutions. The way the things are done is the medium of creativity.</p>
<p>K1 - 10. ELITISM -</p>	<p>Media monitoring</p>	<p>MDA & VSM</p>	<p>The CDC offers both a) sophisticated, dedicated (confidential content) creative workshops and consulting for business</p>

<p>EGALITARIANISM BALANCE.</p> <p>The balance of elitism and egalitarianism in stimulating creativity processes.</p>	<p>database</p> <p>Social media profiles content</p> <p>CASE INSIDERS</p> <p>SOCIAL ENVIRONM.</p>	<p>FGI - Analogy</p> <p>FGI - Mannequins Heads</p>	<p>competitors, and b) open, free access creative lectures, workshops, city strategy consultation sessions, and festivals for kids, senior citizens, city inhabitants of different social classes, income statuses, professions or ages. Its message applies to all: representatives of the creative and cultural sector, design professionals, business representatives, and, finally, individual people. Yet, at the same time, the CDC creates the sensation that its offer, even if it is communicated to a broad audience ('the CDC is open to everybody'), it is in fact addressed to a certain social group, which is genuinely interested and fully engaged. Therefore, it might be seen as exclusive. The overall communication associated with the CDC is mostly, driven by design market participants. This is an especially strong phenomenon on social media, where the most active profiles related to the CDC belong to professionals.</p> <p>The CDC's paradox – egalitarian and elitist at the same time</p> <p>Interestingly, the communication associated with Concordia Design is based on a duality of values: egalitarian-elitist. At first sight, the CDC's approach towards its environment is well-defined: to be open to everybody (<i>'Concordia Design. Design centre. For business. For everybody.'</i>). However, the deeper we go, the more we see that the target groups are rather specific. Individuals who are potentially interested in what the CDC has to offer are probably intellectuals and well-educated people with aspirations. The offer is certainly not addressed to some marginalised social groups. Arguments for this hypothesis are strongly supported by empirical findings. Most of the materials shared online present experts, elites and celebrities rather than ordinary people. In their offer, the CDC emphasizes its own uniqueness. For many, taking part in the CDC's activities may be accompanied by sharing its values and expressing status or aspirations. E.g. In its offer for private events, Concordia Taste provides its guests with a red carpet and hired paparazzi. Even the Christmas Fair organized in the CDC each December presents wares produced by professional designers, therefore not those that everybody can afford and has common access to.</p> <p>RAISING THE ASPIRATIONS OF CITY CITIZENS.</p> <p>The CDC is a place where there were workshops on the city's future – and the team of experts invited a very broad range of people, city inhabitants of different backgrounds, professions, interests, living conditions and economic statuses; both privileged and deprived, to work on the new city strategy for Poznan. The place attracts all the inhabitants, while simultaneously struggling with the elitist-egalitarian dilemma. This can be seen in the attempts to build a communication bridge with new groups of clients, art school students, women leaders from the city district, parents with small kids who are numerous on Sunday when the children's theatre performs. The beauty and openness of the renovated building, and its well-organized interior, makes people feel safe and warm, and have good feelings. The space was able to accommodate 400 car factory line workers, or pharmaceutical industry workers who took part in workshops and dined together in the CDC space.</p>
<p>K1 - 11. TRANSPARENCY in COMMUNICATING VALUES WITH CREATIVE STIMULATION TARGET GROUPS INDIVIDUALS</p>	<p>SOCIAL ENVIRONM.</p> <p>BUSINESS RELATIVES</p> <p>BUSINESS CLIENTS</p> <p>INCUBATOR</p>	<p>FGI – Adjectives / Verbs</p> <p>IDI – Adjectives / Verbs</p> <p>MDA</p>	<p>A TRANSPARENT, OPEN, HONEST ORGANISATION, BASED ON A SIMPLE CONCEPT. For the successful and inspirational transportation of creative activity approaches, you need clear visual or sensual presentations of processes that can be witnessed. It openly expresses the values of—and beliefs in the role of—'humanities' people in bringing about big changes and in trend setting. Simplicity positively connotated as a value by respondents of the adjectives exercises, is very essential for communicating creative spillover effects.</p> <p>CONCORDIA AS A PERFECT MATCH FOR CREATIVE SPILLOVER OF ENCOURAGING POTENTIAL. It fits with the spillover type</p>

	<p>ENTREPRENEURS</p> <p>CASE INSIDERS</p>		<p>description, as it is definitely <i>embedding creativity in the learning process, sociability and openness</i>. Respondents list the following qualities when they answer the exercise on adjectives related to 'Concordia' as keywords: open, cordial, sensitive, cooperative, creative, process-oriented, business-oriented, intelligent, well designed, minimalist "with the colour drop", personalized, flexible, networking, cute, modern, a well-regulated engine, a one-step-ahead organisation, inspiring, meeting point, a need researcher, conversation spot, innovative, overtaking, warm and people-friendly. These short phrases are complimented with a synergy. This place is a ready space and a human professional community for mutual influence and inspiration. The values behind it, defined by respondents, revolve around modernity—understood from the humanistic perspective, which is related to human ecology, and to human future life conditions and quality.</p> <p>Stimulating creativity is concerned with the spreading techniques of creative thinking. Concordia Design Centre is an excellent example of a private institution focused on encouraging creative potential through a well-calibrated set of methods deeply immersed in creative design thinking techniques (processes). This concept of promoting a <i>design-thinking</i> approach was the foundational idea of the place when it was initiated over 5 years ago and dynamically developed. The advanced, applied and constantly upgraded concept of design management, merging with other creative processes, is the strategic idea – the organisation's hardware and software. Concordia is a top reputation place that is a pioneer and avant-garde disseminator of DT – design-thinking methods applied through workshops, consulting, coaching, product creative processes and open events (based on their events design concept) delivered to a well-defined and varied public. This is done with a careful balance, maintaining a constant equilibrium between the elitist and egalitarian offer. That is why the CDC is offering both: a) sophisticated, dedicated (confidential content) creative workshops and consulting for business competitors, and b) open, free access creative lectures, workshops, city strategy consultation sessions, and festivals for kids, senior citizens, city inhabitants of different social classes, income statuses, professions or ages.</p>
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Table 5. CCS Experimental Methods in the Practice of the CDC Case study – Overview of findings related to the indicators and research methods tested

Industry Spillover 1: IMPROVED BUSINESS CULTURE & Boosting Entrepreneurship

INDICATOR	Relevant SOURCE	Tested METHOD	RESULT
<p>I1 – 1. ENTREPRENEURIAL SUSTAINABILITY of the CASE STUDY ORGANISATION (creative industry organization)</p>	<p>Website content, mission statement, written strategy</p> <p>SOCIAL ENVIRONM.</p> <p>BUSINESS RELATIVES</p> <p>BUSINESS CLIENTS</p> <p>CASE INSIDERS</p>	<p>DESK RESEARCH</p> <p>IDI – Analogy</p> <p>FGI – Analogy</p> <p>IDI – Adjectives / Verbs</p> <p>FGI – Adjectives / Verbs</p>	<p>What we learned from the desk research is that the case study object tested is: (a) a private, creative business organization; (b) with exceptional infrastructure conditions; (c) located in a very attractive space in the centre of the city, the regional capital that is very active as a business area; (d) integrated with its family business group, its resources and investment capacities; (e) is multifunctional: being an incubator, a consultancy, a conference centre, a workshop provider and restaurant; (f) is involved in cultural and social projects, festivals, located in a well-defined, stable cluster (design, education, the furniture industry)</p> <p>CREATIVITY AND THE CAPITALISATION ON SUCCESS – CONCORDIA LOGIC? Creativity is the way to obtain economic success – that is a key identity component of the Concordia mission. All participants in the qualitative research confirmed the disseminating creativity of the case study organisation, which disseminates effective forms of business development and growth for entrepreneurs of several types of businesses, at the same time. One of the research workshop participants from Concordia Co:office with advanced professional experience informed the researcher that 30,000 enterprises are using his solutions for ‘transactions intelligence services’ due to the effective use of design-thinking processes initiated through Concordia’s influence.</p> <p>INTEGRATION AS A KEYWORD IN THE CONCORDIA IDENTITY. PERFECT PLACE-BASED HYBRID TO PROMOTE EFFECTIVE CREATIVITY. Concordia is a tested example of a place where practicing creativity in one sphere (e.g. office design) translates into bringing a more creative approach to other spheres of activity (e.g. organizational culture). The development and integration of different activity fields of the city and district inhabitants and, at the same time, of business clients, is part of the organization’s DNA. This is a hybrid solution – humanistic values, psychology, cognitive studies, sociology, anthropology experts and practitioners are invited to find solutions for businesses or for individuals’ lives—their careers, their passions. On the other hand, the kids and local people invited to events and projects described them as high quality and well-organized, following the most professional methods and standards that are usually only delivered to business clients. Identifying clients’ creative needs well is crucial for creating high quality and well-attended events. One of the hit events was the Textile Festival, which is targeted at a very broad audience and where the models are non-professionals—women that you can see in the city space, in offices or houses everyday, our aunts, colleagues or neighbors. Finally, it all comes down to the workplaces, but in its visual form the space does not look like a workplace...</p> <p>Business-oriented thinking. What clearly distinguishes Concordia Design from many other organizations focused on design and creativity is its strong economic motivation. Rooted in business, its goal observed throughout the research seems to deal with transmission between creative ideas and profit. Human Touch emphasizes this also in the mission published online: ‘<i>Human Touch – common DNA of business and education.</i>’ Here again, it is interesting to see this through the filter of synergy</p>

			<p>generated by the collaboration between its members.</p> <p>The research team had access to this 2016 Concordia strategy document, but followed the deliberate approach of not reading it before the research findings elaboration. The comparison provides an interesting conclusion, namely that the strategy is very much unintentionally correlated with the qualitative research outcomes. The place is defined in this document as a centre of creativity (!), design and business, with stress on the design component of its identity. Design is positioned as a strategic value and creativity as a method. Creativity is intended to be delivered to business organisations, and to kids and adult individuals spending their free time or developing skills. The design festival for kids and other education activities are positioned as an important part of the strategy. While the major business strategy component is focused on consulting, workshops and creative process-oriented services for enterprises, another essential component is the promotion of design to the wider public and providing even more open access to the place. The target of the case study organisation is defined very broadly. The profile of the Concordia user is delineated as a modern person – a ‘humanist’ in a very extended sense, multidimensional, curious, complex, having multiple interests, and wanting to fulfil needs in the fields of work, family, body and spirit. Concordia Design is defined with as much complexity as a contemporary person is defined with. Multidisciplinarity is one of the strongest pillars of the organisation. The place is strategically oriented to connect knowledge from humanities, design and business to provide an offer for the modern human being. 5 values are involved in this process (also well-defined in the research activity): (1) openness, (2) honesty and truth, (3) cooperation & partnership, (4) creativity and (5) professionalism. The strategy also expresses being open as a state for others, not for us—being open to other’s ideas, discussions, and communities. The mission of the institution is to breakthrough possible barriers. The essence is not to pretend, but rather to really do things and follow transparent methods. A small team manage the fast communication and decision process. There is a mission that will need to be financed from the income they make as a private institution. Co-creation of services with clients takes place in dialogue. Educating, consulting, but predominantly going through processes with their clients, together. The organisation is especially focused on building a team of experts working professionally in their well-defined domains, providing trustworthy services. Concordia is considered as a meeting point and educational spot for many individuals in work and private contexts, a place of inspiration. Its offer provides an opportunity for the personal development of their clients, for finding new things, and spending her/his time productively.</p> <p>The balanced capacity of the place organizes on a yearly basis: over 20 big projects, hosting over 2000 workshop participants, consulting over 4000 enterprises. The flagship events produced by the CDC are open events such as as Textiles Festival, Ene Due De Kids Creativity Festival, Polish Design Exhibition, Design Open, Concordia Taste food events projects, lectures on design, and a collection of workshops for kids and adults. Moreover this is the place for hosted conferences that fit with Concordia’s mission.</p>
<p>I1 – 2. REPUTATION OF THE CASE STUDY ORGANISATION as CHANGE INSPIRER</p> <p>A ‘change makers’ place with the case study organization having the reputation among business</p>	<p>INCUBATOR ENTREPRENEURS</p> <p>BUSINESS RELATIVES</p> <p>BUSINESS CLIENTS</p>	<p>FGI – Adjectives</p> <p>MDA</p>	<p>After 6 years of activity, Concordia Design Centre became one of the most influential creative industry organizations that, according to evidence, brought about positive change in the entrepreneurial and social environment in the city of Poznan, in Poland. (witnessed by both qualitative research participants examples and MDA outcomes). This place is having a serious impact on the trends in business approach and organizational models followed in the city. The quality of some public services has also changed due to their activities and example. They promoted and shared a more creative and design-thinking innovative approach among important parts of the professional elite, and with many organizations, projects and public offices located in the city of Poznan, which ultimately apply to solutions far beyond the field of design.</p>

<p>organisations in the city as the place to learn from</p>	<p>CASE INSIDERS</p>		<p>CONCORDIA STIMULATES THE DESIGN SECTOR MOST INTENSELY. Concordia works as a stimulus for designers, and as an effect of (some) solutions there is a huge bank of feedback information that can be used to design the next solution.</p> <p>BOOSTING ENTREPRENEURSHIP IS BASED ON PASSION. To create with passion, you need to meet the passionate person first. Concordia is the kind of place where you can cultivate that. The producer of dice for games that runs his enterprise in the Concordia office space declared that he was himself 'infected' by the aesthetics and topics of games to the extent that today it has become the centre of his business interests.</p> <p>CHALLENGING ROUTINES. Creative processes are about questioning routines and prototyping realities. Creativity is liberated through the negation of the existing models. This can be illustrated by one of the many phrases expressed in the research dialogue: 'Take the screwdriver and unscrew'. The place itself (again) in its look and style is seen by business people as supporting the rejection of schematic thinking, and well-known patterns of work environment that people have become accustomed to. The CDC is an inspiring case study of injecting the spirit of creativity into a predominantly business and trade oriented city, breaking some old standards of the routines for operating businesses, convincing thousands of professionals and part of the general public of the major importance of creativity, aesthetics and design-thinking in business behaviour and workplaces.</p>
<p>I1 – 3. SUPPORTING CULTURAL PROFESSIONALS</p> <p>Type and quality of support for private entrepreneurs</p>	<p>SOCIAL ENVIRONMENT</p> <p>BUSINESS CLIENTS</p>	<p>FGI - Analogy</p>	<p>CONCORDIA AS A PRIVATE CULTURAL SECTOR SUPPORTER Concordia supports private cultural activity enterprises that have no support from public funding; business independence is preferred and supported. This organisation' members feel better the condition of the private entrepreneur, a risk taker with no public subsidy at hand,' as one of the private theatres said in the research workshops.</p>
<p>I1 – 4. CONSULTING AND BUSINESS PROCESS DESIGNING</p> <p>The number and quality of consulting projects, product creation processes and training sessions that have an impact on business organisations</p>	<p>BUSINESS CLIENTS</p> <p>CASE INSIDERS</p>	<p>IDI – Analogy</p> <p>FGI – Analogy</p> <p>FGI - Paper</p>	<p>OVER 4000 ENTERPRISES HAVE WORKED WITH CONCORDIA CREATIVE CONSULTING! The core information on the businesses and the processes is confidential, but the scale and the unique top quality and reputation of the consulting services (based on the design-thinking method) is transmitted through the business communication channels in Poland. Concordia consulting goes through processes of change in organizational culture, branding, products, and services together with its clients</p>

5. Methodological reflection / methods application / research recommendations

<p><i>Tested research method components (for details – Fig. 1)</i></p>	<p><i>Methodological reflection / the application of methods / research recommendations</i></p>
<p>1. Desk Research – CCS Genealogy, Content and Context Analysis</p>	<p>360 DEGREES TRANSPARENCY. OPEN ACCESS TO CASE FEATURES. <u>Feedback on the collaboration with the case study institution.</u> The whole research process and full access to the most influential and experienced respondents would have been possible without the work of some key people from the case study organisation, with the central role of the Marketing Manager, Justyna Lach. Such a person is a necessary component in reaching the data and the appropriate people for executing the experimental methods. The researchers themselves would not have been able to access all researched organisation partners so quickly, or the clients, people influencing and applying creative processes, who were able share their insights and be ready to take part in experimental exercises, without the CDC staff's recommendations and network. The case study institution was excited and helpful in every possible aspect of the cooperation, appreciating the fact that the organisation was selected for testing with experimental methods. The research team decided to conduct the research activities mainly within the location of the case study organisations, to provide an authentic context that facilitated discussions and reflections 'in situ'. The CEO of Concordia Design Centre, Ewa Voelkel – Krokowicz, with her team of over 15 people involved in cooperation within the research project, helped and facilitated the research process in a discrete and very effective way, responding promptly to every need addressed, in order to collect the data, provide connections and give access to places, at the same time taking care to not interfere in the research procedures, and providing conditions for a well-balanced, realistically valued, non-advertisement-like picture of the processes and impact taking place in and through the creative business organisation - Concordia Design as the creative spillover case study object.</p> <p>Applying this method to other cases - the desk research and further actions directed towards qualitative research would need a key person from the case study staff to be a facilitator in contacting people and accessing data (for MDA, Desk research)</p>
<p>2. Mediated Discourse Analysis and VSM – Virtual Settlements Map</p>	<p>The synthetic approach is well presented in the MDA research (Media Discourse Analysis). Its aim was to integrate the picture of communication directed from and to the case study institution through the Internet. In principle, this synthetic approach aimed to bring different kind of findings than those delivered through the analytical approach of the FGIs. The integrated approach of the method applied to Internet explained spillover effects through electronic, digitally mediated communication. Synthetic methods are treated as complementary cognitive paths. The MDA methods collected particular communications and assigned them to cognitive categories related to spillover effects. This is when mention should be made of the initial research approach, for which MDA was also an introductory component. Genealogy, selected to be the initial contact question, is based on the reconstruction of facts, stories, opinions regarding the foundation actions, motivations, impacts, etc. of the organisation. This was collected through critical discourse analysis and verified in interviews with founders and process facilitators who are familiar with the case study organisation's origins.</p> <p>MDA research verified positively the following spillover types as being interactively communicated and bringing the public social resonance. This is the method that has no limitations with regard to case study objects in the MDA and internet transmitted content analysis.</p> <p>This approach and set of tools is easy to adapt and develop.</p> <p>Within the presented sequence of research activities, MDA & VSM were executed on three levels. 0 = Case study organization as the author and sender of the message:</p>

	<ul style="list-style-type: none"> - hard data content analysis (PR and marketing tools) - the role of promo narratives (range: self-promotion, relation building process, networking, sharing, involving others parties with events and projects) - identifying the large number of stakeholders and partners involved in the case study organization activities <p>1 = Mapping media communication</p> <ul style="list-style-type: none"> - (journalism: traditional and internet, including words and visual representations), impacting the image of the case study organisation: elitist, professionally oriented, egalitarian; Semiotics (as a filter to data) = interpretation of the hidden meaning behind the data. <p>2 = VSM mapping virtual communication; its multidimensional shape: imposing</p> <ul style="list-style-type: none"> - information and managing response: interactions, feedback to case study organization narratives via social media: perceptions, receptions and viral behaviours: likes, shares, comments; scheme of the content & values considered by respondents as hot or cold. 2nd level of shareholders identification. <p>The majority of communication processes, building, maintaining and developing human and project relations are done in the mediated, Internet-based sphere. To track the creative spillover effect we shall use Media Discourse Analysis and the semiotics of communication processes, including social media, or some netnographic tools, to catch the dynamics of creativity spread.</p>
<p>3. Focus Group Interview (FGI) - final discussion</p>	<p>A panel discussion of key CCS terms with Co:office incubator creative entrepreneurs was the FINALE of every session as a summarizing verbalization of the session participants' opinions on questions posed and the exercises employed. No exercise was left without comment on, or explanation of, its aims and ends. Every single workshop (and described creative exercise) always led to a final discussion and the exercises led the way to this final verbalisation of reflection that cumulated in the participants' experiences of interacting with the workshop moderators and other participants. It was also necessary for the participants of sessions to have a summarized sense of their contributions. The whole meeting was recorded as a video and audio file, and then analysed.</p>
<p>4. FGI extended with an Analogy exercise (tailored experimental method): <i>Virus – Plant - Magnet</i></p>	<p>The workshop methods inserted into groups and individuals' research encounters were adjusted to explore the creative spillover effects as a multidimensional experience of creativity diffusion. For this reason, in the qualitative approach being tested, the research team used the concepts of: <i>phenomenology, the anthropology of organisation, organisational aesthetics and heuristics</i>. This decision was a natural approach for a research team that is deeply rooted in the humanities, social and cultural studies, and which is focused on researching organisations' communication processes, organisational culture and value transfers.</p> <p>The creative spillover could be metaphorically seen as a whirlwind of stakeholders that should be taken into consideration when starting the spillover evaluation process.</p> <p>The analogy of 3 creativity diffusion methods was very well received by the respondents, there was no person who rejected the sense of the metaphor in the case of Concordia. The respondents were reflecting on the dilemma of choice, selecting usually two options as characteristic for Concordia's performance and strategy, either magnet and plant or virus and magnet.</p> <p>This method was very effective regarding collection of opinions and data for the majority of findings regarding the two main spillover types tested, especially Knowledge spillover 1 – focused on the stimulation of creative processes.</p> <p>This metaphorical exercise was a part of the innovative workshop components (with a heuristic approach: the practical use of a selection of techniques originating in the theories of discovery) to gather content that is not available through direct interrogation and deals with the object studied on the theoretical level, through</p> <ul style="list-style-type: none"> a) anthropological approach: experiencing creativity transfer through patterns of organisational cultures, and the behaviour of groups members; b) phenomenological approach: experiencing creativity transfer through artefacts and works as exceptional, non-replicable phenomena, unrelated to knowledge and references;

	<p>c) aesthetic approach: experiencing creativity transfer through memorising aesthetic, sensual experiences of colours, sounds, shapes and rhythms, explicitly expressed work constructions.</p> <p>Operations with analogies and metaphors are tools that are well-integrated in the procedures of the social sciences' research methods. Their presence in the creative spillover research project is, again, in accordance with John Holden's cultural ecology approach manifesto for cultural and creative sectors. These 'poetic' techniques are cultivated for the detection of similarities and differences in researched objects, phenomenon and processes, when confronted with other objects, processes and phenomenon. The imprecisely defined time duration of creative spillover processes, as well as the blurred contours of their presence in space, mean that analogies are becoming preferred research tools. Following John Holden's ecological concept adjusted to cultural and creative sectors, metaphors of regeneration, symbiosis, growth and the life cycle could bring a much more fruitful picture of processes in the broad field of cultural and creative practice, explained in studies of cultural policy and creative industries.</p> <p>All the workshop exercises with analogies and metaphors employed in the focus group interviews meetings were aimed at making it possible for other research teams to use these types of activities in their research. We could assume that the analogical reasoning method is relevant only when performed under the supervision of a person with the relevant trainer experience, who leads the group discussion in a way to expose, select and identify only those components of the conversation that function as premises of analogical reasoning. This condition is difficult to fulfil as this task requires a preparation process, and both a researcher and trainer with experience in conducting creative sessions based on heuristic techniques. The problem from the perspective of the research participant is one of expressing not purely information and factual objects, but also opinions and judgements that are integrally contained in the basis of the analogies or metaphors. The facilitator of the workshop sessions has to direct participants back to the track of a proper reasoning within the topic frames, without interrupting the discussion stream. This also requires a sensitive, attentive approach from the researcher, who, when there is a very dynamic unfolding of plots, should not ignore or stop some marginal, anecdotal directions in the narration that could, at an unexpected moment of the discussion, bring an insight into discovery of new features of the reflected phenomena—features that are unexpected and unknown to the participants, observe and moderators of the exercise.</p> <p>UNEXPECTED RESPONSES and TIMING. There was a certain space of actions and responses from research that, as in every case of qualitative research, did not run exactly according to the plan or intention of the researchers. Fortunately, there were no major misunderstandings or gaps here. This is mostly the question of the research participant over-interpreting or misinterpreting some of the researcher's intentions or expectations. There were also questions concerning not having responses to the questions from the meeting scenario, but instead sometimes having unexpected content enriching the process and bringing a new dimension to the creativity diffusion and spillover effect topic. There is a question of complicated timing, and the scheduling of the IDIs' and group FGI combined with workshops methods. This must be treated with a flexible approach, keeping the general time frame, but letting some components consume more time and some less, according to the respondents' accessibility, their experiences and the topic of the content delivered in the research. Some respondents sometimes misunderstood the role of the research meetings, seeing the research more as being on the <i>corporate image</i> of Concordia, than an investigation on real influence. We suspect that due to the overuse, abuse or misuse of the term 'creativity' – for some, especially social environment or media representatives - the topic of creativity was mentally generalised as only being a question of place branding. This was resolved quickly by other workshop participants bringing dozens of examples of factual arguments proving Concordia to be a place of real action, creative processes and PR strategies. This image effect is also a paradox due to the fact that usually if somebody is as successful in communication and branding as Concordia is, the enterprise is suspected of being just well promoted. In this regard we have a hundreds of cases and facts from the last 5 years providing evidence of real activities carried out with an intentional creative spillover impact.</p>
<p>5. FGI extended: with Adjectives / Verbs exercise (tailored experimental method): What is <i>Concordial</i>?</p>	<p>The method proposed here is the one of creating (collecting) a random (free) list of term definitions: connotations, invocations [summoned, tabling] and calls. Then, the next stage was looking for definitions of the common field in the set, file of varied notions and meaning dimensions allowed by the group of researched individuals. Then in this experiment all the invoked proposals are discussed and hierarchised in order, according to their logical sequence and rank, and their significance in terms of creative impact on the system of the case study organisation</p> <p>The effective research 'play' here involves working with the dictionary to explain the adjective 'concordial' or 'concordia type' - treated as a fragment of professional jargon creators and receivers, the audience of the CDC.</p>

	<p>Explorations: Spreading creativity is connected with the questions: What (kind)? Whose? “What does it do?” “what’s happening to it?” “what’s its condition?”</p> <p>Research questions: What does it mean when some type of activity can be described with an adjective formed from the name of the institution, as in “Concordical” / “Concordial”, when referring to features of the institution as an example of spreading creativity? In our research we look for words – verbs which best describe activities which serve for spreading creativity, aesthetical patterns and types of creative thinking.</p> <p>PROVIDING IMAGINARY RESPONSES through asking for object specific adjectives.</p> <p>One of the questions that participants responded to with unexpected engagement was the one about adjectives, and the characterization of the Concordia Design Centre as a place that shares creative content to remote professional ‘locations’. This method provided many emotional, aesthetic, imaginary and sensual qualities and values to the discussion on the Concordia creative spillover effect in the urban, social and entrepreneurial context of the city of Poznan. The research process in this case also left some longitudinal memories in the respondents’ heads, which will keep the adjectives for future thoughts and conversation on the topic of Concordia and its impact.</p> <p>In the use of this method we assume a specific role of language in spreading creativity. These things that are created by people and understood as art are transferred as descriptions of these things, by means of words which give an aesthetical impression; words that are simple and used in explaining and describing the methods and techniques of creative thinking.</p>
<p>6. FGI extended: Workshop session with heuristic exercise 1: Paper Figures (tailored experimental method)</p>	<p>FGI / workshop participants (Concordia clients and partners – business organisations) experiments with A4-sized paper, illustrating the progress in creative processes and the spillover of creative discoveries</p> <p>Use of heuristic creative exercises is effective in pushing respondents through elements of the creative process itself – as it resembles and has elements of typical-for-case activities, for participants to be more consciously involved in the re-calling of their associations, experiences and judgments concerning the researched CCS case study organisation.</p> <p>The collection of figures was the basis for a group discussion on how creativity patterns and schemes are independent from other concretisations given in the developmental processes of the A4-shaped paper. Even though they are inspired by the sequentially presented versions of figures, every next one creates an independent structure of creative thinking process, diffused with the intention of being a component of the spillover to different spheres of life other than art of culture. This effect was prepared through an anecdotal story about the piano keyboard as a phenomenon in the change process pushed through standardisation practices. One of the most important outcomes of this workshop exercise was to find out that the spillover of patterns of creative thinking is not derived from simply copying the pattern. The creative thinking process becomes a pattern infused in activities of a different character and social applicability.</p> <p>Qualitative methods are extended to heuristic techniques = targets are invited, involved in creative processes themselves (FGI with creative workshop elements) first and then being interviewed and interrogated about the research case study (Concordia Design Centre) as an example of cultural and creative spillover.</p> <p>The experimental, qualitative methods selected for this project has the potential to be applied to other cases – but this will require a special transfer in a method session, in order to explain the researchers’ aims and forms of interaction.</p> <p>RESEARCH ITSELF AS A CREATIVE SPILLOVER. ACCESS TO A MULTIDISCIPLINARY EXCHANGE OF INSPIRATIONS. Creative activities are integrating with each other regardless of different fields. During the FGI and workshop meetings every participant presented his/her goal of professional activity. There was a variety of interest and fields, such as, for instance: energy distribution, education, jewellery, furniture, webpages, regardless of the substantial differences, the participants believed that their activities could be integrated in a logical sequence (this was done through visual arts experiments with A4-shaped paper), illustrating the progress in creative discoveries.</p>

	<p>To clarify the essence of the method for further development there is a need of in-depth comments on the productivity of the experimental methods that are based on the classical philosophical–aesthetics rooted disciplines.</p> <p>It is recommended that work be done on a broader selection of possible empirical tools – to be worked through in the workshop sessions and providing a portfolio for different groups with a varied range of experiences.</p>
<p>7. FGI extended: Workshop session with the heuristic exercise 2: The Map (tailored experimental method)</p>	<p>Map scheme sketching – the appearance of the area and paths of CCS: executed with the Social environment Concordia design partner organisations</p> <p>The workshop methods inserted into groups and individuals’ research encounters were adjusted to explore the creative spillover effects as multidimensional experiences of creativity diffusion (from high concentration to low concentration).</p> <p>This exercise requires space for the map to be drawn by hand and for all members of the session to be allowed to actively take part in the drawing and explaining. This session always needs a direct follow-up in the discussion – summarizing the efforts of exercise participants. Translation of these drawn relations should be clarified in the context of the case study organisation studied.</p>
<p>8. FGI extended: Workshop session with the heuristic exercise 3: The Bus (tailored experimental method)</p>	<p>This is a performative experiment - staging exercises - city bus passengers - ‘infecting with a creative bits virus’ and was done with the representatives of the case study organisation’s SOCIAL ENVIRONMENT – Target group 5</p> <p>This is one of several performative (staging) experiments, exercises of the theatre or drama games type, which are proposed in the cultural & creative spillover test. The first one was based on a row of chairs resembling the passenger seats on a city bus. Then the game participants were asked to sit in the way so as to have somebody in front who they would like, prefer and select to ‘infect’ with creative virus. Analysis of the results detected systemic linkages, showing the path to more successful distribution, diffusion and infiltration of <i>creativity bites</i>. This was a very effective tool to discuss the CDC’s impact on the social environment, as the CDC is an initiator of spillover effects on other organisations, institutions, people’s behaviours and opinions.</p> <p>The game is an excellent, objective medium (object) of Creative Spillover research, especially for games based on direct communication (interaction).</p> <p>It is recommended that evaluating spillovers should include as a basis methods that are relevant to the humanities and social sciences, including ethnographic methods such as the anthropology of organization or a heuristic approach that will provide access to real-life situations in decision processes.</p>
<p>9. FGI extended: Workshop session with the heuristic exercise 4: Mannequin’s Heads (tailored experimental method)</p>	<p>This workshop is based on a scripted scenario and requires physical objects such as plastic mannequins heads. It was as adjusted to the creative spillover topics for gathering content that is not available or difficult to access through direct interrogation. The exercise on ‘what values resonate in the heads of the creative organisation’s clients – CCS in the city district neighbourhood – was proposed to Target group 5 – Social environment. Apart from plastic heads simulating different types of the public (old man, young women, etc.), this exercise requires a number of post-its that participants can write on and stick to heads or locate inside heads. The content of the pieces of paper should relate to values, functions, needs, ideas and opinions.</p> <p>The collection of written expressions is then read aloud to the exercise participants and provokes questions and explanations from the authors of the written content. The whole situation created by the method produces a multi-staged content description of the case study organisation’s performance in having an impact on and relating to the social environment in the city or district of its location.</p>
<p>10. IDI extended:</p>	<p>In-depth interviews based on the scripted scenario with questions and tasks for the interviewed participant - are very valuable component for collecting the precise characteristics of an</p>

<p>the Analogy exercise (tailored experimental method): <i>Virus – Plant – Magnet</i></p> <p>the Adjectives / Verbs exercise (tailored experimental method): What is <i>Concordial?</i></p>	<p>organisations’ QUALITATIVE impact and the spillover of its creative business and educational activities. However, one thing was challenging in the case of Business Clients and Case Study Organisation staff we talked with—this problem could be called ‘the qualified content dilemma’.</p> <p>The CHALLENGE of the unresolved problem we were facing in the whole research process concerned the protected, qualified content of the consultancy activities that are essentially of a creative spillover type. Some data on activities related to the creative spillover effects are restricted by business organisations, and the case study organisation’s clients. THE CASE STUDY ORGANISATION’S CLIENTS are willing to—and creative content providers (the CDC in our case) are obliged to—protect CONFIDENTIAL DATA OF CREATIVE Consulting PROCESSES, that are in fact examples of creative spillover. Both parties are ultimately protecting their creative content and the methods of changes they went through, as they are considered as a very valuable asset on the highly competitive global market. The respondents were ready to talk about a very general approach, but were not allowed to talk about the detailed shape of the processes and their effects.</p> <p>According to the CDC representative, 80-90% of business clients of creative consultancy processes are not sharing their knowledge on the processes they are taking part in with the creative business consultants from Concordia. Some have a strategy of even keeping confidential the fact that they went through creative processes based on the methods provided by the CDC. There was the case of the well-known national brand, a business organisation, that preferred to stick to the narrative – shared through the mass media – that the radical, sensational change they went through as a business organisation with their products, communication process and the vastly transformed brand itself, was brought about through their intrinsic self-organised power as an organisational bottom-up change. It was, in fact a very advanced work of different units of the CDC with the client in the CDC spaces, including reshaping packaging, testing new products with clients, etc. The CDC brand is thereby faced with a dilemma, as it is an institution that prefers to share creative ideas openly, but cannot really share some of its most advanced and sophisticated processes. Organisational change is activated in the business sphere; it really works, but it cannot be communicated to the public. This is usually never the case with publicly funded institutions, which are obliged to transaction transparency, and whose confidential approach is rarely excused by the presence of competitors who could use this information against the transparent organisation. The question of confidence is more a problem for researchers than for the organisation itself. Information concerning the impact and range of organisations influenced by the creative content of a private organisation is rarely transparent and open to the public domain.</p> <p>Apart from this challenge, the IDI with the heuristic analogies and adjectives exercises bring into the research process an irreplaceable quality of thoughts and experiences that not only describe and verify the impact and values of the case organisation in individual practice, , they also provide stories of people changing their approach to life and work. CCS is based on the attraction of people similar to each other—in aesthetic taste, thinking style, feeling common needs of freedom, independence, expression and sharing opinions. The most rewarding aspect of the research processes based on conversation and workshops are the observations that provide proof that people’s attitudes, approaches, hierarchies, and orders of values in their life practice and work environment are changing.</p> <p>This method will work for every future case study as a final verification of the impact of spillovers on individual lives and particular organisational cultures.</p>
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Appendix 1. Photo documentation of the Experimental Methods tested in CDC



Fig. 6. Tailored experimental methods. Panel discussion of key CCS terms with Co:office incubator creative entrepreneurs – screenshot from the video (Altum)



Fig. 7. Tailored experimental methods. Map scheme sketching – appearance of the area and paths of CCS: Social environment Concordia design partner organisations - screenshot from the video (Altum)



Fig. 8. Tailored experimental methods: FGI / workshop participants (Concordia clients and partners – business organisations) experiments with a4-sized paper, illustrating the progress in creative processes and spillover of creative discoveries (Altum)



Fig. 9. Tailored experimental methods: Exercise with the mannequins heads - what values resonates in creative organisation's clients heads – CCS in the city district neighbourhood (Altum)



Fig. 10. Tailored experimental methods: staging exercises - city bus passengers - 'infecting with creative bits virus' (Altum)

Appendix 2. Detailed findings from Mediated Discourse Analysis (MDA), *semiotics* and Virtual Settlements Map (VSM) as the tool tested for Cultural and Creative Spillovers

In the examined mediated discourse Concordia Design (CDC) appears as a coherent, self-conscious and well-communicated brand. The term '*brand*' is not used here accidentally. The strong brand-oriented thinking structures CDC's approach towards its audience and environment.

The scope of the research is mostly local (city, regional and national) due to the fact that the communication attached to CDC is, with some exceptions, limited to Polish language and, hence, is addressed to Polish speaking receiver.



Fig. 11. Concordia Design official website

CDC's expansion over the Internet

The conducted research results in the core conclusion that Concordia Design's Internet expansion effect definitely exists and is based on systemic and consequent work that one could call a specific philosophy. What surprises, it is not generated by a grassroots movement or some kind of viral interest as it could had been predicted, but based on a solid, well-structured strategy.

As already stated, in case of Concordia Design we can definitely see and discuss its spillover effect, which appears to be strong but unconventional. Among CDC's environment, there is a visible, large need to be attached to its brand (to collaborate with / be a member of its network). It applies to all: representatives of creative and cultural sector, design professionals, business and finally - individual people. Yet it creates a sensation that its offer even if communicated to a broad audience ('CDC open to everybody'), in fact it is addressed to a certain social group, which is genuinely interested and fully engaged. Therefore, it might be seen exclusive. The overall communication attached to CDC, is mostly driven by design market participants. This is a strong phenomenon especially on social media, where the most active profiles related to CDC belong to professionals.

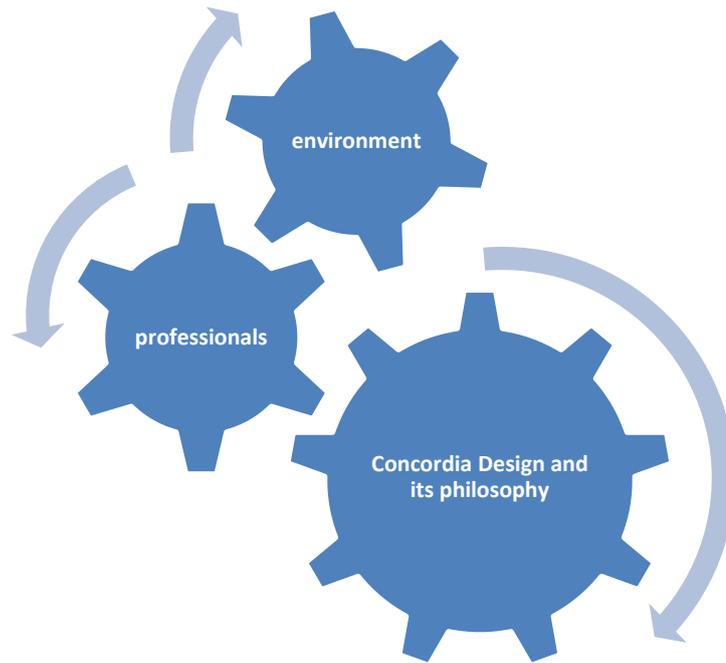


Fig. 12. Concordia Design and its systemic expansion

Spillover founded on networking

The CDC's success seems to be related to its outstanding skills to integrate design-related communities. For those, CDC centre plays a role of a platform for integration. It creates good conditions for a feeling that 'It's good to be around'. This effect of synergy starts from the capital hold by Human Touch Group. It uses the potential of all group members and associated organizations to share the creativity, experience, material and intellectual capital within each other as well as with the external partners and environment. The hubs support each other and contribute to the group in many ways, e.g. Da Vinci / SWPS does it with its potential in the field of education, VOX – finance and well-designed furniture, Concordia Taste restaurant – space for events and extraordinary catering. This synergy boosts CDC's power to impact others and in a large extend multiplies the spillover effect.

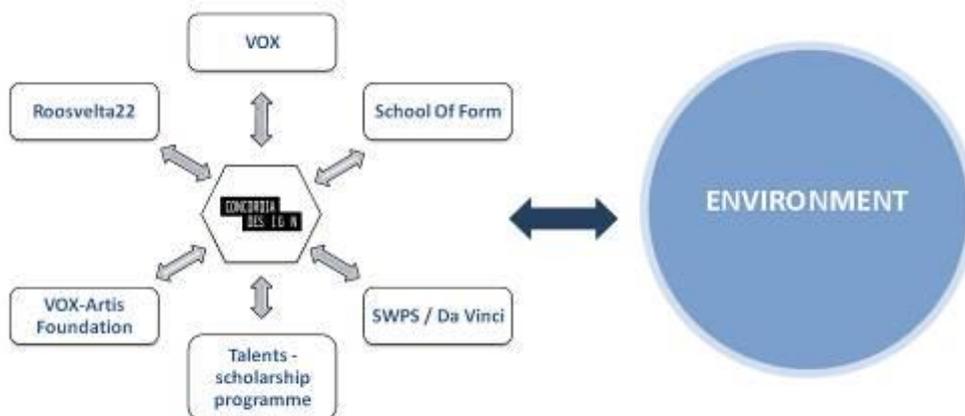


Fig. 13. The internet expansion based on the synergy of the capital group

Concordia Design can be compared to a recognized impresario, a prestigious cultural centre or a concert hall that hosts visiting play and artists - offering space for organizations to realize their projects under or with CDC brand. The collaboration is based on vast promotion of events taking place in the building. The cooperation with others is very dynamic; the network expands by developing internal and external activities. A good example of such mechanism is the idea of residency at the Concordia Taste restaurant – the concept taken from art galleries where cook is treated as curator. The cook-resident creates a special menu that is offered by CDC’s restaurant.

Design rooted in the process of creation

Among the associated entities there is a vast range of disciplines that they represent. This is due to the fact that Concordia Design defines design as a broad concept having at the centre of its definition the process of creation. This concept can be easily applied to many fields, e.g. food, teaching, products, services, innovations, management or event organization. Also the methods of dealing with networking and partnership are numerous: personal engagement, being present on national and international fairs, co-creating of events within several cultural festival or organizing networking events.



Fig. 14. Concordia Design’s environmental expansion in Internet



Fig. 15. The synergy effect caused by cooperation of School Of Form and Concordia Design – the Human Touch Group members (Recently we announced GRADUATION SHOW – the first show of our graduates from School Of Form. Now we remind that is any of you would like to become one of those, the recruitment process is taking place just now. The nearest recruitment starts 27th of July. Details and applications here: <http://sof.edu.pl>)

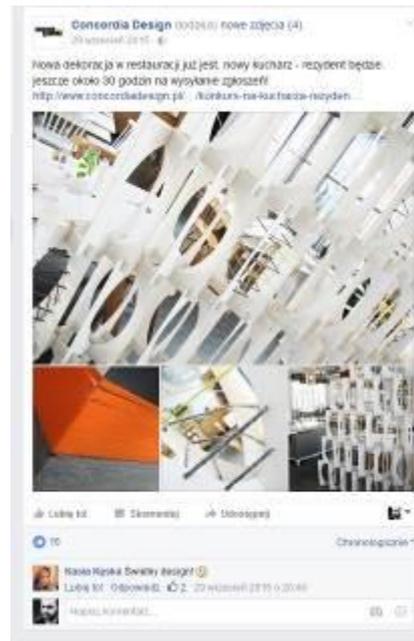


Fig. 16. The idea of residency at the restaurant (New decoration in our restaurant is already here, the new cook – will be there soon. There's only 30h left to send the application!)

Business-oriented thinking

What clearly distinguishes Concordia Design from many other organizations focused on design and creativity is its strong economic motivation. Rooted in business, its goal observed throughout the research seems to deal with transmission between creative idea and profit (i.e. VOX furniture industry - a part of the same business family HTG Group - is gaining visibility and new dimension of their impact on the market). Human Touch emphasizes this also in the mission published online: 'Human Touch – common DNA of business and education.' Here again, it is interesting to see this through the filter of synergy generated by the collaboration between its members. Among some good examples there is the 'Cinema on beds' project within Transatlantyk movie festival, the idea developed by Concordia Design with the usage of furniture provided by VOX Company or the temporary decorations at the Concordia Taste restaurant designed by students of School Of Form.



Fig. 17. Łózkoteka ('Cinema on beds') on Transatlantyk festival
Source: <http://www.meble.vox.pl>

The described business-oriented thinking is visible in most if not each of the project hosted in Concordia Design and is does not omit nor the events addressed to children. The creativity of the youngest generated within of the workshops resulted in a painting contest supported by BZ WBK bank. The most impressive drawings were used as covers of credit cards produced by the bank. CDC encourages companies to join the circular workshops for children. The idea that stands behind that is to allow the interested firms to test and develop their products at the early stage of creation.



Fig. 29. Business-oriented thinking

Education based on the MASTER-FOLLOWER model

At many levels of its communication, Concordia Design emphasises the importance of education. It is treated as a crucial component of all actions taken by the centre. In the offer and the programme there are different consulting services, workshops, meetings, festivals. Education is addressed to different social groups: from children to professionals.

However, one of the key observations (gained through MDA and confirmed through IDI interviews with key case study organisation clients and co-operators) is that the education is not distributed horizontally but rather vertically. It means that in this model one shares knowledge that has a certain value. Even if the process stays interactive one has to 'pay' the other for the knowledge transfer. It is therefore based on the Master–Follower model.

Here again one is able to distinguish business-oriented thinking where education cannot function as a common good. In such case co-working hub, where everybody is equal would not allow CDC to remind an expert in the field of design and creativity. This hierarchic model is needed and plays a strategic role in generating profit. CDC is closer to private teacher than an experienced and wise friend one has and can ask for advice.

In the internet communication Concordia Design creates an image of a representative of some sort of modern lifestyle whose message is 'You can be like us'. A significant number of events at the restaurant have an educational aspect, e.g. meeting with a sommelier or the one dedicated to production of goat cheese (sponsored by its producer), the workshops where everybody can feel like a designer and change something in his own house, etc. In other words CDC stands for a certain status, which is worth to follow.

In order to keep the mentioned status, CDC needs to be constantly active and prove its position. This is achieved by active participation in national and international design forums, debates, contests, festivals, getting in partnerships with professionals, and finally: exposing its employees as experts. The strongest components of CDC's position are personal brands. Ewa Voelkel (CEO), Zuzanna Skalska or Anna Wróblewska is frequently presented as specialists, trend watchers and experts. They are therefore exposed in media and broadly presented on photos and films from workshops, expert panels, conferences, etc.

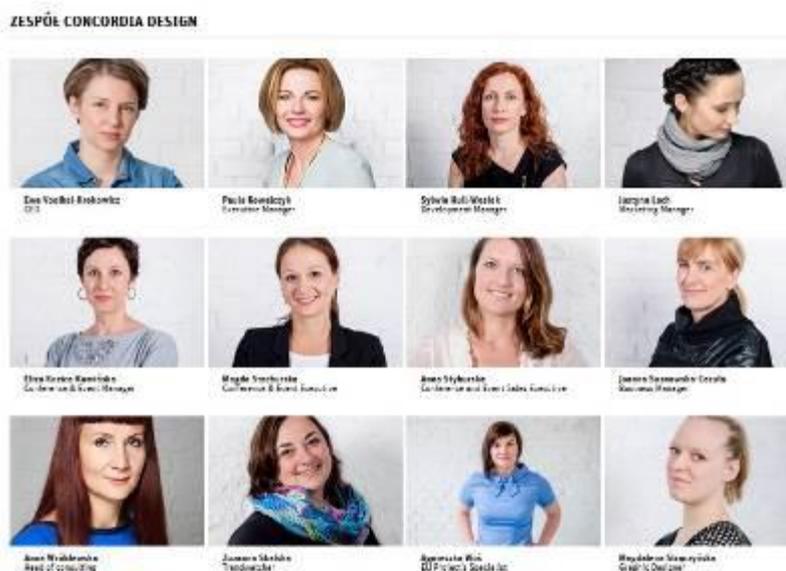


Fig. 18. Concordia Design and its experts

The CDC's paradox – egalitarian and elitist at the same time

Interestingly, communication attached to Concordia Design is based on the duality of values: egalitarian-elitist. At first sign, CDC's approach towards its environment is well-defined: to be open to everybody (*'Concordia Design. Design centre. For business. For everybody.'*). However, the deeper we go, the more we see that the target groups are rather specific.

Potential individuals interested in what CDC has to offer are probably intellectuals and well-educated people with aspirations. The offer is certainly not addressed to e.g. excluded social groups. Arguments for this hypothesis can be vastly supported with empirical findings. Most of the materials shared online present experts, elites, celebrities rather than ordinary people. In the offer CDC

emphasizes one's uniqueness. For many, taking part in CDC's activities may stand for following its values and expressing individual's status or aspirations. E.g. Concordia Taste in its offer for private events provides its guests with red carpet and hired paparazzi. Even the Christmas Fair organized in CDC each December presents wares produced by professional designers, hence, the ones that not everybody can afford and has common access to.

CDC's philosophical framework could be concluded in the following statement: there's no creativity left alone. By stating that, it is to say that CDC cares in details for professional effects of anything it is involved in. Even if amateurs do initial work, when it is presented it must be previously visually boosted, re-made and prepared to be seen by a larger audience.



Fig. 19. The footage promoting FoodLab - a part of Concordia Taste restaurant's offer

MDA research verified positively following spillover types as being interactively communicated and bringing the public social resonance:

Industry Spillover 1: Improved business culture and boosting entrepreneurship

Knowledge Spillover 4: Increase employability and skills development in society

There is evidence from the social media of the strong public response and the quality appreciation of offered open workshops, seminars, trainings in the field of entrepreneurial, teamwork, leadership and creative skills, including workshops for selected creative professions. Bringing the well-shared education offers to the core business of this private institution and locating it pragmatically within well-defined creative ideas bring the magnetic attraction effect. The data collected through MDA and CDC social media analysis shows that it convince participants of being able to improve and capitalize their carriers, professional appeal and well designed relation

Knowledge Spillover 5 (partially): Strengthening cross-sector collaborations.

This is well seen through the network synergy and internal spillover (a type of spillover mentioned by J. Vickery in 'To be debated. Creative Spillover, ECCE 2015') within the family of enterprises - Human Touch Group that CDC is a part of. The broad, well calibrated networking, strong CDC brand, and attractive location is helping in accessing all leading festival events in the city and region – having them as partners makes CDC visible through all the year on the festival city 'stage'. The media coverage and social media feedback of workshops on urban, city issues, interest and future of city

and district inhabitants, their quality of life is building a strong, trustworthy and transparent position of CDC when related to public cultural institutions, city hall, regional government and civic organisations.

Knowledge Spillover 7: Facilitating knowledge exchange and culture-led innovation

The knowledge transfer is confirmed, but as indicated in the MDA analysis above, it is much more vertical than horizontal (master – apprentice / student)

Network Spillover 3: Creating an attractive ecosystem and creative milieu, city branding and case place making. CDC is a very strong brand and represents the certain status and style of life, the most evidence fort hat is seen in the egalitarian-elitist dilemma describe in the analysis above.

Network Spillover 4: Stimulating urban development, regeneration and Infrastructure

This last evident spillover type is seen in the whole perception of t he new infrastructural development in the closest neighbourhood oft he case location, inspired by the CDC founders and integrated with their strategy – Roosvelt22 plot brings new dimension of visible communication through media channels that bring again CDC on the surface, including the story of what will integrate old building with the new one – the plaza for open space cultural activities. This spillover in the city space is seen recently, as the content most preferred to become a shared viral content, as the screenshots evidence shows below:



Fig. 20. Photography of the construction site as seen from the CD building co:office space, regardless of dangerous weather conditions, intensely appreciated (FB)

Appendix 3.

Detailed list of findings on CREATIVE SPILLOVERS TYPES⁸

VERIFIED IN THE CASE STUDY through Qualitative / Experimental Methods

The set of methods based on qualitative dialogic tools (FGI – workshops and IDI's with experimental interactive methods) confirmed several spillover categories within the 9 selected in the case study hypotheses. This is to be presented below in the sequence of previously selected: knowledge, industry and network spillovers types.

Knowledge Spillover 1:

Stimulating creativity and encouraging potential

Stimulating creativity is much about the **spreading techniques** of creative thinking. Concordia Design Centre is an excellent example of the private institution focused on encouraging creative potential through a well calibrated set of methods deeply immersed in creative design thinking techniques (processes). This concept of promoting *design thinking* approach was the foundational idea of the place initiated over 5 years ago and dynamically developed. Advanced, applied and constantly upgraded concept of the design management, merging with other creative processes, is the strategic idea – the organisation's hardware and software. Concordia is a top reputation place that is a pioneer and avantgarde disseminator of DT - design thinking methods applied through workshops, consulting, coaching, product creative processes, open events (based on their events design concept) delivered to well defined and varied public. This is done with the careful balance of keeping constant the equilibrium of elitist and egalitarian offer of the place. That is why CDC is offering both: the sophisticated, dedicated (confidential content) creative workshops and consulting for business competitors as well as open, free access creative lectures, workshops, city strategy consultation sessions and festivals for kids, senior citizens, city inhabitants of different social class, income status, profession or age.

There is a set of selected⁹ research outcomes from IDI's and FGI-workshop sessions bringing the evidence of an existence of the first type of Knowledge Spillover¹⁰ in the Concordia case, that is *stimulating creativity and encouraging potential of creative talents*.

1. IMPACTING INDIVIDUALS. Generous approach of person-to-person creative impacts. Creative processes are about and for humans. Creators cooperating or co-working with and in Concordia are very serious about promoting and sharing their styles of work. CDC is exceptional for being able to apply the same creative work method to both professional and amateur activities - this is the practice in both vertical (within their business group organisations) and horizontal (broader range of clients and social stakeholders) dimension of the CDC impact.

⁸ After TFCC 2015 Report.

⁹ The full range of outcomes much extending the agreed size of this report is archived in the source files.

¹⁰ Tom Fleming Creative Consultancy Report 2015;

2. CREATIVE PRIVATE LIFE. Private life is catalytic in creativity diffusion.

Concordia events that are attractive for people's free time are attracting professional to get their work life changed, too. This is like integrating more the professionals approach towards the place, the one expressing its focus on design thinking processes.

3. LOOK & STYLE OF THE PLACE – CHANGING BEHAVIOUR THROUGH AESTHETIC EXPERIENCE.

The role of the interior design in creative processes dissemination.

The workshops are changing thoughts through the space, interior design of Concordia and its look and style is of the strategic value. These are powerful aesthetic ingredient of approach change in people's minds. Minimalism – also the one of the Concordia style is exploring options for creation of the presented world in every condition. Providing creative space is already providing condition for actualising creative, imagination activities of human mind through sensual experiences.

4. CHALLENGING ROUTINES. Creative processes are about provoking routines and prototyping realities.

Creativity is liberated through negation of the existing models. This can be illustrated by one of many phrases expressed in the research dialogue: ‚Take the screwdriver and unscrew‘. The place itself (again) in its look and style is supporting the breaking through schematic thinking, and well known patterns of work environment people get used to.

5. BREAKING THROUGH THE ARTWORK-CENTRED STATUS OF CREATIVE PROCESS. The essence of creativity spread in Concordia is the approach, the change process and action.

Creativity is not creating the artworks. It is the approach, the action method, it's also resolving problems, responding with clever solutions. The way the things are done is the medium of creativity.

6. CHILDREN CREATIVITY AS THE SPILLOVER IMPETUS – EDUCATION FIRST!

Well-profiled offer for children is helping in creativity diffusion processes – making them more engaged in creative processes. Linking creativity diffusion with children life energy is one of the best ideas in creative dissemination processes. This is related to the theatre workshops for children offered every weekend in the Concordia venue space by the partner private art entrepreneurs – Blum Theatre Studio. Moving theatre to homes through children is a best creative idea of engaging parents and families. There is a strategic (however not openly expressed) correlation of children theatre with other workshops in Concordia directed to adults, professional. These are elements of the block of creative influences provided by the institution. Minimalist aesthetics of theatre production that is so much in accordance with Concordia design look & style is helping in creativity transfer.

7. CREATIVE SPILLOVER – CONCORDIA AS A MAGNET, OR AS A PLANT?

Virus – Plant – Magnet metaphors were proposed to respondents to let them decide which model is a proper analogic description of creativity dissemination processes of Concordia. The majority of them reacted with a dual perspective, the one of combined: virus – magnet, or magnet – plant descriptive answer. But the special focus was on the magnet analogy with certain people ready to respond in a purposeful way, conscious of the sense and value of creative skills, design approach, aesthetics, and other values that Concordia is emanation of. People, who are polarized in a way to respond and are taken with Concordia tools to further development, upgrade their talents, abilities, sensitivity, and taste. The paradox and uniqueness of this place is that in the same time, Concordia keeps its multi-functional, or at least bi-functional creative business profile. It sends energy of the people from Concordia in at least in two directions: business organisations with the magnet or virus type of

influence, and broad dissemination – sending creative seeds in different directions to people, inhabitants of city or region, from different social strata, educational and professional experience, kids, that is future professionals or change makers in organisations and communities.

Unquestioned advantage of Concordia, that this is not just a project, but all-year-long runned place. It attracts people constantly as this is the visible material object of reference to people that is not seasonal. It's an advanced multidimensional investment process started only 5 years ago, that is transmitting the magnetic field of an increase power – as being developed with new events, activities, workshops, units – getting to be more in a spotlight in next years - due to the opening of the Baltyk skyscraper and creating a new area around it, the open space shared with the new building.

8. TRANSPARENT, OPEN, HONEST ORGANISATION, BASED ON THE SIMPLE CONCEPT. For successful, inspirational transportation of creative activity approaches you need a clear, witnessed, visual or sensual presentations of processes. It openly expresses values and beliefs in the role of 'humanities' people in big changes and trends setting. Simplicity is evident in the way Concordia is well communicated, well understood by opinion leaders, who are rather operating in adjectives within the same sphere of positive connotations, very essential for creative spillover effects.

9. CONCORDIA AS A PERFECT MATCH FOR CREATIVE SPILLOVER OF ENCOURAGING POTENTIAL.

It fits with the spillover type description as it is definitely *embedding creativity in the learning process, sociability and openness*. Respondents list these qualities when they answer to the wording exercise about adjectives related to 'Concordia' as keywords, they are as follows:

open, cordial, sensitive, cooperative, creative, process-oriented, business-oriented, intelligent, well designed, minimalist "with the colour drop", personalized, flexible, networking, cute, modern, it's a well regulated engine, it's one step ahead organisation, inspiring, meeting point, its need researcher, conversation spot, innovative, overtaking, warm and people-friendly; These short emblems are complimented with the word interfusion or synergy. This place is a ready space and human professional community for mutual influence and inspiration. The values behind defined by respondents are circling around modernity understood from the humanistic perspective, related to human ecology, human future life conditions and quality.

This spillover type research outcome could be supplemented by the comment on the strategic approach of the CDC. The research team have an access to this 2016 Concordia strategy document, but have an intentional approach of not reading it before the research findings elaboration. The comparison gives an interesting conclusion, that the strategy is much unintentionally correlated with the qualitative research outcomes. The place is defined in this document as the centre of creativity, design and business, with a stress on design component of its identity. Design is positioned as a strategic value and creativity as a method. Creativity is intended as delivered to business organisations, kids and adult individuals spending their free time or developing skills. Design festival of kids and other education activities are positioned as an important part of the strategy. While the major business strategy component is focused on consulting, workshops and creative processes oriented services for enterprises, other essential component is the promotion of design to broad public and providing even more open access to the place. The target of the case study place is defined very broadly. The profile of the Concordia user is delineated as modern person – 'humanist' in a very extended sense, multidimensional, curious, complex, having multiple interests, wanting to

fulfil needs in the fields of work, family, body and spirit. The Concordia Design is defined as complex as contemporary person. Multidisciplinary is one of the strongest pillars of the organisation. The place is strategically oriented to connect knowledge from humanities, design and business to provide offer for the modern human being. Is following in this process 5 values (well defined also in the research activity): (1) openness, (2) honesty and truth, (3) cooperation & partnership, (4) creativity, (5) professionalism. The strategy is expressing also openness as activity for others and not for us, being open to other's ideas, discussions, and communities. The mission of the institution is to breakthrough possible barriers. The essence is not pretending anything, but really doing things and following transparent methods. Small team will keep the fast communication and decision process. There is a mission that will need to be financed from the income they want to make as a private institution. The things indicated in the strategy are i.e.: co-creation of services with clients in dialogue, educating, consulting, but predominantly going through processes with their clients, together. The organisation is especially focused on building team of experts working professionally in their well-defined domains, providing trustworthy services. Concordia is considered as the meeting point and educational spot for many individuals in work and private contexts, place of inspiration. Its offer is giving a chance for clients for their personal development, finding new things, and spending her/his time with sense.

10. OPEN TO NEEDS MEANS FOR CONCORDIA - FOLLOWING TRENDS AND SYNERGISING CREATIVE PARTIES ON THE MARKET. Concordia is explicitly following and promoting main (recent) marketing theories like: cultural branding and iconic brands, cultural strategies in marketing (Holt, Cameron), aesthetics in marketing (Schmitt and Simonson, Guillet de Monteaux), creative consumption, co-creation in branding (Bilton, Schroeder), polysemy in marketing (Puntoni), experience economy (Pine and Gilmore) etc. This is all focused on capitalizing and pragmatically using creativity to develop creative sectors, bringing creative processes into business to effectively work on needs and to really deliver them. Bank services tested and developed by kids or ENE DUE DE festival of creativity of kids, where moderate but active participation of businesses partners providing services for kids and parents are invited. This is effective, efficient, integrated with different parties involved, having interest and being ready to offer help, facilitation, and what is foremost - innovation! This is the situation that is not seen in education events organised in public institutions promoting creative thinking. Concordia is conscious of the necessity of efficiency in talks and deeds within creative sectors. When organizing events it's focused on knowing needs and profiles of all parties involved in the process. This organization is prepared and trained to react with flexible solution to changing reality.

11. INTEGRATION AS A KEYWORD IN CONCORDIA IDENTITY. PERFECT PLACE-BASED HYBRID TO PROMOTE EFFECTIVE CREATIVITY

Concordia is a unique tested example of the place where practicing creativity in one sphere translates into bringing a more creative approach to the other spheres of activity. Development and integration of different activity fields of city and district inhabitants and in the same time business clients is that part of the organization DNA. This is an hybrid solution – humanistic values, psychology, cognitive studies, sociology, anthropology experts and practitioners invited to find solution for business or for individuals life, their careers, their passions. On the other side kids and local people invited to events and project characterized as high quality, well organized according to most professional methods and standards delivered usually only to business clients. Well identification of clients' creative needs is the patent to provide high quality and well-attended events. Concordia is

trusted as a good organization provider with the innovative component in event design. One of the event hits is the Textile Festival that is offered to very broad audience, where the models are non-professionals, women that you can see in the city space in offices or houses everyday, our aunts, colleagues or neighbors. There not so many places that you can find in one beautiful building: open lectures for adult, workshops or theatre shows for kids, where you can spend your time in restaurant with your friends or alone, or read something inspirational, see well communicated exhibition. Finally it's ultimately all about our workplaces, but in its visual form does not looks like workplace...

12. RAISING ASPIRATIONS OF CITY CITIZENS.

Concordia is the place where there were workshops on city future – and the team of experts invited very broad range of people, city inhabitants of different background, profession, interest, living conditions, economic status, privileged and defavorised, to work on the new city strategy for Poznan. The place attracts inhabitants, while struggling with the elitist-egalitarian dilemma. It's consequent in building the communication bridge with new groups of clients, art school students, women leaders from the city district, parents with small kids who are numerous on Sunday when the theatre studio for kids in performing. The beauty and openness of the building renovated building and its well-organized interior makes people feel safe, warm, having good feelings. The space was able to provide condition for a 400 car factory line workers, or pharmaceutical industry workers taking part in workshops and dining together in the Concordia space

13. BUSINESS IN HANDS – EDUCATION IN THOUGHTS. PEDAGOGIC, PSYCHOLOGY BACKGROUND AND INTEREST OF THE KEY STAFF.

The team of Concordia is a very sensitive to human development processes; Concordia management people have a broader vision on education and human life changes. The majority of the staff is graduates of humanity studies, some key people responsible for education having experience in pedagogy and psychology. This is the place people get inspired to start a new professional way of life. There is a case of a rare sense-branding specialist Marta Siembab, who confessed that she developed some of the ideas of her professional development inspired by Concordia existence. Lot of people escaped here from the corporation work conditions. Meeting the Concordia inspired ideas, styles, models, and cases is like domino effects for some – considering changes in their life.

Sylwia Hull – Wosiek the key person responsible for Concordia workshops and training tells the story of the wooden mini spinning top with Concordia logo, she gives to people attending her events as a souvenir that's got a mnemotecnic function – letting people keep in memory what they learned, took with or changed through the process to which they were introduced by Concordia workshop. This symbolic toy is the memory emblem of creative abilities, creative bits we all can offer. According to Ms. Hull relation, many people she have a chance to see again, are saying that they keep it on the desk, playing with it – this gadget resonates in their heads with the serious messages. Another exemplification of the workshop methods strengthening the creative processes in Concordia workshop public is the letter, that the trainer from Concordia is asking people to write in very last minutes of the workshops. Let's imagine how surprised they are when taking this letter out from their mailbox 3 months later... sent from Concordia. In this place creativity was put down to Earth, as the process that works and is effective when properly approached and persistently elaborated with proper tolls, in right conditions, with professional and generous people. Creative activities transmitted by the case study object has particular stages and is graspable, effective, practical and visible in applications done by Concordia clients themselves. It's very hard to find, not only in Poland

such a place that offers so well packed creativity bites or bits to be further developed by package user (professional, amateur, passion or career oriented).

This starts from Kids and their parents staying in cues to get into Concordia located theatre venue on Sunday morning – the fact observed by the cleaning lady, desk info person and security officer, employed in the center.

Knowledge Spillover 4:

Increase employability and skills development in society

This spillover type is much correlated and much exploited in descriptions in within other neighboring spillover types. On the individuals level with the Knowledge Spillover 1 as its extension in the explicitly professional sphere. In the context of individuals involved in professional teams within organisation it is also much developed in the Industry Spillover 1 description – improving business cultures and boosting entrepreneurship. Concordia design prepares people for well-paid job – the condition is first to engage and capitalise the knowledge chance offered. There are some points that could be emphasised instead.

14. TEAMWORK SKILLS, COOPERATION SKILLS

The essential believe being the milestone in Concordia genealogy is the one of people in well-constructed teams that is unbelievably creative and efficient in resolving many complex problems. This works on the level of big teams, small teams, or no formalised teams of kids. This something that could be called Leonardo da Vinci collected from pieces, having brilliant, genius brain through many brains.

15. IMPACT THAT IS LONGITUDINAL AND DEFERRED IN TIME

Concordia impact is measured in longitudinal perspective of individual discoveries, hard to be counted in. There are accessible numbers for 5 first years of the place, such as over 4000 enterprises being under careful supervision of Concordia consulting, or thousands of kids and their parents attending theatre performances and workshops, thousands of people taking part in workshops, attending open lectures or festival events. But this is all immeasurable when we talk about qualitative changes of attitudes, behaviours, aesthetic judgments, interpretations, concretisations and meanings relevant for people's private and professional life.

16. BEING ENGAGED, BELIEVE IN THE SENSE OF WORK DONE – THE EXAMPLE OF THE CONCORDIA TEAM SUCCESSFULLY CORELATING DESIGN AND BUSINESS.

This is all starting from Concordia organisational culture, management model and leadership style from which Concordia has grown. This far from elitism, it's a flat structure of individual experts being directly responsible and engaged in the fields covered with their professional skills and personal styles. People recruited in a careful way to form a team, individuals are well aware of the institutions of a comparable profile, like the one in Eindhoven. They are well inspired by new ideas on combining design and business, community values and organisational values, social and economic context of creative spillovers.

17. KNOWLEDGE BANK

The imaginary knowledge bank located in Concordia is offering to people information and skills of how to treat the old topic with the new solution and resolve an issue we were struggling with for a longer time. The centre is also working on inspiring teams, delivering knowledge on how apply successful interdisciplinary team performance. How services, products could be creatively developed in the well-tested process, and with the use of humanistic, cultural-led creative processes.

On the margin of the CCS research: two CDC stories - illustrations to the employability and skills spillover type

+ IMPACTING CHANGES IN LIVES AND CAREERS. THE STORY OF THE CLEANING SERVICE EMPLOYEE.

The researchers were moved by the unexpected confession of the person employed in the cleaning service, who is working in the public sector and due to low salary decided to work for Concordia as a cleaning lady in the evenings and weekends. She confessed that spending last months in Concordia, observing people's approach in the place, listening to their aspirations, the way they work and communicate, she used her free time to take part in several open creative workshops offered by the place. What is even more essential to the skill development spillover effect, she also decided to quit her main job and change her profession, inspired by Concordia climate, effect. She changed perspective and way she perceives her working environment to activate herself.

+ COOPERATORS BEING INFECTED BY THE CONCORDIA SPACE AND WORKING METHODS.

Another story is the one of the advertisement film producer, who was interviewed in this research project. The film crew was employed by the sister company from the Human Touch Group – a business group to which Concordia belongs, and the movie advert was shot in Concordia interiors. The unexpected consequence of this job was the fact that the whole film crew were attracted by design thinking methods and after shooting they decided to take part in the whole cycle of Concordia workshops.

Knowledge Spillover 5 (partially):

Strengthening cross-sector collaborations.

The cross-sectorial experience is mostly evident in the sense of public –private sectors crossing. This includes bilateral relations, cooperation, trust, but also legal and mental challenges and barriers. Concordia tested many of these conditions and went through different better or worse circumstances.

18. THE QUESTION OF TRUST AND FEAR. PUBLIC – PRIVATE PARTNERSHIPS – GENEALOGY – ORIGINS OF THE CENTRE.

First foundational idea of the Concordia Centre was initiated in the discussion with the Regional Government leaders who wanted to create the creative hub, the center for design. They were traveling to visit design centers in Eindhoven, Bilbao, Milan and Barcelona, looking for inspirations from best practices. These centers, mostly publicly funded or subsidized were generously sharing their experiences, that the public officers from Poland wanted to learn from and apply in the Polish version of such a centre, planned to be located in Poznan. All best practice institutions proved, that such a place could be impacting the industrial, business, educational environment, talents development and urban policies if there would be guaranteed a certain, well-balanced synergy. The success formula was to provide optimal conditions for permanent cooperation of science institution, like technical university, design school as the second component and finally, the special place, the meeting platform for these worlds inhabited by scientists, artists or creators and business or industry

and distribution practitioners. This space was intended for workshops, trainings, knowledge transfer and incubation use. Such an institution was seen as indispensable in Poznan, and Regional government leaders wanted to initiate and co-finance such an inventory. Concordia founders were taking part in these meetings and discussions as industry partner, being well developed in innovation processes in furniture industry and design. The first idea was to locate in such a place several enterprises and higher education institutions, who would own it. Then the cooperative intentions of several parties involved in conversations vanished and the initiative was left in the hands of Piotr Voelkel. His first step was in 2007. Voelkel family created the new organization Pro Design that was an enterprise through which design development oriented topics were started. This was coincidentally merged with the fact that the businessman purchased the land in the city centre with the old printing house in the poor technical condition. This localization was chosen to construct the new centre with the support of regional government as a private public partnership with the financial contribution from the EU funds. Finally, the process ended up in revitalization of the old printing house, create some infrastructural conditions. As in majority of such a case in Europe, there was an expectation from private partner that the public funds will be also partially engaged in the providing funds for knowledge transfer projects involving all parties: science, creative and art education plus business. But this was not the area the public authorities wanted to engage. In practice Concordia owners were investing much more than they were planned to invest in running the place, and in the first 3 years the activity was worked as financially not stable, the loss was covered from private pocket. The organization learned in first years how to run such an inventory as a commercial place.

Knowledge Spillover 6:

Testing new forms of organisation and new management structures.

19. CONCORDIA ORGANISATIONAL VALUES PROMOTED.

Concordia created a new culture of team working. Community like work climate of Concordia is based on the personally motivated and in the same time common interest – that is design issues.

The set of examples and opinions collected in the IDIs and FGIs with 4 target groups confirms that Concordia organisational culture is facilitating exchange of experience, partnership like system of internal communication. Predominating values of Concordia organisational culture – promoted to other organisms – is: a) teamwork, b) cooperation. Teamwork or consensual approach is easy to observe through physical artefacts such as the office shape, interior design, and organisation structure. Cooperation within the CDC structure itself is understood as mutual relations of employees, it is not top down regulated, it's inspired by work experience and everyday practice that goes constantly through improvement processes. Speed and accuracy in decision process is based on teamwork experience. Key issue in creativity dissemination activities is calling the project 'our' instead of attributing name of the singular author. This is, by the way, a very characteristic feature making the CDC a very unique component of HTG Group, due to its organisational culture that is seriously inspired by their best practices in design thinking process applications.

20. ORGANISATIONAL CLIMATE. FORM OF THE NETWORK THINKING MODELS

Concordia climate helps in prototyping patterns, models, and creative organisational solutions. Exceptional network of creative humans in Concordia is overcoming the climate of competition. It

has an open transparent way of perfecting skills with the use of methods elaborated through workshops.

21. WOMEN STYLE ORGANISATION? CONCORDIA AS A WOMAN?

The Concordia core team of managers is 90% women. The domain of predominance of men is Concordia Taste restaurant. This raises a very intriguing topic of a special quality of organisations managed by women. Several questions were posted and answers given to this topic that need further investigation in the context of creative business organization. The feminization seems rather a circumstance and a coincidental question, not a strategic one. The practice of organizational performance seems to shape it in such an effect.

22. CO:OFFICE SPACE OF OVER 20 ENTREPRENEURS AS NETWORKING CORE OF CONCORDIA AND BASIC TALENT ASSET

Concordia 'incubator' of over 20 creative sector enterprises created a very specific core quality of the CDC organizational climate and the solid basis of the effective networking of highly skilled talents. This has several issues that could be also point of reflection, reorganization that needs further development of research activities.

23. CONCORDIA INSPIRING CULTURAL INSTITUTIONS – INTEGRATING CITIZENS AND CIVIC ORGANISATIONS THROUGH OPEN ACCESS PROJECTS

Concordia is seen as effective in soft and long-term partnerships. It has a method of attracting different civic and public partners in educational projects and social initiatives. This was proved by the workshop on city strategy commissioned by the city hall of Poznan.

Knowledge Spillover 7:

Facilitating knowledge exchange and culture-led innovation

24. RESEARCHERS INVITED TO CO-CREATE CONCORDIA EVENT.

Creative work needs cooperation with researchers. This is provide through the intense knowledge transfer with School of Form School and SWPS University, modern prestigious, fast developing private higher education institutions having advanced schools of design, psychology, cognitive studies and other disciplines operating within social, economic, cultural domains of practice.

25. THE CORE OF DESIGN PROMOTION - DISCOVERING RELATION OF PEOPLE AND OBJECTS

Everyday life objects appearing in theatre productions offered to children and their parents in the Concordia events venue every weekend, are inspiring public to discover relations between people and objects. This is also rooted and than extended in design thinking approach.

26. SELECTING TARGETS FOR INSPIRATION – CONCORDIA WAY?

Creativity diffusion process is related to a certain respondent's selection strategy. If we want to infect everybody, than this what we want to infect with is exposed to generalisations, generic, gets flat, loosing its exceptional and explorative character, features. There is a difference here of creators of systemic solutions, where the spillover does not have limits, and projects creators, who are doing

essential strategic choices, offering to selected receivers selected creative solutions (,You cannot design everything for everybody'). In the diffusion process, initially creators are directed to convince everybody, gradually, as they are more experienced – they start to listen to the receiver and selects receivers who are characterised by readiness to receive accept proposed style and design specific content (at first not being able to convince somebody to my project was blocking me, now I choose clients, who I know that I can convince').

Industry Spillover 1:

Improved business culture and boosting entrepreneurship

27. CREATIVITY AND THE CAPITALISATION OF SUCCESS – CONCORDIA LOGIC?

Creativity is the way to obtain the economic success – that is a key identity component of Concordia mission. Disseminating creativity is in the same time disseminating effective forms of business development, growth. One of the research workshop participants from Concordia Co:office with advanced professional experience is informing the researcher that '30,000 of enterprises are using his solutions for 'transactions intelligence services' due to the effective use of design thinking processes initiated through Concordia influence).

28. BOOSTING ENTREPRENEURSHIP IS BASED ON PASSION.

To create with passion you need to meet the passionate person first. The producer of dices for games that is running his enterprise in Concordia office space declared that he was himself 'infected' by the aesthetics and topics of games, through for today became a centre of his business interests.

29. CONCORDIA STIMULATED DESIGNERS SECTOR MOST INTENSELY.

Concordia works as a stimulus to designers, as an effect of (some) solution there is a huge network of feedback information that can be used to design the next solution.

30. CONCORDIA AS CULTURAL PRIVATE SECTOR SUPPORTER

Concordia is supporting private enterprises in cultural sector (i.e. private theatres, art production agencies) that are with no public money support; business independence is preferred and supported. ,The feel better the condition of the private entrepreneur, a risk taker with no public subsidy at hand' as one of the private theatre said in the research workshops.

31. OVER 4000 ENTERPRISES WORKED WITH CONCORDIA CREATIVE CONSULTING!

The core information on the businesses and the processes is confidential but the scale and the unique top quality and reputation of the consulting services (based on develop design thinking method) is transmitted through the business communication channels in Poland. Concordia consulting is going together with its clients through processes of change in organizational culture, branding, products, and services.

Network Spillover 3:

Creating an attractive ecosystem and creative milieu, city branding and case place making.

Concordia is recognized in Poland as one of the few top brands of creativity to the environment, this reputation is far expanding the local and regional level. There are no serious competitors in Poland when looking for such a multidimensional activity based on design issues applied to business and social context. This is one of the very few top creative sector brands in the city. Its unique, phenomenal position in Poland is the one of being the knowledge transfer space that attracts all creative sector parties: industry, advertisement, research, art, designer, educators etc.

Network Spillover 4:

Stimulating urban development, regeneration and Infrastructure

Concordia is changing Jeżyce district of the city. The first impulse was the old printing house, 19th century origin building, revitalisation. The second step is Concordia involvement in shaping the whole area around its location. Baltyk skyscraper in relations with the Concordia building and the yard in-between aimed for public, socialisation, free time events, will all create a new developmental context, bringing a new public and media interest in this location. The iconic, provocative, Baltyk office building is a piece of architectural art. It attracts city inhabitants and tourist with its interpretative potential – having different look from every perspective of the viewer.

There is also a space of impact in non-infrastructure activity of Concordia circles of experts. The flagship event for urban reflection engagement was the City strategy workshop mentioned in this report several time, inviting multiple circles of city inhabitants to prototype the future of the their city. This has a chance of having strong impact in the city hall future decisions, as the workshop was a part of the Concordia consultancy work on official strategy document for the metropolitan city. Concordia design is also influencing some branding and visual communication qualities in the city space.

~~Network Spillover 5: Boosting economic impact on clusters~~

The qualitative section of the research was not directly bringing evidence for this type of spillover.