



Delft University of Technology

## Creative city challenge: policy measures and applications

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# Creative City Challenge

## Policy measures and applications

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# 1 Introduction

## Objectives | Structure

### 1.1 Objectives

This 'Toolkit' presents the outcomes of the North Sea Region INTERREG IVB project Creative City Challenge (CCC). Its main target group are local and regional policy-makers. It therefore aims

- to identify levers that policy-makers can pull in order to stimulate creative city development or the creative economy in a focused (rather than generic) way;
- to indicate constraints and points of attention policy-makers should take into account.

The Toolkit presents, in a structured way, a number of practical 'tools' for policy-makers. These tools are inferred, in a bottom-up way, from pilot projects that are being carried out by partners in the CCC project, and have been based on the principle of transferability to other cities or regions. Many of these projects could be either started or take a big step forward by the CCC project. The toolkit also includes some 'manuals' about the use of these tools, to emphasize the nuances and complexities involved in creative city development. Finally, we want to show, and make use of, the broad scope of the project.

### 1.2 Structure

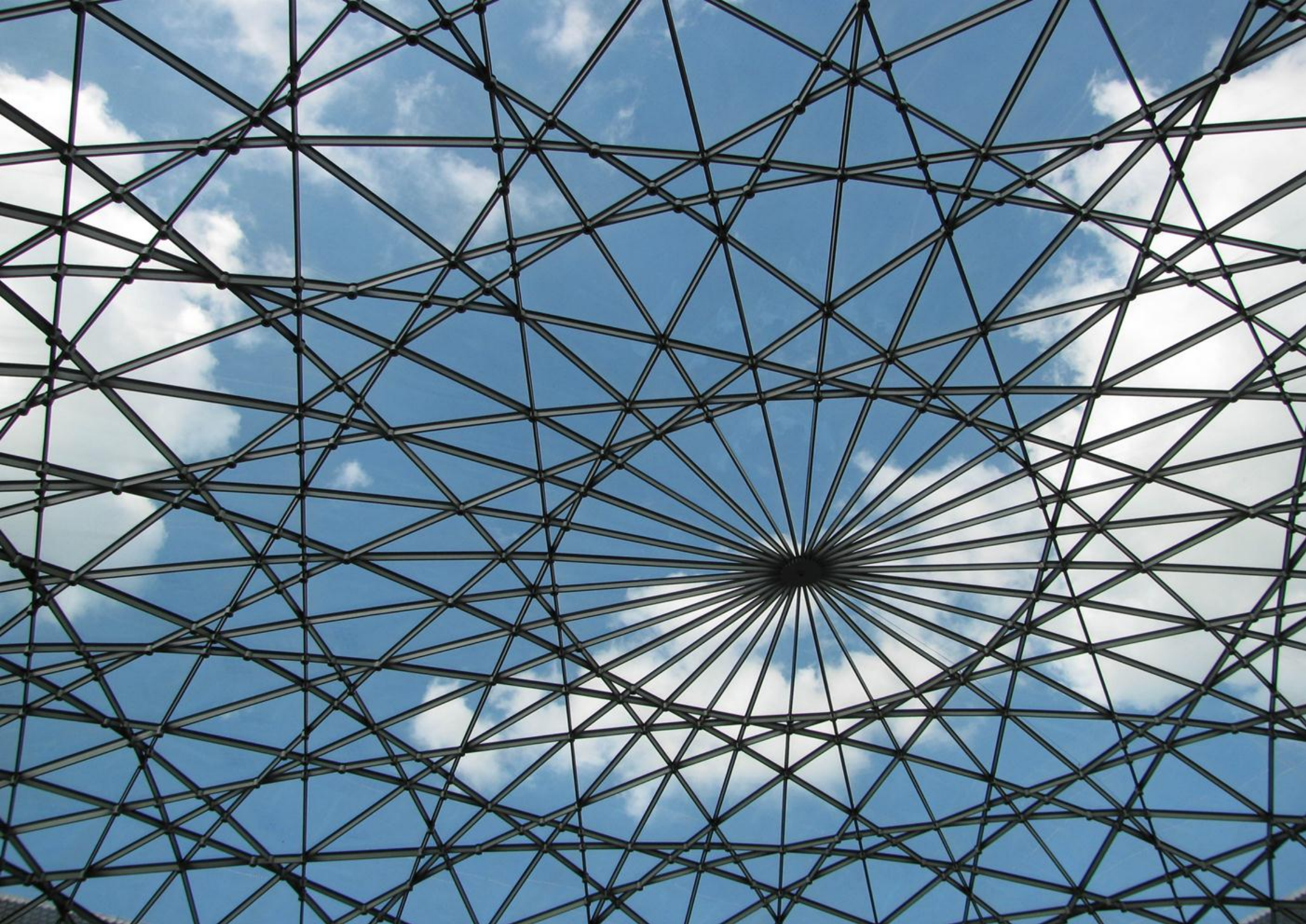
The toolkit is structured as follows. In Chapter 2 first the background and objectives of the CCC project are discussed. The next sections then subsequently present the project consortium, the structure of the project, and the impact it had in the partner cities and regions.

After this, Chapter 3 briefly presents some questions policy-makers should ask themselves before they grab a hammer and screwdrivers from the toolkit. What is my target group? What is already there in my city, and what is missing? What is the problem I have to fix?

Chapter 4 entails the actual 'Toolkit'. It presents an overview of possible policy measures, structured according to various relevant policy fields and the main fields of attention (work packages) within the CCC project. Each possible measure links to a more detailed description, as well as some example of how the measure has been applied in CCC partner cities and regions.

Chapter 5 then makes some remarks on how to apply the tools presented in Chapter 4. It includes point of attention such as the need for an integral approach, and the limitations of policy: the role of serendipity, and the management of expectations.

Finally, **Chapter 6** deals with the transferability of policies and policy measures from one city to another and, accordingly, from one urban context to another.



## 2 Creative City Challenge

Background and objectives | Consortium | Structure of the project | Impact

### 2.1 Background and objectives

The importance of innovation and creativity for the competitiveness of the European economy can hardly be underestimated. The Europe 2020 agenda, which aims to make the European Union the world's most competitive and dynamic knowledge-based economy, recognises innovation as a key driver of the economic performance of cities and city-regions in the current post-industrial economy. The European Year of Creativity and Innovation in 2009 has reconfirmed the need for Europe to strengthen its capacity for creativity and innovation, in order to be able to cope with the challenges of globalisation.

In order to enhance their innovative capacity, many cities have placed the creative city concept on their policy agenda. Current policies focus on improving entrepreneurship in creative industries, on building networks of entrepreneurs or providing space for such activities, and on developing creative zones, incubator spaces or hotspots, covering the people as well as the business oriented perspective. Still lacking however, is an integrated evidence-based strategy for cities to strengthen their innovative capacity that also explicitly takes into account the interactions between these local policies and the goals set in the European growth agendas.

The North Sea Region INTERREG IVB project **Creative City Challenge** (CCC) aims to build and implement such a strategy, in order to foster creativity and innovation. The project aims to:

- foster creativity and innovation in the North Sea Region by unlocking the potential of creativity and innovation in each participant city, represented by business, economic development agencies, education institutions and local government and disseminate the results across the region;
- promote transnational activities in creativity and innovation as tools towards territorial integration and increasing the sustainability and competitiveness of the North Sea region, using e-learning blended learning, studies and benchmarking in order to obtain tangible outputs to be fed into local and regional strategies;
- contribute, by means of a set of pilot projects linking government, educational institutions and private businesses, to a strong programme of transnational interchange of learning, materials and best practice on creativity and innovation.

The project centres around a series of innovative pilot projects developed and carried out by, and in, cities across the North Sea Region, hence having a strong transnational basis, as a link between local practices and European policy aims. These pilot projects take the triple helix of government, knowledge institutions and private businesses as a starting point and an important tool, thus contributing to a strong programme of transnational interchange of learning, materials and best practice.

## 2.2 Consortium

The project consortium consists of twelve partners from six countries within the **North Sea Region**:

### Germany

- Hamburg University of Applied Sciences (Lead Partner)
- WFB Bremen Economic Development
- City of Oldenburg
- Kulturetage Oldenburg GmbHg

### The Netherlands

- Municipality of Groningen
- Delft University of Technology

### Belgium

- Intermunicipal Association Leiedal
- HOWEST University College

### Denmark

- Høje-Taastrup Municipality

### United Kingdom

- Dundee College
- Newcastle City Council

### Sweden

- TILLT

## 2.3 Structure of the project

The Creative City Challenge project consists of six work packages:

- 1) Project management
- 2) Publicity and communication
- 3) Entrepreneurship and skills development
- 4) Networks, dialogue and business cooperation
- 5) Creative clusters
- 6) Research-based strategy development

The core of the Creative City Challenge project consists of work packages 3, 4, and 5, each dealing with different aspects of the creative city. From a business-oriented perspective, the project focuses on creative entrepreneurs, their skills and the networks that connect them. From a people-oriented point of view, it pays attention to creative clusters, urban quality and the development and meaning of places. The project does not address these issues separately, but emphasises the need for a comprehensive approach as mentioned above. Moreover, a framework of common dissemination, research and learning activities unites the three core working packages.

### Project management

As project coordinator, Hamburg University of Applied Sciences has been responsible for the overall project management, including the support of the partners during the reporting phases, the compilation of relevant reports and regular updates of partners on project and budget development.

## Publicity and communication

Publicity and communications have been important elements of the Creative City Challenge project directly from the beginning. The aim is not only to promote the project, but also to disseminate good practice in the development of creativity and innovation systems in the participating and other NSR and EU countries. By doing so, a wider acceptance of interregional cooperation (especially in SMEs) and the improvement of regional and local strategies in the development of creativity and innovation are achieved.

External communication entailed for instance newsletters and press releases, but also the organisation of events and workshops. A particular transnational event was the European Creativity and Innovation Day, which was organized in 2011 and 2012 in many of the CCC partner cities and regions. Work package 2 also includes the construction and maintenance of a Creative City Challenge [website](#). Furthermore, the project is present on [Facebook](#) and [Linked-In](#).

## Entrepreneurship and skills development

The first important dimension for growth and development of the urban creative economy is the quality of entrepreneurship in creative activities. Adequate technical and specialist skills and capabilities are vital for creative entrepreneurs to achieve sustainable growth and development of their firms. Therefore, an important component of the CCC project targets on support and development of creative entrepreneurs' skills. It consists of a cross-national research programme to assess and identify the key business skills barriers and enablers that may result into the creation of tools, in particular learning materials and mentoring networks for skills development.

The significance of entrepreneurship in the development of a city's or region's creative economy is being determined first and foremost by the number of potential new entrepreneurs in creative activities. The larger the number of students in creative studies, like arts, media, design and architecture, the larger this potential number. Their mere number is, however, a rather invalid indicator for successful entrepreneurship. The step forward from being a student to a successful creative entrepreneur requires some intermediate conditions: he or she must have the ambition to start a business when close to graduation, actually start one, have the right mix of talent and passion for producing creative goods or services as well as the economic drive that is necessary to make these commercially successful, and finally have the required management skills for the latter.

## Networks, dialogue and business cooperation

Networks of various kinds play a major role in the development of creative industries. This variety concerns first and foremost the types of interaction between the networked partners. These can be forward and backward linkages in creative production chains, but also socially determined relations of knowledge or information exchange, for instance about new technologies, rapidly changing markets etc. The variety of kinds of networks reflects the different types of partners that are involved. Quite a few scholars place emphasis on networks of only creative enterprises or entrepreneurs, but the importance that others attach to cooperation within the triple helix refers to networks of these enterprises with a diversity of partners in 'non-creative' lines of business, higher education or departments of local government. Finally, networks differ in degree of formality or level of acquaintance of the participants. Triple helix based networks are quite often rather formal and produce officially documented

dialogues, while networks of creative only tend to be more informal and casual.

A significant component of the CCC project aims at developing and implementing successful instruments to support the development of networks between creative entrepreneurs and between creative businesses and traditional industries, knowledge institutions and public organisations. This is being sought after by means of a transnational exchange of knowledge and experiences derived from implementation and evaluation of pilot projects in all participating cities in the CCC project.

### Creative clusters and hotspots, buildings and neighbourhoods

A third important part of the project focuses on the development of creative clusters, hotspots and zones. It is acknowledged that creative workers and entrepreneurs value more or less intangible urban qualities such as diversity, liveliness and authenticity, presumably more so than other workers and entrepreneurs. Hence, whereas in the project components mentioned above the emphasis is on the qualities of creative workers and entrepreneurs, here the focus is primarily on the qualities of places: buildings, streets, neighbourhoods and cities.

The spatial aspect of the creative neighbourhood or city therefore involves a variety of spatial scales, and on each scale the set of relevant factors may be different. For instance, the qualities of working spaces, and the design of public space are more relevant on lower scales, while factors such as tolerance and cultural amenities may rather be considered on a higher scale. Cities are composites of mutually divergent scenes with very different lifestyles, networks, amenities, spaces and types of people, and it

remains to be seen whether little tolerance for social categories in one part of the city affects the growth of a creative community in another.

To be effective, people-oriented policy should pay specific attention to the questions of which creative talent the city desires and which amenities are important to them, rather than stacking up many objectives. The growth of leisure and conference tourism, attraction of specialist workers in both high-tech and creativity activities, or the provision of cultural services to downgraded neighbourhoods can seldom be achieved by a single policy. Policy should therefore focus not only on separate amenities, but rather on the question of which groups the city wants to attract, and how these value different amenities.

In addition to the above, there is no such thing as ‘the’ creative sector. The international, commercial ‘creative elite’ in advertising, broadcasting, etc. is more footloose than young creative talent that is embedded in local society. Moreover, creative workers and entrepreneurs are not a homogeneous groups, but differ in age, stage of family cycle, and personal preferences. The choice for a place of residence by even the most avant-garde creative artist is also determined by the same traditional factors as for other people, such as good schools for the children, a clean and safe neighbourhood, and a park.

### Research-based strategy development

This final work package consists of a number of activities to monitor and strengthen the coherence within the project. It includes the development of a common framework of analysis and a SWOT analysis of the creative production and consumption milieu in partner cities and regions. Furthermore, a series of expert meetings

and discussion papers, as well as a special study on the role of urban quality in local economic policy and, last but not least, the 'toolkit' at hand.

## 2.4 Impact

Project partners experienced the results of the CCC project in their cities and regions mainly in five fields:

- raising awareness
- networking among entrepreneurs
- networking within the 'triple helix'
- exchange of knowledge and experiences
- stimulating business start-ups and entrepreneurship

### Raising awareness

The CCC project has clearly contributed to raising awareness among policy-makers and generating a platform for action and for involving (public and private) actors. This may take various shapes in practice. Participation in the project often made policy-makers and politicians aware of the relevance of creative industries for local urban-economic development, and thereby help local creative city development to gain momentum. In some cases this resulted in a higher priority on the local policy agenda, or the possibility to actually influence or set the agenda. It also helped to attract financial means for creative city development, as the topic became 'eligible' for funding and creative industries, or to build a network of parties interested in cooperation.

The project also contributed to long-term activities of partner cities and regions, both to new and existing initiatives. Examples are the **Strategy for Growth** in Høje-Taastrup or the **City of Talent** in Groningen. In other cases participation in the project led to a new perspective on for instance city branding, or to the promotion of local initiatives at an international forum.

### Networking among entrepreneurs

Literature on creative cities emphasises the importance of 'buzz', 'third spaces' and other conditions for networking between creative entrepreneurs and workers. No surprise then that this was also a major topic in the CCC project. The activities within the CCC project entailed not only networking between creative entrepreneurs, but also cross-sectoral interaction between creative entrepreneurs and other businesses, and between specific groups such as artists en businesses.

Within the context of the projects many meetings and exchanges between entrepreneurs were organized. This involved face-to-face meetings as well as networking tools on internet. On the whole, this is considered an important aspect of the project, and one of the aspects of which project partners are mostly satisfied.

Creative entrepreneurs have been involved in many of the project's activities, but never formally as a partner, sub-partner etc. This is not a problem specifically for CCC, as the small involvement of particularly SMEs in EU projects is a general problem, and is now a specific point of attention in for example recent FP7 calls.

### Networking within the 'triple helix'

A much-valued aspect of the project is that it has stimulated networking and cooperation between the 'triple helix' of government, businesses and knowledge institutions, occasionally supplemented by other organisations such as cultural institutions. It also enabled mutual cooperation between the local governments that participated, and between local governments and other government levels. This involved what in Interreg is called 'vertical and horizontal integration'. Partner cities and regions value this aspect because it generated new ideas and opportunities for networking and cooperation. Many of these were not expected beforehand. With regard to this, partners appreciate the practical and policy-oriented approach of the CCC project.

### Exchange of knowledge and experiences

The exchange of knowledge and experiences has been one of the most valued aspects of the project. Many activities within the projects aimed at encouraging interaction between partners and partner cities and regions. Workshops and expert meetings were organised, often in addition to the activities planned beforehand during the application process, as well as conferences in [Kortrijk](#), [Bremen](#), [Dundee](#) and [Groningen](#).

Partners mention that getting acquainted with examples and practices in other cities and regions opened their eyes to new

possibilities at home. Moreover, it frequently also let them see existing practices their own city in a different perspective, as they had to present their local projects in an understandable way to people from different cities and backgrounds. In some cases the results of exchange were very concrete, such as the mutual 'transfer' of activities between Oldenburg, Bremen and Groningen.

### Stimulating business start-ups and entrepreneurship

The CCC project did not promise to generate so-and-so-much new jobs or business start-ups. The project aims to stimulate the creative industries, not primarily by directly generating employment in creative businesses, but by facilitating measures such as encouraging creative entrepreneurship and the exchange of knowledge and best practices. Accordingly, there is no evidence that new creative businesses have been started or attracted as a direct effect of the CCC project. In fact, it would be very hard to attribute possible start-ups specifically to the project.

Successes are reported, on the other hand, with regard to more indirect ways to support start-ups and entrepreneurship. Partners developed many hours of learning materials in order to enhance the entrepreneurial skills of start-ups and potential start-ups. Also, they organized workshops, master classes and guidelines for starting entrepreneurs in their own city or region, and contributed to such events and actions in other partner cities.

# WORKSHOP 2012

in this area

- Wardrobe Fashion
- Cooking Couture
- Crea la tuarema Naturale



## 3 Problem analysis

Introduction | Focus of policies | Local context | Assessment

### 3.1 Introduction

This section aims to put forward some questions policy-makers should ask themselves before they 'grab hammer and screwdrivers from the toolkit' to define new policy initiatives. It is not the intention here to answer these questions, as the answers almost completely depend on specific local conditions. Rather, the aim is to raise a number of attention points that policy-makers must consider but that are all too often overlooked. These concern, in no particular order, the **focus** and **aim** of creative city policies, the role of the **local context**, and the question how to **assess** local problems.

### 3.2 Focus of policies

To be effective, people-oriented policy should pay specific attention to the questions at which creative talent the city offers and which amenities are important to them, rather than stacking up many objectives. Various aims related to the creative city, such as expanding the cultural events calendar, attracting specialist workers in both high-tech and creativity activities, or providing cultural services to downgraded neighbourhoods, can seldom be achieved by a single policy. Policy should therefore focus not only on separate amenities, but also on the question which branches and groups the city wants to attract, and how these value different amenities.

### Which branches?

Most cities cannot support a comprehensive creative economy consisting of all or most sectors of cultural activities and creative producer services. The few cities that can generally are quite large; within the CCC consortium Hamburg is most likely the only city supporting a more or less comprehensive creative economy. In particular small- and medium-sized cities – i.e. the large majority of CCC partner cities and regions – mostly have one or two branches within the creative industries which are the strongest in terms of size, economic importance and reputation. Examples are Leiedal (design), Dundee (ICT and games) and Delft (architecture and design). Policy may target these strong branches in order to further reinforce them or to ensure the continuation of their success. Alternatively, it may focus on weaker branches in order to make them stronger. On the whole, though, the latter approach is likely to be less successful, as the local circumstances may be less favourable for these weaker branches. The key question to ask in this instance would be *why* branches are weaker.

Also in larger cities than can and do support a broad creative industries sector it is important to think about the focus of creative city policies. Various creative branches such as advertisement, games development, theatre or photography may have different locational preferences in terms of the type of working spaces required, the relative importance of accessibility and face-to-face contacts, and the availability of different types of amenities. This

means that even while many creative branches may be present, it still makes sense to determine which ones policy should address. It is in most cases less effective to try to cover the entire creative sector with a single generic policy, which may be advantageous to some branches, but less advantageous or worse to others. Even to branches where such a policy is indeed advantageous, a more focused policy is likely to be more effective because it can address the preferences of firms and entrepreneurs more precisely.

### Which 'creatives'?

Apart from the question which creative branches policies must focus on, there is also the question which groups of creative workers it addresses. This is mostly, but not exclusively, true for people-oriented policies that focus on the consumption milieu, urban quality and residential climate. Many cities that apply urban quality as a means to attract creative and knowledge workers fail to identify the most important target groups. As a consequence, their policies lack the right focus. The question what urban quality actually entails is therefore preceded by the question 'urban quality for whom?' Working, living, different branches of the creative industries, entrepreneurs depending on a local network or working internationally all require a different urban quality.

A wide-spread misconception is that creative people are a homogeneous group, who all share the same preferences. Yet despite the popular notion of a 'creative class', many authors have emphasized that creative workers and entrepreneurs differ in age, family situation and preferences. Broadly spoken, the most important target groups are people who have the potential to contribute to a city's creative economy, and who can be attracted or retained. These tend to be entrepreneurs or entrepreneurial people, who need the inner city for their network and for the

variety of amenities. Furthermore, in terms of age most important are young people, age 24 to 36, who have no problems moving for a jobs. It is important to retain graduates, since by far most start-up businesses emerge from this group. This means that, despite all criticism, Richard Florida has a point when he focuses primarily on the young. Older people have their network, family and relatives, their social life. These tend to stay where they are, in Europe even more than in the US (on which the ideas of Florida are based).

Substantial differences exists also between workers and entrepreneurs in various subsectors of the creative industries. A common distinction is between 'nerds' and 'bohemians'. More nuanced, we may differentiate between creatives working in science, ICT and technology, and those working in languages, humanities, design, communication and arts. The first group mostly works and lives on separate locations and prefers to live in a green environment, either in an attractive suburb or in the countryside. The second group on the other hand is more likely to work from home, and have a more urban lifestyle. As a result, working and living often is more intertwined. They more often favour living in an urban environment, in or close to the inner city. This means that any particular development is likely to appeal only to part of the creative talent.

On the whole, however, most creative entrepreneurs and workers are also 'just like normal people' who want to live and work in a safe and well-functioning city where there is clean public space, green and public transport, and where they can bring their children to school safely and do not have to look for shops. The choice for a place of residence by even the most avant-gardist creative artist is also determined by these same 'traditional factors' as for all other people.

In small- or medium-sized, specialized creative cities the question which groups creative city policy should focus on is likely to depend on the profile of the creative sector itself, catering the needs of people working in the most important branches. Larger cities that accommodate a comprehensive or near-comprehensive creative sector should provide a variety of urban environments and a truly diverse high-quality housing stock in order to attract and retain the 'creative class' in a broad sense.

### 3.3 Local context

In the case of sudden but immense popularity of a concept, as is happening now with the creative city, the danger of becoming a 'copycat' is imminent. Cities are inspired by each other's successes. A recent example is the Guggenheim museum in Bilbao, which inspired cities worldwide to invest in spectacular museum buildings, often filled with less than spectacular works of art. Other cities tried to copy the success of Barcelona, for example by constructing 'Catalan' squares. In practice this rarely works. Moreover, in many cases the focus is on copying buildings, and less attention is paid to the content. For a small or medium-sized city filling a museum or theatre with first class content can be hard and costly.

Cities still inspire each other very much. Nevertheless, the heydays of the real copycat are over. The role of iconic buildings also seems to have diminished, partly due to the current financial austerity many cities have to practice. It is worthwhile, therefore, to explore the local context and to develop a fine-tuned feeling of what is there and what is going on, and how this may provide a basis for policy.

### What is already there?

Cities want something which has been an evident success elsewhere, and at the same time they want something unique. However, most success stories are unique partly because they are rooted in a specific local context, which implies they cannot just be copied to another city. A quite fundamental lesson learnt from the CCC project is the awareness that planning, implementation and results of pilot projects elsewhere should be validated against and adapted to local contextual background. What works in Hamburg not necessarily works, or works in the same way as in Høje-Taastrup due to different political, economic, social, cultural, institutional, demographic and spatial conditions. A city is only as creative as its people, and the creative city challenge itself stimulates the creativity required to adopt elements and ideas from projects in another city to be applied beneficially in its own local context.

The CCC project acknowledges the importance for cities, on the one hand, to learn from each other, and on the other hand, to build their policies on the unique local circumstances and assets. The project partners mention transnational cooperation, mutual learning and exchange of experiences and know-how as the most important result of the project. These have been crucial elements of the project from the very beginning, supported by means of discussion meetings, conferences and site visits. At the same time, however, this transnational cooperation is built on local pilot projects that are rooted in the specific local context of all partner cities and regions.

People-oriented creative city policy should build on the, often historically developed, particularities of each city in terms of amenities, cityscape (not necessarily small-scale and friendly) and

specific cultural industries, rather than on offering support to creative sectors and place qualities only because these have been successful elsewhere. Exploiting its uniqueness could make a city's competitive advantage more sustainable, as it prevents quick imitation. Likewise, business-oriented policies also tend to be most effective if they build on economic activities that are present, rather than to try building creative branches that are non-existent in a given city. More promising is to focus on branches that are already there and use these as a starting point to extend the local range of creative activities.

### Path dependency

There is an element of path dependency in this. Cities that have a long tradition in creative industries, often dating from decades or even centuries before Richard Florida entered the stage, generally find it easier to catch up and maintain a broad and flourishing creative sector now that the creative city is fashionable and promising again. On the other hand, cities that lack such a tradition and specialized instead in other sectors such as manufacturing find it harder to jump on the bandwagon of the creative economy, since they have less to build upon. This by no means implies that there is no potential in these cities, but it may require critical assessment of the possibilities provided by the local economy, people and the built environment.

## 3.4 Assessment

The above questions imply that an evaluation or assessment has to be made of the problems creative city policy should address. Several methods may be applied that can contribute to this.

### SWOT analysis

In Creative City Challenge the creative production and consumption milieu in partner cities and regions had been analysed by means of a **SWOT analysis**. A similar approach has been applied in more extensive form to the city of Delft (Trip and Romein, 2013). This consists of three steps.

Step 1 would be to position a city's present creative places and creative communities in the context of social and economic structures, urban narratives and prevailing governance structures and styles. Does a (potentially) vital creative economy exist, or is there no more than the beginning of a creative city development present? What is the composition of present creative industries – are they concentrated in for example design or games development, or does no particular specialism prevail? Local policy culture is likely to influence how the creative economy is regarded, and how the above questions are answered: the dominant political colour of city government over time, the influence of vested interests or the lobbying capacity of new interest groups. Answers to questions such as these are crucial to define the key issue of this first step: what should be the focus of creative city policy?

In Step 2, the collected data is assessed, in order to designate place qualities as strengths or weakness. Strengths and weaknesses focus on the current situation: 'what is there?' As such, they may be considered relatively static. The assessment itself can best be based on local expert knowledge, particularly on interviews with local creative entrepreneurs. The analysis of Delft is primarily based on interviews, whereas in the case of the Creative City Challenge project assessment was done based on the local expert judgement of partners in the project.

Furthermore, Step 2 includes the identification of opportunities and threats. Compared with strengths and weaknesses, opportunities and threats are more dynamic: ‘what is happening?’ They concern processes and developments that possibly influence the creative production and consumption milieu and the chances for creative industry growth. Opportunities and treats may be city-specific, for example local urban regeneration policy that includes the large-scale demolition of dwellings or the construction of roads that improve accessibility. Often, however, they are of a general nature, such as national or EU regulations, the growing diversity of lifestyles and its impact on demand for products of the creative industry, or the possible effects of the current financial turmoil and economic downturn.

The result of Step 2 is an inventory of strengths and weaknesses, opportunities and threats for the city involved, i.e. the ‘four lists’ that typically emerge from a SWOT analysis. In Step 3 a confrontation matrix (below) is applied that goes beyond these lists in order to identify promising fields for policy intervention. The strengths and weaknesses, opportunities and threats that were identified in Step 2 are ranked along the margins of the matrix. The quadrants of the matrix indicate the four possible combinations, each of which has other implications for policy.

*The confrontation matrix*

	major opportunities • •	major threats • •
primary strengths • • •	<b>invest</b> • clear matches of strengths and opportunities lead to comparative advantages	<b>defend</b> areas of threat matched by areas of strength indicate a need to mobilize resources either alone or with others
primary weaknesses • • •	<b>decide</b> • areas of opportunity matched by areas of weakness require a judgement: invest or divest; collaborate	<b>damage control</b> areas of threat matched by areas of weakness indicate a need for damage control

Source: based on Kearns (1992, p.13)

Four types of policy options can be formulated:

- 1) invest in promising strengths to exploit comparative advantages;
- 2) mobilize resources to defend threatened strengths;
- 3) decide whether to invest to strengthen promising, but weak areas;
- 4) control damage caused by weak and threatened areas by avoiding them and looking for alternatives.

In practice not all combinations of strengths or weaknesses and opportunities or threats result in useful policy options; only those which have a logical 'match'. A match is more probable if both factors concern the same type of (production or consumption) milieu. Eventually, the detailed policy options in the quadrants of the confrontation matrix may be aggregated to distinguish a limited number of comprehensive fields that appear promising for effective policy intervention regarding the development of the creative economy.



## 4 'Toolkit' - Overview of policy measures and their application in CCC

**Introduction | Overview of policy measures | Entrepreneurship and skills development | Networks, dialogue and business development Creative clusters**

### 4.1 Introduction

The current chapter constitutes the core of the toolkit. It consists of two main parts. First, in Section 4.2 an overview is presented of policy measures applied in CCC partner cities and regions. Second, Sections 4.3 to 4.5 include descriptions of the policy measures distinguished in the overview, as well as a large number of illustrations of their application in CCC partner cities and regions.

The overview and the subsequent descriptions and examples can be assessed in two ways. First, they can be read as a rich overview of the activities and pilot projects undertaken in the framework of Creative City Challenge.

However, they can also be used in an interactive way. Clicking on one of the policy measures or 'tools' in the cell provides access to a description of the tool as well as a number of examples of its application in Creative City Challenge.

### 4.2 Overview of policy measures

The below table presents an overview of policy measures applied in CCC partner cities and regions.

This overview is structured, on the one hand, by means of the three main fields covered in the three main work packages of CCC:

- 1) entrepreneurship and skills development;
- 2) networks, dialogue and business cooperation;
- 3) creative clusters.

On the other hand, it is structured by means of a number of policy fields that are relevant to creative city policy.

The information used to describe the examples of local projects has been obtained from a wide variety of sources. These include first and foremost documents prepared for communication and dissemination of CCC, reports by partners in local projects, the midterm review of the project and other information published in its newsletters and on its website. Moreover, it entails minutes and voice recordings of meetings about local projects, local leaflets and flyers of CCC-bound activities and projects, websites of partners and local projects, press articles, a film **documentary**, and the of a local project-bound workshop. Feedback from project partners was used to fill in remaining lacunas.

Empty cells in the table indicate that a particular combination of focus area and policy field has not been addressed in the CCC project. In many cases this concerns less obvious combinations that are rarely applicable also beyond the scope of the project.

	Entrepreneurship and skills development (WP3)	Networks, dialogue and business cooperation (WP4)	Creative clusters (WP5)
Economic and business development	<p>Incubation of starting enterprises</p> <p>Creativity to support innovation in working practices of 'ordinary' industries</p>	<p>Stimulate communication and cooperation between creative and classic industries</p> <p>Networking between creative firms and branches</p> <p>Digital networking between creative firms and branches</p> <p>Providing networking accommodation (third spaces)</p> <p>Triple helix at work</p>	<p>Providing affordable working spaces</p>
Culture		<p>Organisation of sector-based events</p>	<p>Artist in residence programme</p> <p>Organisation and construction of cultural infrastructure and venues</p>
Spatial planning and redevelopment			<p>Conversion of built heritage</p> <p>Creating live-work environments</p> <p>Urban design</p> <p>Urban regeneration</p>
Education and training	<p>Practical training of entrepreneurial skills in creative industries</p> <p>Development of learning materials and training for creative entrepreneurs</p> <p>Training of innovative skills in traditional industries</p> <p>Offering different types of learning to stimulate creativity</p>		
Branding and promotion		<p>Exposing and promoting creative industry towards a broad audience</p>	<p>Promotion and branding of creative city</p> <p>Development and branding of creative districts</p>

## 4.3 Entrepreneurship and skills development

### Incubation of starting enterprises

Adequate skills – technical as well as entrepreneurial and management – are vital for creative entrepreneurs to achieve sustainable growth and development of their firms, and therewith for a thriving urban creative economy. Incubators are breeding places where starting entrepreneurs obtain such skills through formal and informal types of learning. A specific but rather widespread type of incubators guides starting entrepreneurs in creative industries through the process from the early stage of ‘having an idea’ to the final ‘bringing the creative product to the market’.

Basically, an incubator provides a building, support services and networks. In the building, the starting entrepreneurs (incubatees) make use of affordable working space, share facilities and meet one another to interchange valuable experiences, ideas and information. The programme of support services usually involves workshops, master classes and coaching by experienced experts in entrepreneurial and management skills. Finally, networks are built up both within the community of incubatees by both unexpected and spontaneous meetings and organised network sessions and events, and with external actors, often market parties, by organised sessions.

The process of incubation takes a delimited period of time – in most cases 1,5 to 2 years – and consists of several stages from selection of ideas and entry to graduation and exit. During the process, several moments of evaluation of progress result in go/no-go decisions. [\[back to table\]](#)

### **Karostar House of Music St. Pauli (Hamburg)**

Karostar is a business incubator for the music industry since January 2006. The concept for this incubator was developed by STEG Hamburg (urban renewal and development agency) in close cooperation with the Hamburg music branch. Its aim is to establish, support and advise starting enterprises in music industry.

Karostar offers joint use of physical facilities for music production (over 30 small offices, 3 studios), storage space for music-related suppliers, a central meeting point with kitchen, and conference rooms for affordable rents. Further, it offers an inspiring and creative environment to meet other businesses in the industry and the ‘appeal of a joint address. Tenants include record labels, booking agencies, music publishers, sales and marketing experts and even service providers such as PR agencies. Karostar does not provide a scheduled ‘top down’ incubation programme, but its very diverse community of tenants that are active in the same type of industry provides plenty of opportunities for more informal ways of learning and networking.

Last but not least, Karostar has a strategic location ‘close to the scene’ in the district of Hamburg St. Pauli. St. Pauli is a well-known hot spot of music and music industry, as well as for other cultural and creative businesses. The demand for space tends to exceed the available supply but due to the fact that Karostar is an incubator space comes available to new users regularly.

[\[website\]](#)•[\[back to table\]](#)

### **The Studios (Kortrijk)**

The Studios, an incubator for product design, 3D, gaming & multimedia, was founded in 2009 by HOWEST, the University College of West Flanders, in a former diamond factory next to its campus in the city of Kortrijk. It is an accelerator (more than an

incubator) for young talented people with the potential to become successful entrepreneurs in the branches multimedia, gaming and product design. This initiative by HOWEST is backed up by cooperation with some institutional partners in the city-region of Kortrijk and Flanders (the province of West Flanders and Flanders Agency for Entrepreneurship) in the fields of administration, research and funding.

The Studios stimulates young talent by providing active support. These are preferably graduates or (occasionally) students of HOWEST, but external graduates and even creative workers of already existing businesses are also welcome if they have a brilliant idea that is worth to be elaborated. In spite of its small capacity, together with the neighbouring HOWEST campus The Studios provides a broad package of facilities and services, including many different forms of knowledge transfer such as conferences, workshops, guest-speakers, courses, instant advice by professors, researchers and senior entrepreneurs, as well as material-lending services.

In addition, The Studios provide cheap workspaces. These spaces are for rent by both HOWEST departments and businesses. In total, there is room for up to 12 people in two 'creative spaces'. The first one is a well-equipped working space with an interior design that 'stimulates the creative mind' and the other is a seminar room for max. 100 people. [\[website\]](#)•[\[back to table\]](#)

### **Onderneem 't (Groningen)**

Onderneem 't (roughly meaning 'Be enterprising') is an area-based counselling and coaching facility with a micro-finance support desk for entrepreneurs in the three northern provinces of the Netherlands. It started in 2009 as a project carried out by an existing firm and continued two years later as an independent

limited company (Ltd.). The director of the Ltd. Is the same person as the deviser of the business idea of Onderneem 't and the project leader in the period 2009 -2011. As a project, its working area was the province of Groningen, but it has also been launched now in the two other northern provinces of the Netherlands, Friesland and Drenthe. It now is growing towards a community of clients of 1,000 entrepreneurs.

The core business of Onderneem 't is to support entrepreneurs in their planning/start-up phases with issues regarding funding (including subsidies), marketing, acquisition etc. The emphasis lays on enterprises in disadvantaged neighbourhoods and in creative industries. Onderneem 't is not a standard type of incubator, first and foremost because it has no building where incubatees cluster, meet at a daily basis and possibly work together. Otherwise, it provides similar services as incubators, including the bringing together of entrepreneurs to share knowledge by organising events, meetings and workshops, but it has no predefined incubation programme in which start-ups participate collectively. Instead, its services are demand-driven, tailor-made and not explicitly focused on entrepreneurs in the early start-up stage who still lack business skills and organisation.

Onderneem't provides an easy to access desk for questions regarding business needs. By and large, these question refer to four types of difficulties that entrepreneurs encounter:

- endless rules and regulations from many, many authorities;
- finding customers/orders, new business partners;
- invisibility to prospects (How do people find me?);
- dealing with taxes, rules and administrivia.

The staff of Onderneem 't can answer most questions itself; only when recondite knowledge is required it makes use of its network

of experts, a network that has gradually increased since its start in 2009. In these cases, it introduces the entrepreneur to the appropriate expert(s). Recently, Onderneem 't launched a digital contact point to create an online networked community of entrepreneurs. [\[website\]](#)•[\[back to table\]](#)

### Creativity to support innovation in working practices of 'ordinary' industries

The importance of innovation and creativity for the competitiveness of urban and regional economies can hardly be underestimated. The debate on this importance focuses primarily on how to attract creative persons and which factors contribute to growth and development of creative industries. However, innovation and creativity also contribute to the growth and development of 'ordinary' or 'traditional' industries, and therewith to a better performing urban economy. For instance the design industry contributes considerable to the demand for and market value of products of traditional industries, from food to sports shoes and kitchen appliances. This tool presents several examples of projects by CCC partners that contribute to innovation in working practices of firms in ordinary industries, both by unveiling and activating latent creativity present in firms and by bringing in creativity by artists from outside firms. [\[back to table\]](#)

### **SME innovation check and scenario workshops (Høje-Taastrup)**

A large proportion of all enterprises in Denmark are small or medium-sized. This also applies to Høje-Taastrup Municipality (HTK). Many have indeed a large potential for innovation that could become an important factor for future economic growth in the region but that is still insufficiently utilized. Consequently HTK has

decided to test a new role for the municipality, i.e. to initiate and facilitate an innovative process in companies.

The project Innovation Check is part of this new role. The aim is to unveil the potential for innovation and to kick-start innovation by participating enterprises. The project begins with enterprises in concrete industry: a traditional heavy industry that is actually in decline in HTK but has much potential for future growth if creative innovations will be introduced.

Innovation Check is a stepwise methodology based on a number of different activities that starts from characterising companies' growth conditions, via identifying possibilities and challenges for innovation, to providing specific action plans to actually unveiling potentialities, including facilitating matchmaking and connections with creative businesses.

The project aims to enhance the motivation and readiness of the enterprises regarding innovation, including the readiness to work with advisers and other creative actors and to make use of existing facilities. The project is 'non-financial seed money' for innovation; the responsibility to follow up is in the hands of the enterprises in traditional industries themselves. In the long run, accumulating knowledge from the project is also supposed to assist HTK in promoting creativity, innovation and growth of businesses by means of its different roles as city planner, supplier and procurer. [\[back to table\]](#)

### **AIRIS: How artists can boost work places (Västra Götaland)**

Since the early 2000s, TILLT focuses on transferring the discourse of art into work places outside the traditional artistic domains. AIRIS (Artists in Residence) is a programme that seconds creative artists such as actors, painters, photographers, choreographers or musicians in businesses in 'traditional' sectors – both private and

public (municipal) – to shed new lights on working practices that are in a rut. By introducing ‘disruptive thinking’, stimulating creativity in practices and developing more positive and motivating working atmospheres, they can give a boost to these businesses.

The objective of AIRIS is to create a new interface between culture on the one hand and businesses and public institutions on the other by process-oriented collaboration. In projects of 8 to 12 months, artists are welcome for one day per week in companies or public institutions as ‘creative consultant’. By respecting their artistic liberty, they are challenged to provide a fresh mirror image to qualitative discussions that may lead to innovation, not so much of the actual products of the company as of its working practices, i.e. *how* it produces. This innovation may concern economic, but also environmental and social aspects. This collaboration is considered an open process.

The projects consists of several steps:

- search for companies;
- explanatory meetings with a team formed inside the company for this project;
- signature of agreement with the company;
- appointment of a process manager in the pay of TILLT;
- selection of ‘creative consultants’ from the network of TILLT;
- employment of the artists by TILLT;
- project implementation;
- monitoring and evaluation processes;
- documentation, including evaluation reports and a final report.

In the spring of 2009, TILLT had initiated and supervised 64 AIRIS projects at a wide variety of economic branches. In principle, AIRIS

projects are at the advantage of both parties involved: it enhances the creative potential and working practices of the workplace, ultimately to strengthen the company’s or institution’s competitiveness, and offers the artist the opportunity to work in new contexts, hence enriching his/her working experience. In a broader perspective, AIRIS makes companies and local government more aware of culture as a radical tool for innovative thinking, if correctly utilized, and generates increasing interest in artists’ work. [[website](#)]\*[[back to table](#)]

### **3x3 – Cooperation between creative artists and companies in ‘classic’ industries (Oldenburg)**

This an adjusted version of the Groningen ‘4x4 Business and Art’ project. It was introduced through a collaborative project of the Business Development Organisation Oldenburg and Δt Projektkunst. The idea is that artists open up new perspectives and new ways of thinking (outside the box) to companies in ‘traditional’ branches.

Supervised by a professional coach, 3 teams, each composed of 3 artists or creative entrepreneurs (actors, industrial designers, photographers etc.) and 3 employees of a company in whatever non-creative branch, work together to solve an ‘internal problem’ of the company during 4 weekly sessions of 4 hours each. The problems discussed depend on the needs of the company and may be about all kinds of issues, for instance regarding the strategy of the company, staff issues, product renewal or marketing. A short format version, running only one day, focuses especially on small enterprises.

The project leader of 3x3 built up a pool of creative people who applied for participation in the project, and composes the best fitting creative team for the case in question. These teams follow a

training sessions before starting their work. After a pilot phase funded by CCC, 3X3 is now going to be expanded to the whole Metropolitan Region Bremen-Oldenburg. On middle-long term the sessions will be financed by the fees of participating enterprises. In 2011, 3x3 received an award by the German Initiative of Creative and Cultural Industries. [\[website\]](#)•[\[back to table\]](#)

### Practical training of entrepreneurial skills in creative industries

A considerable share of production and innovation in creative industries has been carried out by recently started micro-enterprises. Entrepreneurship, therefore, is of great importance for growth and development of cities' creative industries. In addition to technical and artistic skills, entrepreneurship and management skills are vital for creative entrepreneurs to achieve sustainable growth and development of their firms, and therewith for a flourishing urban creative economy.

In order to transform their creative ideas into marketable products, it is essential that start-ups and graduates thinking of starting a business have control over the necessary entrepreneurship and management skills. However, in many cases the skills they make themselves familiar with during their education are insufficient, not sufficiently specific or not practical enough.

To supplement their skills, some CCC partners have set up projects that plunge creative graduates into the practice of entrepreneurship, in particular by participating in interdisciplinary project teams with representatives of established creative industries, knowledge institutions and 'traditional' industries that work on practical problems of enterprises in these industries.

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### Designlabor Bremerhaven

Designlabor Bremerhaven (DB) was a training institution for designers that has been operational since 1987. It had the objective to train designers to meet the challenges of creative business development. The ambition was to develop Designlabor into a centre of excellence that contributes to the professional public debate on the development of the creative industry.

Much of the training programme of DB was practice-oriented: creative people learned to work in interdisciplinary teams with partners from business and science. Development and implementation of such interdisciplinary projects encouraged the exchange of ideas between creative industries and influential players in the fields of traditional industry, science and culture. Due to this intermediary position, DB was a place for innovation for 'both sides'. One of its objectives was indeed to provide impulses for both business and urban development.

In 2012, the Designlabor moved from Bremerhaven to Bremen and was included in the new BRENNEREI Next Generation Lab (NGL). [\[website\]](#)•[\[back to table\]](#)

### BRENNEREI Next Generation Lab (Bremen)

BRENNEREI Next Generation Lab (NGL) is a laboratory for professional development in the context of interdisciplinary processes. Its mission is to develop new concepts in response to the economic, technological and social challenges of tomorrow, in conjunction with young professionals, experienced experts and mentors.

BRENNEREI NGL will regularly offer scholarships for which recent graduates, master and occasionally even undergraduate students from all creative disciplines, including for instance urban and

cultural studies and marketing, can apply. The first series of scholarships starts in spring 2013. These scholarships aim to provide the trainees with professional experience based on a mixture of experimental and practical tasks ('real' projects'). In reverse, they also put companies into contact with potentially highly qualified employees. Overall, BRENNEREI NGL thus works towards a solution for the lack of skilled talent.

BRENNEREI NGL organises regular innovation workshops that aim to strengthen collaboration between creative young professionals and traditional businesses – both private companies and public institutions. In these workshops, interdisciplinary teams complemented by scientists work on solutions for business-related problems. Thus far, innovation workshops have been held to explore issues around social media, brand development, marketing and internationalisation. In many cases this results in new project ideas which can subsequently lead to long-term collaboration between traditional businesses and companies in the creative industries.

The final aim of the innovation workshop is to develop innovative approaches and plans for businesses. This fits in the objective of BRENNEREI NGL to create a base for new entrepreneurial approaches in the use of creative disciplines and contribute innovative ideas to the business world. [\[website\]](#)•[\[back to table\]](#)

### Development of learning materials and training for creative entrepreneurs

A considerable share of production and innovation in creative industries has taken place by new, recently started micro-enterprises. Entrepreneurship, therefore, is of vital importance for growth and development of cities' creative industries. In addition to

technical and artistic skills, entrepreneurship and management skills are crucial for creative entrepreneurs to achieve sustainable growth and development of their firms, and therewith for a flourishing urban creative economy.

Many starting entrepreneurs in the creative industries are graduates from art and art-related studies like media, graphic or industrial design, and architecture. Although new initiatives can be seen to include modules for training in entrepreneurship and management skills in the curriculums, the robust and widely held conventional cliché that entrepreneurship threatens creative integrity is still vivid in art and art-related academies. In order to equip both (near) graduates who consider to start a business and de facto start-ups with the skills to elaborate their creative ideas into marketable products, several CCC partners have developed a range of tools and learning materials. [\[back to table\]](#)

### Creative Boost (Dundee)

The objective of Creative Boost is to increase the levels of practical enterprise and entrepreneurship skills amongst recent graduates from creative industries courses as well as new and aspirant SMEs in these sectors, thereby improving opportunities for employment. It had been observed that accessible learning materials for the self-study of enterprise skills, contextualised specifically for the creative industries, were lacking.

From focus group research, it was identified that open access online learning materials were the most appropriate to reach graduates at the various stages of their career development beyond graduation. The project has developed online materials to address this deficit and pilot and assess their delivery. Once completed, the materials developed were made available for all through an online portal. Pilots have been delivered with recent graduates of creative

industries degree courses, of mixed sex, age and background. Through the use of these approaches, materials can be accessed on demand across all regions and referred back to as graduates and SMEs find they need various levels and areas of support.

The pilot of the course comprised four modules:

- starting a business in the creative industries;
- planning your work and business;
- developing a marketing plan;
- understanding finance and producing a business plan.

The following quotes of feedback were expressed by the attendees regarding what they have learned at a Creative Boost Course:

- ‘Lots! I feel much more confident about starting my business. Will continue to dip into website from time to time as my business develops’;
- ‘I have learned what is involved in starting a business and what to focus on’;
- ‘To be more confident in myself so others can be, to plan properly, marketing, get a good elevator pitch, much more than I expected’.

A key part of the success was working with the beneficiaries at the very early stages to make them aware of the importance of enterprise skills to their career development. Mentoring and the use of live case studies went a long way to ensure engagement and ‘buy-in’ which was later used to develop online videos and synopsis across varying disciplines to promote the widest relevance. [\[website\]](#)•[\[back to table\]](#)

### **Workshops on ‘soft skills’ for entrepreneurs in creative industries (Hamburg)**

The University of Applied Sciences Hamburg (HAW) organised a series of workshops to strengthen ‘soft skills’ of small-scale creative entrepreneurs. Overall aims were to enhance creative people’s skills and to foster successful entrepreneurship in the creative sector. The first workshop aimed to provide the creative entrepreneurs and enterprises with self-organisational marketing and negotiation skills. During the second workshop, strategies for successful business meetings and conflict management were taught. The dual objective was to avoid endless business meetings with disappointing outcomes, and conflicts at work that cost much time and energy and that damage the business climate. The third workshop addressed all those who are interested in enforcement of their self-motivation or who want to achieve higher motivation and more efficiency within their team. All workshops were well attended, the first one by more than 40 participants, including graphic designers, film producers and illustrators. [\[back to table\]](#)

### **The Industrial Design Centre (Kortrijk)**

The Industrial Design Centre (IDC) at HOWEST University in Kortrijk is an open knowledge centre and an experimental ‘research-through-design lab’. It is a communication platform between industry and the industrial design, education and R&D programmes of HOWEST (in this case the full-time programmes of Design Engineering and Industrial Product Design). IDC opts for applied, multidisciplinary and demand-driven research. It is designed to support interdisciplinary co-creation by students, young graduates, teachers and industry aiming at innovation in industrial product design, new media and communication technologies, digital art and web design. IDC follows a fablab (fabrication laboratory) approach, i.e. a small-scale workshop offering (personal) digital fabrication opportunities in order to empower individuals to create smart

devices that can be tailored to local or personal needs. This enables ways of working that are not practical or economical using mass production. The spearheads of the research portfolio of IDC are prototyping, creative methodology, lighting, engineering, materials, user-centred design and sustainability.

IDC also outlines education programmes for professionals that are partly open to the general public. One of these is Design Talks, a programme of master classes and inspiring lectures with an indirect or direct link to product design for students of the product design department of HOWEST by national and foreign speakers.

Furthermore, students in Industrial Product Design work with local people to realise the product ideas of their dreams. HOWEST offers a fully equipped design studio and workshop to IDC on its campus in Kortrijk. The close link with regional industry provides continuous cross-fertilisation of design and innovation between education, research, product development and marketing.

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### **International App Development Conference and AppJam (Dundee)**

Against the background of the dynamics of ‘miniaturization’ in the app market – a move away from high-end PC-based to more mobile-device based apps and from big publishing houses to individuals and small groups of developers – this three-day conference organised by Dundee College (Scotland) and held November 8<sup>th</sup> – 10<sup>th</sup> 2010 in Dundee, brought together speakers and delegates from across Europe. The main objective of the event was ‘the transfer of practical skills and the knowledge required to gain a competitive edge’. The entry included top professional mobile phone application developers, platform providers, and many other interested parties in the industry. The conference

facilitated pan-European hands-on knowledge transfer and provided insights into the future of app development and how to trade successfully in the app market.

The presentations at the conference were accompanied by panel sessions where delegates could make enquiries of all kinds to better understand the processes of creating and marketing apps. Further, an ‘appstorming’ session was run where the speakers were put together with the delegates to dream up new ideas for new apps.

The conference attracted over 100 delegates and generated considerable media interest with coverage on TV, radio and press articles. The Dundee college team is making plans for a follow-up event next year. The idea for these conferences was that they should tackle different topical subjects as they cropped up. There was no conference in 2011, but there was the ‘Social Cities’ conference held 24<sup>th</sup> May 2012.

Alongside the App Conference, an App Jam was organised for students to create an app from scratch in 48 hours. It was a contest in which about a dozen small groups of students competed. Speakers and delegates of the conference were able to visit the Jammers to check on their progress and offer advice. After presentation of the created Apps, the winners were chosen by a team of judges from amongst the conference speakers’ list.

[\[website\]](#)•[\[back to table\]](#)

### **Training of innovative skills in traditional industries**

The importance of creativity and innovation for the competitiveness of urban and regional economy can hardly be underestimated. However, creativity as a resource for innovation

and therewith for urban economic performance as such is not only available in and beneficial to creative industries, but is highly valuable for whatever type of industry, including (very) traditional ones that fall outside the scope of any definition of creative industry.

Creativity as a quality embodied in human resources is present in all types of industries and firms, including the very traditional ones. It is in the interest of both these firms and the urban economy as a whole to unveil and activate this latent creativity. Some partners of CCC have developed tools to train innovative skills and to stimulate creative and innovative processes in the working practices of firms in traditional industries. [\[back to table\]](#)

### **Bringing innovation and creativity into SMEs in traditional industry (Høje-Taastrup)**

The experiences from the project [Innovation Checks](#) by Høje-Taastrup municipality (HTK) and the learning materials being used has been compiled into the report *Bringing innovation and creativity into traditional SMEs*. The report contains an educational programme and a set of learning stages, including practical working methods on how to check on companies innovation and creativity. The report can be used by those who want to repeat the learning stages in another context.

The educational programme to train innovative skills of SME managers in traditional industries consists of 6 stages of 6 hours each:

- 1) pre-planning stage;
- 2) planning stage;
- 3) involvement stage;
- 4) creative stage;
- 5) feedback stage;

- 6) match-making stage.

The development of this programme requires input from a great many contributors, including formal institutions. Their roles in the programme are diverse: membership of various bodies (Steering Group; Ad-hoc Committee), coordination, design of instructions, communication, and monitoring and evaluation.

[\[website\]](#)•[\[back to table\]](#)

### **INNOWIZ (Kortrijk)**

Creativity techniques stimulate creative thinking by individuals and in groups. INNOWIZ (INNOvation WIZard) is a free, online open source toolbox of creativity techniques, developed by the Industrial Design Centre (IDC) at HOWEST University in order to foster creativity and innovation. It does so by reducing complex challenges to creativity to a 'simple' 4-step method, making it possible to tackle them in a transparent and tangible way. It offers both analogous and advanced interactive Web 2.0 tools. In fact, however, it is not only a webtool but also a philosophy. HOWEST organises two-day training and knowledge exchange sessions of INNOWIZ.

INNOWIZ originated in the context of industrial product design, but guides users through all kinds of innovative processes. It is an interactive webtool that evolves continuously through co-creation by a broad 'commission of user groups' representing small, medium-size and large companies.

The tool distinguishes four steps in each creative process: challenge and problem definition, generation of ideas, selection of ideas, and communication and materialisation of ideas. Moving cyclically and consistently through these steps structures the creative process and guarantees an efficient approach of projects. Furthermore,

INNOWIZ contains a database of other creativity techniques that is regularly updated and refreshed. This database is also freely accessible via the web (open source) and put forward suggestions to the user which technique is most appropriate to his/her specific challenge.

Success factors for working with INNOWIZ are an open attitude, a willingness to play with the different techniques, not being afraid of making failures, and a hands-on mentality. It is founded on the principle that it is better putting an idea into practice in an early stage in order to get feedback from other stakeholders, than to think it over too much. [\[website\]](#)•[\[back to table\]](#)

### Offering different types of learning to stimulate creativity

Many starting entrepreneurs in creative industries are (near) graduates, in particular from art and art-related studies like media, design and architecture. Often, they demand further training in very specific technologies or the newest technologies in their field for which the academies where they graduated or still study did or do not provide opportunities. Some CCC partners participate in exiting programmes and venues or have developed new ones where graduates and students, and in one case even pupils in the pre-academic stage, can gain in-depth knowledge and skills for specialised activities in creative industries.

A particular case is Science Centre Delft where pupils of primary and secondary schools (9 – 16 years), i.e. in the pre-academic stage, are introduced and made enthusiastic to the ‘fascinating world’ of science and technology by means of in interactive forms of informal learning. [\[back to table\]](#)

### Annual international summer school ‘Creative Prototyping Skills Training’ (Kortrijk)

The Industrial Design Centre (IDC) at HOWEST University in Kortrijk organises annual international summer schools ‘Creative Prototyping Skills Training’. The second edition was attended by young professionals from countries all over the world: graduates, near graduates, and PhD students in a variety of creative-technical disciplines with a passion for co-creation and materialisation of ideas. In a fablab (fabrication laboratory) setting, they are being offered a multidisciplinary view on ‘prototyping’ as a vital tool in every creative design process.

The course zooms in on prototyping both as a design methodology and a communication language. As a design methodology it can be used to test various aspects of design such as features, functionality, tactility and performance. As communication language, the prototyping course helps to streamline creative processes or user-product interaction at an early stage of the design process.

Many different prototyping tools and techniques exist, and the consideration should always be: which tool or technology suits my purpose. In hands-on workshops, the participants of the summer school can experience and learn different prototyping tools and techniques in a practical way (by doing). Training modules are provided by professionals from industry. [\[website\]](#)•[\[back to table\]](#)

### Designlabor Bremerhaven

The Designlabor Bremerhaven (DB) was a training institution for designers with the objective to train these to meet the challenges of creative business development. It has been operational for 25 years, from 1987 to 2012. The ambition was to develop DB into a centre of excellence that contributes to the professional public

debate on the development of the creative industry. It was closed in 2012, and its activities are being continued by the new initiative BRENNEREI Next Generation Lab in Bremen.

Among the concrete activities of DB was teaching at universities, giving lectures and workshops, and publishing relevant documentation and literature. Also, it yearly awarded scholarships to young European designers graduated in product design, communication design or architecture. This included the developing of training modules for these scholarships.

[\[website\]](#)•[\[back to table\]](#)

### **Science Centre Delft**

Science Centre Delft (SCD) presents a broad spectrum of science and technology practised at Delft University of Technology (DUT). It does so in interactive ways, in order to raise awareness of its interplay with creativity among broader groups in society. Its main mission is to promote interest in science and technology in general, and in studying at the DUT in particular, among kids aged 9 to 16 by adjusting (correcting) the existing 'nerdy' image of science and technology. Thereto, it focuses on the creativity to implement science and technology into solutions for actual problems and issues in society.

The mission of SCD is based on learning. Non-formal learning takes place by means of preparation of teachers' materials for use in class rooms and by participation of young visitors in thematic workshops. In addition, informal learning by interaction and inspiration science and technology is 'in the air' in SCD. Visitors – both the kids and their parents – 'do and discover' science and technology as they participate in thematic ateliers, communicate with working students and staff, and become involved in building and testing prototypes together with these students and staff. These various

learning activities should give young visitors a 'wow feeling' for science and technology in practice. [\[website\]](#)•[\[back to table\]](#)

## **4.4 Networks, dialogue and business cooperation**

### **Stimulate communication and cooperation between creative and classic industries**

There is rather abundant evidence that networks of various kinds play a major role in the development of creative industries. This variety concerns the types of participants or partners involved, the types and content of the linkages between the networked partners, and the degrees of formality or looseness of their interrelations.

Most emphasis has been paid to networks of merely creative enterprises or entrepreneurs. However, the importance attached to cooperation within the triple helix demonstrates that networks of creative enterprises with a diversity of partners in 'traditional', i.e. non-creative lines of business, institutes for research or tertiary education, and departments of local and regional government also contribute to the development of creative industries.

In several cities and regions the Creative City Challenge project has contributed to the development and implementation of quite different tools to support linkages of communication and cooperation of creative industries. Some of these tools focus on linkages with non-creative industries. [\[back to table\]](#)

### **The Industrial Design Centre (Kortrijk)**

The Industrial Design Centre (IDC) at HOWEST University is an open knowledge centre and an experimental 'research-through-design

lab'. It is a communication platform between industry and the industrial design, education and R&D programmes of HOWEST (in this case the full-time programmes of Design Engineering and Industrial Product Design). IDC opts for applied, multidisciplinary and demand-driven research. It is designed to support interdisciplinary co-creation by students, young graduates, teachers and industry aiming at innovation in industrial product design, new media and communication technologies, digital art and web design.

IDC follows a fablab (fabrication laboratory) approach, i.e. a small-scale workshop offering (personal) digital fabrication opportunities in order to empower individuals to create smart devices that can be tailored to local or personal needs in ways that are not practical or economical using mass production. The spearheads of the research portfolio of IDC are prototyping, creative methodology, lighting, engineering, materials, user-centred design and sustainability. IDC also offers education programmes for adults, professionals and even for little children. Furthermore, students in Industrial Product Design work with local people to realise the product ideas of their dreams.

HOWEST offers a fully equipped design studio and workshop to IDC on its campus in Kortrijk. The close link with regional industry provides continuous cross-fertilisation of design and innovation between education, research, product development and marketing.

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### **Designlabor Bremerhaven**

Designlabor Bremerhaven (DB) was a training institution for designers with the objective to train these to meet the challenges of creative business development. It has been operational since 1987. The ambition was to develop Designlabor into a centre of

excellence that contributes to the professional public debate on the development of the creative industry.

Much of the training programme of DB was practice-oriented: creative people learned to work in interdisciplinary teams with partners from business and science. Development and implementation of such interdisciplinary projects encouraged exchange of ideas between creative industries and influential players in the fields of traditional industry, science and culture. Due to this intermediary position, DB was a place for innovation for 'both sides'. One of its objectives was indeed to provide impulses for both business and urban development.

Designlabor Bremerhaven closed its doors in 2012. Its activities are being continued by the new initiative BRENNEREI Next Generation Lab in Bremen. [\[website\]](#)•[\[back to table\]](#)

### **BRENNEREI Next Generation Lab (Bremen)**

BRENNEREI Next Generation Lab (NGL) entails a training institution and a place of innovation. The BRENNEREI NGL regularly offers scholarships for which both master and undergraduate students from all creative disciplines, i.e. not only design, can apply. The scholarships focus not only on creative disciplines, but extend to marketing, architecture, digital media, IT and other related fields.

First and foremost, BRENNEREI NGL aims to give the trainees a professional experience within the scope of real projects, while imparting creative expertise to the economy and putting companies in contact with potentially highly qualified employees. In doing so, BRENNEREI NGL also helps to work towards a solution for the lack of skilled talent.

BRENNEREI NGL organises regular innovation workshops; a specific module of the cross-institutional innovation network [brinno.net](#). These innovation workshops aim to strengthen collaboration between creative young professionals and traditional businesses – both private companies and public institutions – by working in interdisciplinary teams that are complemented with professionals from science in order to learn to find solutions for business-related problems. Thus far, innovation workshops have been held to explore the issues around social media, brand development, marketing and internationalisation. In many cases this results in new project ideas which can subsequently lead to long-term collaboration between traditional businesses and companies in the creative industries.

The final aim of the innovation workshop is to develop innovative approaches and specific concrete actionable plans for businesses. This fits in the objective of BRENNEREI NGL to create a base for new entrepreneurial approaches in the use of creative disciplines and contribute innovative ideas to the business world.

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### **AIRIS: How artists can boost work places (Västra Götaland)**

Since the early 2000s, TILLT (in the Swedish region of Västra Götaland) has focused on transferring the discourse of art into work places outside the traditional artistic domains. Its programme AIRIS (Artists in Residence) seconds creative artist, such as actors, painters, photographers, choreographers or musicians at businesses in traditional industries in projects of one day per week during a time span of 8 to 12 months.

The objective of AIRIS is to create a new interface between culture and the ‘traditional’ business sector – both private and public (municipal) – by process-oriented collaboration. Artist are seconded

in the work places of businesses and public institutions to shed new lights on working practices that are in a rut. They introduce ‘disruptive thinking’ that stimulate creativity in working practices and develop a more positive and motivating working atmosphere. The artists’ job description is ‘creative consultant’.

By respecting their artistic liberty, these consultants are challenged to provide a fresh mirror image to qualitative discussions that may lead to innovation, not so much of the actual products of the company but rather of working practices, i.e. *how* it produces. This may involve environmentally, socially and other aspects. This collaboration is considered an open process.

The projects consists of several steps:

- search for companies;
- explanatory meetings with a team formed inside the company for this project;
- signature of agreement with the company;
- appointment of a process manager in the pay of TILLT;
- selection of ‘creative consultants’ from the network of TILLT;
- employment of the artists by TILLT;
- project implementation;
- monitoring and evaluation processes;
- documentation, including evaluation reports and a final report.

In the spring of 2009, TILLT had initiated and supervised 64 AIRIS projects at a wide variety of economic branches. In principle, AIRIS projects are at the advantage of both parties involved: it enhances the creative potential of the work place, ultimately to strengthen the company’s or institution’s competitiveness, and offers the artist the opportunity to work in new contexts, hence enriching his/her

working experience. From a broader perspective, AIRIS makes companies and local government more aware of culture, if correctly utilized, as a radical tool for innovative thinking and generates increasing interest in artists' work. [\[website\]](#)•[\[back to table\]](#)

### Networking between creative forms and branches

There is convincing evidence that networks of various kinds play a significant role in the development of creative industries. This variety concerns the types of participants or partners involved, the types and content of the linkages between the networked partners, and the degrees of formality or looseness of their interrelations. Networks of interrelations between firms and branches in creative industries transfer ideas, information and knowledge between these firms and may be the initial stage of actual working together in the development of new products. Hence, the creation of such networks are of crucial importance to increase the innovation capacity in cities and regions.

It is the aim of various initiatives developed or further elaborated within the framework of the CCC project to create a stage that brings participants in local and regional creative communities ('members' is too strong for such communities based on very loose bonds) together with the ultimate aim to facilitate the interchange of ideas and the birth or further strengthening of forms of cooperation between these creative persons and entrepreneurs.

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#### **Klub Analog/Klub Dialog (Bremen)**

The platform Klub Analog started in February 2009 with the aim to set up a cross-sectoral networking instrument for the eleven core branches of the culture and creative industries in Bremen and its

region. It was initiated by a consortium of representatives of an event organizing agency, a consultancy agency on strategy development and project management for culture and media industry, and the centre for cultural and creative manifestations ELZ. Some activities take place in a former power plant right next to the Bremen University of the Arts.

Thus far, all eleven core branches have organised one cross-sectoral presentation in Klub Elf2 in ELZ. Many included panel discussions about the current development in their respective branches, with sometimes very well-known actors in their 'scene' in Bremen. Besides regular exchange of ideas and information, the practical cooperation between participating creative firms, between creative branches, with funding agencies and even with so-called classic industries were among the main subjects of the discussions. These meetings were well-attended, they attracted altogether over 2,000 visitors and 200 subsidizers.

'Analog' in the name of the Klub refers to the importance of actual meetings in the analogue world at times of digital networks and virtual teams. Due to the large response of Klub Analog, the platform is being extended in March 2010 as Klub Dialog in the virtual world of the worldwide web. Klub Dialog is a networking platform for regular exchanges of ideas and a cross-sectoral network of Bremen's culture and creative industries, supplemented with classic industries.

Klub Dialog also plans activities that aim to intensify the dialogue within the creative industry in the real world, for example 'house calls' to survey the state-of-affairs of creative industry, a monthly table for regulars in a pub for all persons interested, and 'Meet & Eat' meetings for representatives of the creative industry core branches. Meet & Eat will take place in the [Wilhelm Wagenfeld](#)

**Haus** Centre for Design and is free of charge. Directors or managers of creative enterprises will be invited, but also ‘common employees’ in order to avoid a closed-shop feeling, and journalists and PR managers to report on the meetings.

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### **Hamburg@work**

Hamburg@work is a public-private partnership, set up in 1997 by the City of Hamburg and the companies that have joined this association. It aims to promote Hamburg as a ‘hotspot of new media’. It is a cluster for businesses in the digital economy, in particular IT, mass media and telecommunication. With more than 2,500 members representing more than 650 companies, it is the biggest industry network of its kind. As a platform and network hub for technology oriented businesses, it runs an extensive supportive portfolio including networking activities and events. More than 150 activities and events each year offer opportunities to exchange information and to update knowledge of a broad range of up-to-date topics of the digital economy, to initiate new projects or to make new business contacts. Some events are open to the general public to inform it of what is happening in the local digital economy. [\[website\]](#)•[\[back to table\]](#)

### **Street Stars – Bringing the community together (Newcastle)**

Street Stars is a strong and dedicated team of volunteers with a high level of local knowledge and interest in supporting further growth of Ouseburn Valley creative district. The team carries out engagement, empowerment and networking activities. These activities involve organising get-togethers of local businesses and communities (Business Breakfasts, incl. local authority officers), helping business networks; hosting forums, advertising local events, acting as local information point, and addressing business issues to

local decision makers. The project is currently dormant due to funding and staff cuts. [\[website\]](#)•[\[back to table\]](#)

### **quARTier (Oldenburg)**

After years of increasing vacancy rates and brownfield developments, the city council appointed the Central Station District (Bahnhofsviertel) of Oldenburg an urban redevelopment zone with the aim of enhancing its attractiveness for investors and making it a creative, lively and exciting cynosure. The non-profit cultural organisation Kulturetage, rooted in this district and working together with a variety of local creative participants (broadcasters, political cinema etc.) as well as with local residents, is actively involved in the process of redevelopment.

One of the initiatives of Kulturetage in the district is quARTier: a temporary open work-live and co-working space and meeting point in an abandoned building plus covered outdoor area, targeting a heterogeneous mixture of people with ‘innovative and creative potential’. This variety of people includes entrepreneurs and artists but also individuals interested in socio-political matters.

Activities organised in quARTier include workshops, exhibitions and artist’ dialogues, contests, awards and open stages (music, short films, DJ), projects by groups on socio-political topics (artist in refugee, environmental sustainability and health), and small scale festivals in its outdoor area. Furthermore, the municipal Business Development Agency organised a weekly meeting point of two hours in quARTier for the creative scene of Oldenburg as a contribution to the networking of local creative enterprises.

From the outset, quARTier was intended to be a temporary project. In September 2012 the building was demolished.

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## Digital networking between creative firms and branches

There is ample evidence that networks of various kinds play a significant role in the development of creative industries. Quite important among the great diversity of types of participants, objectives and degrees of formality (or looseness) of networks are those that interconnect entrepreneurs, firms and branches in creative industries for a multitude of benefits, ranging from transferring ideas and information to finding business partners to actually work together in the development of new products.

Such networks between creative entrepreneurs and firms can be brought about in different ways. One of these is the creation of online tools for digital forms of networking. Several CCC partners have initiated digital platforms for networking. [\[back to table\]](#)

### **Network cre8 oldenburg**

Cre8 is the label for all creative activities and initiatives in Oldenburg. Cre8 oldenburg is the network of creative industry in Oldenburg, which has been built up during the CCC project to connect creative and cultural entrepreneurs. Under its roof many ideas are born and activities are implemented. One of these is the creation of an online community of creative people in the city with the digital platform cre8 oldenburg. Since May 2011 300 persons registered as members to present themselves and their work in order to get into mutual contact (among other things to exchange ideas, information and knowledge about important business topics), and to make creative industries and their potential well known in Oldenburg. [\[website\]](#)•[\[back to table\]](#)

### **Onderneem 't (Groningen)**

Onderneem 't (roughly meaning 'Be enterprising') is an area-based counselling and coaching facility with a micro-finance support desk

for entrepreneurs in the three northern provinces of the Netherlands. It started in 2009 as a project carried out by an existing firm and continued two years later as an independent limited company (Ltd.). The director of the Ltd. is the same person as the deviser of the business idea of Onderneem 't and the project leader in the period 2009 -2011. As a project, its working area was the province of Groningen, but it has also been launched now in the two other northern provinces of the Netherlands, Friesland and Drenthe.

Onderneem't is an easy to access 'help desk ' for entrepreneurs – in particular but not exclusively in creative industries – to answer their questions regarding business needs and issues of entrepreneurship, including rules and regulations, and how to find finance, new customers and new business partners. It's clientele now grows towards a community of one thousand entrepreneurs. The supporting services it provides to this community are demand-driven, tailor-made and definitely not merely focused on entrepreneurs in the early start-up stage.

Onderneem 't now also 'networks' with the intended target community of entrepreneurs via a recently launched digital contact point and online community of entrepreneurs.

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### **Klub Analog/Klub Dialog (Bremen)**

The platform Klub Analog started in February 2009 with the aim to set up a cross-sectoral networking instrument for the eleven core branches of the culture and creative industries in Bremen and its region. It was initiated by a consortium of representatives of an event organizing agency, a consultancy agency on strategy development and project management for culture and media industry, and the centre for cultural and creative manifestations ELZ

in a former power plant right next to the Bremen University of the Arts. Thus far, all eleven core branches have organised one cross-sectoral presentation in Klub Elf2 in ELZ, together covering a broad spectrum of subjects regarding among other things new technologies, cooperation in practice, and funding opportunities. These meetings were well-attended, they attracted altogether over 2,000 visitors and 200 subsidizers.

‘Analog’ in the name of the Klub refers to the importance of actual meetings in the analogue world at times of digital networks and virtual teams. Due to the large response of Klub Analog, the platform is being extended in March 2010 as Klub Dialog in the virtual world of internet. Klub Dialog is a networking platform for regular exchanges of ideas and a cross-sectoral network of Bremen’s culture and creative industries, supplemented with classic industries.

Klub Dialog considers this digital platform an addition to, not a substitute to activities that aim to intensify the dialogue within the creative industry in the real world. It has planned quite a few of such activities. [\[website\]](#)•[\[back to table\]](#)

### **NSR Connect**

NSR Connect is an international linking and business information and cooperation network which was established to bring together services, products and technologies of creative industries in the North Sea Region. It has contact points in Germany, the Netherlands, Belgium, Sweden and the UK. One of the instruments is providing access for creative industries to the comprehensive database of EEN (European Enterprise Network) in order to spread and receive information about offers to sell, buy or cooperate.

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### **Providing networking accommodation (third space)**

There is considerable evidence that networks of various kinds play a significant role in the development of creative industries. This variety concerns the types of participants or partners involved, the types and content of the linkages between the networked partners and the degrees of formality of their interrelations. Informal, unplanned and spontaneous interactions between ‘known’ persons (a light type of ‘member’) and potential newcomers in certain local scenes take place in so called third-places. These are public or semi-public, accessible, talkative and comfortable playful places – examples are coffee and copy shops, pubs serving meals, and community centres – that are neither home (first place) nor office or other type of working place (second place). It is in these places where people are not constrained by tight family bonds and obligations or work purposes and deadlines that creativity can thrive through spontaneous encounters and chats.

The impacts of third places on growth and performance of the creative sector are impossible to plan by policy makers. Their direct influence on the gathering of creative persons from certain scenes in a particular place, and on whether or not these persons’ encounters and chats lead to new business ideas, is nil. Nevertheless, it is the aim of various initiatives developed or further elaborated within the framework of CCC to create a stage that brings people who are involved, or interested to become involved in local creative communities together with the ultimate aims to facilitate the interchange of ideas and the birth or further strengthening of forms of cooperation. [\[back to table\]](#)

### **Buda Libre (Kortrijk)**

A two-monthly one-night café for all creative and enterprising minds in the region. It is a form of cooperation between Designregio Kortrijk and Buda Arts Centre to bring together people from different backgrounds in the creative industry who usually don't meet each other, with the aim to enable cross-linkages resulting in new creative ideas and projects. The setting where they meet is informal and original. To make it original, each time a designer, design agency or company devises a new surprising décor. Within this surprising décor, a number of ingredients are standard: DJ's, drinks and finger food. [\[website\]](#)•[\[back to table\]](#)

### **Buda Factory (Kortrijk)**

Branding policy labels Kortrijk (and its region) as a centre of creativity, innovation and design. Local and regional organisations that have contributed to make branding successful (Designregio Kortrijk, Buda Arts Centre, City of Kortrijk, Leiedal etc.) are on the edge of a next step and urge to create 'new' things and to scale up 'the existing'. The idea rose to set up a physical location, to be the place where designers and other creative people are supported in their development, work together and meet each other. Together with the arts sector in Kortrijk, the Buda Factory was established in an old textile factory on Buda island that was bought and renovated by the City of Kortrijk. In 2011, a starting team representing its three key components (arts – economy – education) was defining the exact concept and mission of the Buda Factory.

The Buda Factory has the ambition to be a venue to realize projects on the cutting edge in between arts, economy, education and society. In collaboration with different partners in the public and private sector it intends to become a place where vital coalitions should think about, create, exhibit and show new and innovative insights and products. To guide this process, eleven thematic lines

have been set up, each focussing on different scopes of collaboration but all expressing the cross-over character of the Buda Factory. [\[website\]](#)•[\[back to table\]](#)

### **BRENNEREI Next Generation Lab (Bremen)**

BRENNEREI Next Generation Lab (NGL) is a laboratory for professional development in the context of interdisciplinary processes. Its mission is to develop new concepts to find answers to the economic, technological and social challenges of tomorrow in conjunction with young professionals, experienced experts and mentors.

BRENNEREI NGL will regularly offer scholarships for which both recent graduates, master and occasionally even undergraduate students from all creative disciplines, and related ones like urban and cultural studies and marketing, can apply. The first series of scholarships starts in spring 2013. These scholarships aim to provide the trainees professional experience based on a mixture of experimental and practical tasks ('real' projects'). In reverse, they also put companies into contact with potentially highly qualified employees. Overall, BRENNEREI NGL thus works towards a solution for the issue of a lack of skilled talent.

BRENNEREI NGL planned to organise regular innovation workshops that aim to strengthen collaboration between creative young professionals and traditional businesses – both private companies and public institutions. In these workshops, interdisciplinary teams complemented with professionals from science work on solutions for business-related problems. Thus far, innovation workshops have been held to explore the issues around social media, brand development, marketing and internationalisation. In many cases this results in new project ideas which can subsequently lead to

long-term collaboration between traditional businesses and companies in the creative industries.

The final aim of the innovation workshop is to develop innovative approaches and specific concrete actionable plans for businesses. This fits in the objective of BRENNEREI NGL to create a base for new entrepreneurial approaches in the use of creative disciplines and contribute innovative ideas to the business world.

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### Triple helix at work

There is ample evidence that networks of various kinds play a significant role in the development of creative industries. Besides types and content of the linkages between the networked partners and the degrees of formality (or looseness) of their interrelations, the types of partners involved in networks are of overriding importance for the role they play in the development of the creative industries.

Analyses of local and regional policy making, including policy making to support creative city development, attach much importance to the concept of triple helix, i.e. the coordination and cooperation of the helices of public authorities, enterprises and education and knowledge institutions. The triple helix was indeed a basic concept in CCC as well. Several local projects initiated or further developed by CCC illustrate how decision making by the triple helix works in practice and which outcomes it may achieve.

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### Open Lab Ebbinge (Groningen)

Open Lab Ebbinge (OLE) is part of Ebbingekwartier (Ebbinge District), just north of the inner city in Groningen. It is an area of

urban redevelopment programme that strongly focuses on creative economy development. Its programme includes a number of specific amenities for creative enterprises and exchange of knowledge, such as a youth hostel *cum* cultural centre and a considerable concentration of small creative firms and talent working in the adjacent Hortus neighbourhood.

Central in the Ebbinge District is Het Paleis (The Palace), a former chemistry lab of the university that was converted by a bottom-up initiative into working and residential spaces for artists and starting creative entrepreneurs. The building has also an important function as a 'third space' with meeting rooms and catering facilities. Altogether, the Ebbinge district offers a range of working spaces and other facilities for starting creative entrepreneurs and artists, including 'buzzy' places for networking. The district combines the development of social and spatial place qualities in a coherent way.

Within the Ebbinge District, OLE has been developed nearby Het Paleis on a plot of one hectare of the former industrial CiBoGa terrain. It was intended to redevelop this terrain into a residential area but for several reasons (e.g. the crisis in construction) it will remain empty at least until 2016. It then was decided by the local government to make temporary use of it with the aim to contribute to creative city development. Physically, it consists of a series of temporary pavilions that can be removed easily in 2016, together with an open space for a playground and events, as well as a man-made beach and a bicycle lane that connects the built-up areas of the city at both sides of OLE. The land was made available for free by the municipality but the costs for building and exploiting the pavilions are for the users. Outlying of the infrastructure of the area (streets, lighting, green) by the municipality and construction of the pavilions by their users started in 2011.

OLE is an open innovation project: a city lab where the future of the area as a creative area is being analysed and created simultaneously. It accommodates cultural, innovative and knowledge-intensive activities. Concerts, lectures and exhibitions may be organized here, and working spaces are available for artists. It should serve as a meeting place for a wide range of temporary users (actors) and types of use (activities, events) with the aims to enhance innovation and contributing to fostering creative start-ups. Further, the pavilions of the Open Lab are intended to be show pieces of innovative temporary architecture.

The coming about of OLE is an example of bottom-up 'triple helix in action'. Next to local government and users of the pavilions contributions to thinking and brainstorming at specific stages are made by educational institutions, the adjacent university hospital, and the Ebbinge District Association of SMEs. In September 2012, OLE was officially opened with a two day manifestation in which both the area and its users present themselves by means of experiments, workshops, presentations, guided tours, exhibitions, exemplary events, a children's programme, live music, beamer projects and lightshows. [\[website\]](#)•[\[back to table\]](#)

### **Designregio Kortrijk**

Designregio Kortrijk is a partnership of public and private partners in the Kortrijk region: the INTERIOR Foundation, City of Kortrijk, Howest, Leiedal and the Chambre of Commerce of West-Flanders. It was founded in 2005 with the support of the Flemish Government. Its mission is to promote and enhance the region's reputation for applying design as a lever for regional development. Designregio Kortrijk intends to be trendsetting in both Flanders and the Lille-Kortrijk-Tournai Eurometropolis. It also cooperates and networks with other design cities and regions in Europe.

Designregio has five strategic objectives:

- 1) to develop initiatives to sensitize entrepreneurship for design and product development;
- 2) to strengthen education in design and product innovation;
- 3) to improve the exemplary role of government in the world of design;
- 4) to sensitize city and region for design and product development;
- 5) to position the region of Kortrijk as an innovative region in design.

The activities of Designregio aim to further the introduction and embracing of design culture in the 'industrial tissue' of the region, its educational infrastructure and its public sector. It coordinates autonomous initiatives in the fields of design and product development in the region, including events (annual Week of Design, **Buda Libre** Nights, Open Design for sustainable innovation and design exhibitions) and publications (in the book series DESIGNx50). [\[website\]](#)•[\[back to table\]](#)

### **Buda Factory (Kortrijk)**

Kortrijk's branding policy labels the city as a city of creativity, innovation and design. Local and regional organisations that have contributed to make branding successful, including Designregio Kortrijk, Buda Arts Centre, City of Kortrijk and Intermunicipal Association Leiedal, are on the edge of a next step and urge to create 'new' things and to scale up 'the existing'. The idea rose to set up a physical location, to be the place where designers and other creative people are supported in their development, work together and meet each other. Together with the arts sector in Kortrijk, the Buda Factory was established in an old textile factory on Buda island that was bought and renovated by the City of

Kortrijk. In 2011, a starting team representing its three main elements (arts – economy – education) was defining the exact concept and mission of the Buda Factory.

The Buda Factory has the ambition to be a venue to realize projects on the cutting edge in between arts, economy, education and society. In collaboration with different partners in the public and private sector it intends to become a place where vital coalitions should think about, create, exhibit and show new and innovative insights and products. To guide this process, eleven thematic lines have been set up, each focussing on different scopes of collaboration but all expressing the cross/over character of the Buda Factory. [\[website\]](#)•[\[back to table\]](#)

### Organisation of sector-based events

Culture- and event-led regeneration strategies to ‘sell’ the city as an alluring product to various groups of the resident and non-resident populations, in particular spending consumers, highly-educated and skilled professionals, and employment generating businesses, have become widespread in the climate of interurban competition since the early 1990s. In many cases, such events have become part of city marketing and branding.

Since the growing attention of urban policy to the creative city, these strategies are also deployed to position the city in the international competition as a catchy centre of culture and creativity. Expanding the numbers of firms and jobs in creative industries is only one of the objectives, though a very tangible and measurable one. Expanding networks of creative industries on the local or regional scales but, at least as important, on the national and international scales are equally relevant. The CCC project has been an impetus to both organizing once-only events and giving

new exposure to existing frequently organized events in several of its partner cities. [\[back to table\]](#)

### NEoN Digital Arts Festival (Dundee)

The first edition of the NEoN Digital Arts Festival took place in 2009. The vision behind NEoN was to help Dundee raise its profile on a national level, highlight it as a creative city and to inspire and give something back to the people living and working in Dundee.

NEoN 2009 happened in two parts: a 2-day conference with notable speakers talking about their creative philosophies and showcasing examples of their work along with insights how it was produced, and a part that aimed more at the general public. Video Games Live presented cooperation project with Royal Scottish National Orchestra, in which it used classical music in video games. Furthermore, NEoN 2009 featured an exhibition of digital art including work from local studios. The latest edition of NEoN took place in November 2012. [\[website\]](#)•[\[back to table\]](#)

### Interior Biennale (Kortrijk)

Since the first edition held in 1968 (the 23th edition took place in 2012), it has made Kortrijk a ‘brand’ in the world of interior design. Next to Milan, Kortrijk has become an international meeting point for interior (and industrial) design. The ‘Interieur’ event involves expositions, lectures that encompass actual topics and many cultural side-line activities, and invited international guest of honour. It appeals to both the professional public as well as to a broad visitors’ audience of consumers. Its success is mainly based the outstanding selection of exhibiting enterprises and the quality of their products. [\[website\]](#)•[\[back to table\]](#)

### **Reeperbahn Campus and Reeperbahn Festival (Hamburg)**

On the pretext of 'Creative industries meeting northern Europe' the Reeperbahn Campus provides Hamburg with an annual meeting point, in September, for representatives of the creative industry. The Campus acts as an international communication platform. It is an important component of Hamburg's creative strategy; although organised by a private company (Ltd.) it is being supported by various public and semi-public institutions in the city. Its main focus is on IT and telecommunication, game industry, advertising, film production, design, but first and foremost on music industry.

During the span of a few days, the Reeperbahn Campus offers a busy programme of workshops, dialogues, panel discussions and presentations on a range of topics that are relevant for creative industries. These topics are both sector-oriented and business-oriented (e.g. financial questions like funding and copyright, economic issues like sustainability etc.). To promote discussion and foster the exchange of ideas, information and knowledge, new forms of cross-company exchange are organised at unusual locations. In addition, media get-together events such as a thematic breakfast are being organised. In 2009 27 special events in three days took place, visited by over 1,000 creative professionals and journalists on topics like 'new hope for the content of entertainment industry' and 'financial issues of tomorrow's pop stars'.

The major eye-catcher of the Campus is the international Reeperbahn Festival that is being held simultaneously. During its three days, some 150 to 200 bands 'rock the former red-light district' at over twenty stages in music clubs on and around the Reeperbahn for a much larger audience than only professionals in creative industries. The location of the festival is branded by referring to the Reeperbahn as Germany's largest and most

compact club scene where, among other things, The Beatles started their career.

Within a just a few years after its first launch in 2006 the festival had established a reputation as important international stage for newcomer bands. Several record companies as well as the European Broadcasting Union (EBU) and the Kiezkongress, a conference for trainees of the event industry, now harness it as a forum. The line-up of the festival is already being contracted by international music export bureaus to go on tour, even to the USA. In January 2010, the kick-off of the tour was celebrated for the second time at the annual Euro-Sonic music festival in Groningen.

Hamburg University of Applied Sciences contributed to the 2010 edition of the festival by organising discussion meeting of professional participants from different countries in music (musicians) and music festival (organisers) industries with policy makers. An explicit aim is to reach a better understanding by local, regional and national policy makers of the importance of music industry for urban development. [\[website\]](#)•[\[back to table\]](#)

### **Hamburg Art Week and European Creativity Night**

These event aim to present Hamburg as a future oriented creative and cultural metropolis. The event fusions the history of Hamburg and the creative culture linked to innovative and traditional companies. This way Hamburg wants to be able to compete with cosmopolitan cities like London, Paris, Barcelona and New York and their creative potential. Public and private organizations are joining this event with various activities, e.g. street painting, temporary art, lightning installations, special exhibitions in galleries with extending opening hours, book presentations, panel discussions on design and art etc.

Hamburg University of Applied Sciences participated in this week in 2011 by organising the [European Creativity Night](#), a one-evening program on the Media Campus Hamburg. The programme focused on art and creativity, offering various exhibitions, workshops, presentations and hands-on activities for an mixed audience of artists, creativity coaches, art and creativity funding organizations and general public. Entertainment, food and drinks was offered to all age groups. Several CCC partners played an active role in the programme. [\[website\]](#)•[\[back to table\]](#)

### Exposing and promoting creative industry towards a broad audience

Networks of various kinds play a significant role in the development of creative industries. An impediment to the incorporation of the 'standard' small or micro-business in creative industries in interesting networks of partners, including partners from the different helices of the triple helix, is their relative poor visibility. This is particularly the case for the mostly small or very small enterprises that take up working space in nondescript buildings or even their own private dwelling. As a self-reinforcing side effect of their relative invisibility, they are also not very well-known by local media, the general public and last but not least local public policy makers. Initiatives taken in some cities of CCC partners show a variety of ways to expose creative industries to a broader audience and, as a consequence, opening new opportunities to obtain access to networks of creative entrepreneurs and talent. [\[back to table\]](#)

### Best Collaboration Award (Bremen)

In an annual contest during the lifetime of CCC (2010-2012), the Best Collaboration Award was granted to the best examples of cooperation between creative industries and other domains of society. These other domains were respectively 'traditional

industries' (2010), science and knowledge institutions (2011) and government (2012). Applicants for the awards were from CCC countries, as was the international jury that shortlisted nominees and decided on the winners of the first to the fifth prize. These five nominees were invited to come to 'the award ceremony' at the annual CCC international conference. The winners were enabled to present their winning project and their outstanding innovative and promising ideas, which they have developed together with their business partners in the other domains of society to the international audience present at the conference.

[\[website\]](#)•[\[back to table\]](#)

### Ouseburn Open Studios (Newcastle)

Conversion of the former [Toffee Factory](#) into supported move-on office space will provide a further impetus to the creative industry in Newcastle. Ouseburn Open Studios is a one weekend event in which many of the creative people open their door to the general public for free with a wide range of work on offer to view, discuss and buy. The open days offer the public a chance to glimpse behind the doors of over 200 of the region's most creative artists and designer-makers, interactive workshops, artist-led demo's, affordable art for sale, family events and free bus between studios.

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### Creative Dundee website

This website provides a virtual space to catalogue and promote all the creative people working and events happening in Dundee. The site relies on members of the Dundee creative community contributing to keep it up-to-date. It is a non-profit website that aims to remain independent and to become the online collective voice of the local creative community. [\[website\]](#)•[\[back to table\]](#)

## 4.5 Creative clusters

### Providing affordable working spaces

It is acknowledged that creative workers and entrepreneurs value more or less intangible qualities of places such as diversity, liveliness and authenticity, presumably more so than other workers and entrepreneurs. They perceive and appreciate these qualities from the interrelated perspective of a consumer of the atmosphere, amenities and aesthetics of the built environment and of an entrepreneur who seek to benefit from agglomeration and urbanisation economies external to their businesses.

As part of these external economies built on the co-presence of other businesses, the performance of creative businesses also hinge on the availability, quality and last but not last price of working spaces. Especially for the stereotype recently started working alone entrepreneur in a creative industry who lacks (access to) working capital, affordable (read: cheap) working space is of vital interest for their continuity of their business in the short term.

In general, provision of affordable working space is much easier to actualize by local policy than intangible qualities of place. Examples from a few CCC cities show that local government not seldom works together with other stakeholders such as real estate owners and developers, financiers and socio-cultural community development organisations in creating affordable work spaces for 'creatives'. [\[back to table\]](#)

#### **Gamecity Port (Hamburg)**

Open since 2008, Gamecity Port in Hamburg provides commercial property exclusively for digital gaming companies, in particular game developers, publishers of computer games and game-

oriented service providers. A peculiarity of gaming industry, working in temporary project teams, is a fluctuating need for working space by companies. Gamecity Port meets this demand by renting office space at affordable rents and, more notable, flexible lease terms to avoid that companies suffer from high overhead costs in times of low order portfolios. In addition, it offers small units which allow even micro-enterprises and freelancers to find affordable working space. Companies are given a minimum of three years to use working space in Gamecity Port as a platform to develop into successful businesses. Next to its core business, providing working space, Gamecity Port also organises activities for network building and business support in gaming industry.

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#### **quARTier: location for possibilities (Oldenburg)**

After years of increasing vacancy rates and brownfield developments, the city council of Oldenburg appointed the Central Station District (Bahnhofsviertel) an urban redevelopment zone with the aim to make it more attractive for investors and to turn it into a creative, lively and exciting eye-catcher. The non-profit cultural organisation Kulturretage, rooted and located in this district and working together with a variety of creative participants (local broadcasters, political cinema) as well as local residents, is actively involved in the process of redevelopment.

One of the initiatives of Kulturretage is quARTier: an abandoned building plus covered outdoor area in the district that is converted into a temporary open work-live environment, providing a meeting point for a heterogeneous mixture of people with 'innovative and creative potential' and cheap co-working spaces. This mixture of people includes entrepreneurs and artists, visitors living in the district and elsewhere in the city, and individuals interested in socio-political matters.

In addition, all kinds of activities and events were organised in quARTier, including workshops, culture festivals, exhibitions and artist' dialogues, contests, awards and open stages (music, short films, DJ), as well as projects by groups on socio-political topics (artist in refugee, environmental sustainability and health). Also, the Business Development unit of the city of Oldenburg organised a weekly two-hour meeting in quARTier for the creative scene of Oldenburg, as a contribution to the networking of local creative enterprises. In September 2012 the building was demolished.

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### Artist in residence programme

To acknowledge new opportunities and to develop new ways of working in creative hotspots and zones, these from time to time require new ideas, knowledge, insights and approaches brought in by outsiders. Artist-in-residence programmes invite artists but also designers, technicians, academics and all manner of creative people from their usual environment and obligations for a certain period of time to provide such new reflections to such places.

In practice, a large variety of artist-in-residence programmes can be observed. This variety concerns objectives, structural programmes versus once-only initiatives, length of stay and so on. In CCC cities, a few quite different examples of initiatives to attract artists-in-residence have been developed and implemented. [\[back to table\]](#)

### Het Paleis live-work environment (Groningen)

Het Paleis (The Palace) is a former chemistry laboratory of the university, opened in 1910, that has been converted into working and residential spaces for artists and starting creative entrepreneurs. It is now a landmark building in the Ebbing District, including 9000 m<sup>2</sup> of mixed-use, that should function as a cluster of

creative industry at the scales of the city-region and beyond. Thereto, it provides facilities and programmes to stimulate creative industries.

Het Paleis includes a fablab (fabrication laboratory), generally defined as a small-scale workshop offering digital fabrication opportunities in order to enable individuals to create smart devices that can be tailored to local or personal needs in ways that are not practical or economical using mass production. The fablab in Het Paleis is specifically equipped for the exchange of knowledge by providing temporary and flex spaces for co-working spaces by artists, designers and other creative. These spaces provide accommodation to 54 starting businesses (including 24 for recent graduates), and are supplemented with a course room.

In order to encourage the exchange of knowledge with people from outside the city-region, Het Paleis has accommodation for temporary artists-in-residence, including a kitchen, a TV and reading room, and a grand café. The café is also open to the start-ups, the residents of the 28 (permanent) apartments in the building, and the general public. [\[website\]](#)•[\[back to table\]](#)

### International meeting of artists in the Bahnhofsviertel (Oldenburg)

After years of increasing vacancy rates and brownfield developments, the city council of Oldenburg appointed the Central Station District (Bahnhofsviertel) an urban redevelopment zone with the aim at enhancing its attractiveness for investors and making it a creative, lively and exciting place. The non-profit cultural organisation Kulturetage, rooted and located in this district and working together with a variety of creative participants (local broadcasters, political cinema) as well as local residents, is actively involved in the process of redevelopment.

Initiated by Kulturetage in the 2011 'Summer in the Quarter' event, four foreign artists were invited as artists-in-residence for a one and a half month to take a critical look on the district – its social life, its history, its formal and informal institutions, and its visions for the future as aspired 'creative quarter' – and catch the uniqueness of the area in projects of artistic expressions. They presented these expressions at unusual locations – outdoor instead of traditional exhibition spaces – around the district hoping to bring these locations to life.

Different as their projects are, all four artists took an in-depth look at the district from an outsider's perspective. An outsider's perspective can bring to the explicit attention what a district has simply been used to (and has taken for granted) for a long time. It can 'transform the ordinary into the extraordinary' and better define what a district needs on its way to become a creative quarter.

The four foreign artists worked in open studios in the quARTier. The interaction between the artists and events in the district, as well as between the artists and members of the local art scene, created a temporary art scene within the context of the current urban redevelopment process of the district. By thus connecting the working artists with the daily routine of culture in the district, its residents and interested parties all over the city, the ultimate aim of the international meeting of artists was to stimulate public interest in the creative energy that can be found in the district and to culturally revive it. [\[website\]](#)•[\[back to table\]](#)

## Organisation and construction of cultural infrastructure and venues

To be effective, creative city policy should focus on an attractive climate of the city for creative talent as both entrepreneur (business climate) and consumer (people climate). The choice by creative talent where to settle takes into account spatial qualities they assess from the perspectives of both climates, quite often intermingled and at different spatial scales. It is acknowledge that creative talent value generic qualities such as good schools for children, shops, and safety and cleanness of neighbourhoods, affordable residential and working spaces, presence of creative congeners and 'third spaces' to meet these, cultural and lifestyle-oriented amenities, and last but not least intangible urban qualities such as diversity, liveliness and authenticity – the latter presumably more than other small entrepreneurs and residents.

Creative persons are not a homogeneous groups. They differ not only in personal characteristics like age, stage of family cycle and personal preferences, but also in the creative branches they are working in and the creative scenes with which they identify themselves. On the whole, however, spatial qualities they attach much importance to – again both as entrepreneur and consumer – are the cultural climate in general and the more tangible presence of cultural amenities and venues in particular. Several partners CCC have placed examples of such amenities and venue in the spotlight as (good) practices and a few have developed these further within the framework of the project. [\[back to table\]](#)

### **Wilhelm Wagenfeld Haus (Bremen)**

The Wilhelm Wagenfeld Haus (WWH) is a building constructed in 1828 as a prison, now named after the 20<sup>th</sup> century German Bauhaus designer Wilhelm Wagenfeld. It is now operated by the

Wilhelm Wagenfeld Foundation and the WFB Bremen Economic Development since 1993 and located in the Cultural Mile of Bremen.

The Wilhelm Wagenfeld Haus is a meeting and melting point for creative industries as well as traditional industries and science. Its objective is to start dialogue and cooperation in order to generate new platforms for networking between the above mentioned industries and institutions in Bremen and its region. In the last four years the ambition to be regarded as a centre of expertise in the transfer of know-how to and between its stakeholders from creative and traditional industries became more and more reality. To reach that status, the WWH cooperates with several relevant institutions such as the Bremen Marketing Club, Communication Association, **RKW Bremen** (which assists self-employed to obtain management skills) and the Bremen Business Association. Concrete activities are the organisation of exhibitions, workshops and lectures, which are open to the public. These activities combine creative and traditional management skills presented in a practical and user-optimised way. [\[website\]](#)•[\[back to table\]](#)

### **SAGE Theatre (Newcastle-Gateshead)**

The Sage Gateshead is a venue for musical education, performance and conferences, built in Gateshead near Newcastle, on the banks of the river Tyne. It provides a stage for classical music, but also for numerous modern and regional styles on three performing spaces, of which the largest includes almost 1,700 seats. Furthermore, it accommodates practice spaces for both professionals and amateur musicians and music students. The building is open to the public during the day, enabling people to follow the rehearsals or workshops, browse through the extensive music and CD library, or visit one of the eight catering facilities.

Sage Gateshead fits in the concept of art and spectacular architecture as drivers of urban regeneration, comparable to for instance the Clyde Auditorium or 'Armadillo' in Glasgow and Guggenheim Museum in Bilbao. The building, a true landmark, has been designed by Foster and Partners, and opened in 2004. It is part of the Gateshead Quays redevelopment, which also includes the **Baltic Centre for Contemporary Art** and the landmark Gateshead Millennium Bridge. It provides a contribution to a lively local and regional cultural life, but by means of its striking architecture it also serves the image of the city as a place of culture and innovation, addressing social, spatial as well as symbolic place qualities on various spatial scales. [\[website\]](#)•[\[back to table\]](#)

### **TRACK\* Music Centre /De Kreun (Kortrijk)**

De Kreun is renowned concert club for pop music. It programmes a balanced range of national and international chart toppers, alternated with notable underground artists. Located next to De Kreun in a former radio station building, the TRACK\* Music Centre is a meeting place of musicians, music lovers, music impresarios, representatives of record companies etc. It houses recording and rehearsal studios, a music café for jam sessions and performances, and rooms to elaborate music projects. TRACK\* also advises starting artists about these projects, but also about how to promote themselves and how to find stages to perform. Finally, creative young people can experiment with music, broadcasting and social media in its cross-media Medialab.

In 2008, TRACK\* and The Kreun started a form of collaboration called Pop Up in order to combine their complementary activities in the local and regional music scene and music industry. Together with a third partner, Team Jeugd (Team Youth), that joined in 2011, Pop Up now runs the programmes Pop Up College and Pop Up

Academy, both paying much attention to workshop, master classes and other forms of music instruction.

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### Conversion of built heritage

Built heritage represents historic cultural value. Besides, in particular industrial heritage is a popular type of working space among creative entrepreneurs; a type of spatial milieu where creative industries flourish. The presence of obsolete industrial buildings, e.g. former factories, warehouses, laboratories, school buildings, can be a factor of importance for the development of creative hotspots or a creative zone.

Such development ultimately relies on bottom up processes – it are decisions by creative entrepreneurs to either settle in these buildings and make them into a breeding ground for creative industries or ignore these buildings. Nevertheless, local policy can attribute to such development by a policy that facilitates the use of these buildings by creative entrepreneurs. On the whole, the challenge for local government is to design a programme that combines conservation of the aesthetic and architectural qualities of these buildings that are appreciated by these entrepreneurs with value creation that keeps as much pace as possible with investment in conversion of these buildings. This value creation includes primarily financial returns on investment in renovation of the building itself but also more indirect returns following improvement of the general location climate and increase real estate value in the surrounding urban district.

In the framework of CCC, various interesting examples of conversion of industrial heritage are being initiated or pushed forward. [\[back to table\]](#)

### Het Paleis live-work environment (Groningen)

Het Paleis (The Palace) is a former chemistry laboratory of the university, opened in 1910, that has been converted into working and residential spaces for artists and starting creative entrepreneurs. It is now a landmark building in the Ebbinge District, including 9000 m<sup>2</sup> of mixed-use, that should function as a cluster of creative industry at the scales of the city-region and beyond. Thereto, it provides facilities and programmes to stimulate creative industries.

Het Paleis includes a fablab (fabrication laboratory), generally defined as a small-scale workshop offering digital fabrication opportunities in order to empower individuals to create smart devices that can be tailored to local or personal needs in ways that are not practical or economical using mass production. The fablab in Het Paleis is specifically equipped for the exchange of knowledge. To achieve that, it provides temporary and flex spaces and co-working spaces for artists and designers starting a business (in total 54, of which 24 for recent graduates) and a course room.

Because Het Paleis should function as a cluster of creative industry both at the scale of the city-region and beyond, most spaces in the building are for internal and external use. Returns on investment are gained from 28 apartments in the building (some sold and others rented out), from a grand café, and from accommodation for temporary artists-in-residence annex hotel (including a kitchen and TV room). More indirect, and hardly to quantify returns are generated by the role in may play in the development of the adjacent project Open Lab Ebbinge (see [Triple helix at work](#)).

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### **Toffee Factory (Newcastle)**

The derelict buildings of the Toffee Factory in Ouseburn Valley have been transformed into working spaces for creative businesses, meeting rooms and a conference venue. Rather than traditional office features, advertising of this converted factory for creative persons (entrepreneurs-to-be ) emphasises qualities such as waterside views, biomass heating, apple and fig trees, mooring post, bike racks and exposed brickwork. Visitors of the 2012 [Ouseburn Festival](#) were welcomed by two 'giant lobsters'.  
[\[website\]](#)•[\[back to table\]](#)

### **Wilhelm Wagenfeld Haus (Bremen)**

The Wilhelm Wagenfeld Haus is a building constructed in 1828 as a prison, now named after the 20<sup>th</sup> century German industrial designer Wilhelm Wagenfeld. Since 1993, it is operated by the Wilhelm Wagenfeld Foundation and WFB, the Bremen Economic Development Unit. It is now located in the Cultural Mile of Bremen.

The Wilhelm Wagenfeld Haus is a meeting and melting point for creative industries as well as traditional industries and science. Its objective is to start dialogue and cooperation in order to generate new platforms for networking between the above mentioned industries and institutions in Bremen and its region. The ambition to be regarded as a centre of expertise in the transfer of know-how to and between its stakeholders from creative and traditional industries became more and more reality in the last four years. To reach that status, the Wilhelm Wagenfeld Haus cooperates with several relevant institutions (Bremen Marketing Club, Communication Association, [RKW Bremen](#) (which assists self-employed to obtain management skills) and the Bremen Business Association. Concrete activities are the organisation of exhibitions, workshops and lectures, which are open to the public, who are interested in these kind of offers that combine creative and

traditional management skills presented in a practical and user-optimised way. [\[website\]](#)•[\[back to table\]](#)

### **Creating live-work environments**

Effective creative city policy should focus on an attractive climate of the city for creative talent as both entrepreneur (business climate) and consumer (people climate). The choice by creative talent to settle in a specific districts of the city, or even in a stand-alone large building or available cluster of a few adjacent buildings, involves spatial qualities they assess from both perspectives, quite often hardly to disentangle. An type of spatial qualities they highly appreciate is proximity of other creatives to encounter in third spaces, and ultimately to work together with in projects.

The above implies that the establishment of special 'live-work environments' for creative and innovative people has become a popular field urban and spatial planning, also in cities in the North Sea Region. In several CCC partner cities it has been explored – by means of concrete pilot projects as well an international seminar – how non-traditional ways of providing housing and work space through the concept of 'live-work environments' support creative entrepreneurs and facilitate creativity, network creation and innovation. [\[back to table\]](#)

### **Gängeviertel (Hamburg)**

Gängeviertel is a live-work environment project in Hamburg that is regarded a successful creative cluster. It is situated in a complex of twelve formerly vacant historical buildings in the city centre that was squatted by 200 'creatives' in 2008 and purchased later by the local government to save it from demolition plans by an investor. Investments were made by the city and a bank, in order to transform it into a cultural and social venue. One of the main

challenges of the local government is how to realise a greater part of responsibility and participation by the residents in this transformation.

The residents stress that creative milieus in the area – involving social projects, cultural activities, art and residential facilities as factors for growth, where new forms of living and working as well as ideas for new products and service can be developed on a small scale – contribute to sustainable urban development. This mixture generates a dynamic and interesting space for creative residents as a self-reinforcing process, but also because of the presence in the immediate urban surrounding of well-known architecture, museums, markets, galleries, exhibitions, cafés and shops.

Although the transformation of Gängeviertel is still in progress, it shows much potential in linking its creative cluster to urban planning. However, there is no proper official policy regarding live-work environments in Hamburg, meaning that it might be not authorized to mix work and living facilities. Developing such a policy is an important precondition to benefit from the potential contribution of the project to urban development. [\[website\]](#)•[\[back to table\]](#)

### **Live-work environments (Høje-Taastrup)**

As a suburb of Copenhagen, Høje-Taastrup Municipality (HTK) is well aware of its lack of specific urban qualities to attract and retain creative workers. Taking into account the observations from a brief overview of literature on the question why creative workers cluster, it acknowledges that the current dominance of the city by mono-functional districts that are either offices areas or residential neighbourhoods suffers from too much uniformity.

In order to obtain the goal of becoming more appealing to creative talent, it is now planning the city development project **Downtown Høje Taastrup** (DHT) to reshape this area into mixed used areas where creative workers are supposed to prefer to cluster in order to live and to work. The ambition for DHT is a coherent, flexible and robust project. Its main physical building block is an activity-based urban park that will connect different parts of the city through different activities and programmes, making the whole into a coherent space where people get together either for working and living but also for shopping, recreating and practice of sports.

Previous to the implementation of the DHT project, a temporary live-work environment for creative people, including cheap rented housing and working space, has been designed. The ‘real estate’ consists of containers that are durable, easy to move and flexible to meet different needs – both functional and aesthetic needs. As a side line, it is being expected that this new creative environment will attract students and other citizens. [\[website\]](#)•[\[back to table\]](#)

### **Het Paleis (Groningen)**

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Because Het Paleis should function as a cluster of creative industry both at the scale of the city-region and beyond, the building provides opportunities to both work and live there. It contains 28 apartments (some sold and others rented out) , a grand café and accommodation for temporary in artists-in-residence annex hotel (including a kitchen and TV room). [\[website\]](#)•[\[back to table\]](#)

## Urban design

Qualities of place plays an important role in decisions by creative entrepreneurs and enterprises where to settle. These include a great variety of qualities at different levels of scales. At the low level of the neighbourhood, these including tangibles like clean public spaces, nice architecture and generic public services like good schools for their children, shops, parks, and pubs and other 'third spaces', but also intangibles like the feeling of public safety, authenticity and liveliness. These intangibles have much to do with the users of the public spaces in these areas and their behaviour. Qualities of place of are considered 'good' by creative entrepreneurs if they feel excited about the place and that place facilitates planned, but more in particular unplanned encounters with other creatives.

Both tangible and intangible qualities of place are interrelated with the physical design of urban public spaces at the level of the neighbourhood. Several partners brought pilot projects in their home town into CCC for further development. [\[back to table\]](#)

## Open Lab Ebbinge (Groningen)

Open Lab Ebbinge (OLE) is part of Ebbingekwartier (Ebbinge District), just north of the inner city in Groningen. It is an area of urban redevelopment programme that strongly focuses on advance of a hotspot of creative activities in the city. The programme includes a number of specific amenities for creative enterprises and exchange of knowledge, such as a youth hostel *cum* cultural centre and a considerable concentration of small creative firms and talent working in the adjacent Hortus neighbourhood.

Central in the Ebbinge District is Het Paleis (The Palace), a former chemistry lab of the university that was converted by a bottom-up initiative into working and residential spaces for artists and starting creative entrepreneurs. The building has also an important function as a 'third space' with meeting rooms and catering facilities. Altogether, the development of the district is about the making of tangible and intangible qualities of place in a coherent way, including a range of working spaces, amenities and 'buzzy' places for networking for starting creative entrepreneurs and artists.

OLE is being developed nearby Het Paleis on a plot of one hectare of the former industrial CiBoGa terrain. It was intended to redevelop this terrain into a residential area but for several reasons (e.g. the crisis in construction) that will not happen until at least 2016. It then was decided by the local government to make temporary use of it with the aim to contribute to creative city development. Physically, it consists of a series of temporary pavilions that can be removed easily in 2016, together with an open space for a playground and events, a man-made beach, and a bicycle lane that connects the built-up areas of the city at both sides of OLE. The land was made available for free by the municipality but the costs for building and exploiting the pavilions are for the users. Outlying of the infrastructure of the area (streets,

lightning, green) by the municipality and construction of the pavilions by their users started in 2011.

OLE is an open innovation project; a city lab where the future of the area as a creative area is being analysed and created simultaneously. It accommodates cultural, innovative and knowledge-intensive activities. Concerts, lectures and exhibitions may be organized here, and working spaces are available for artists. It should serve as a meeting place for a wide range of temporary users (actors) and types of use (activities, events) with the aims to enhance innovation and contributing to fostering creative start-ups. Further, the pavilions of the Open Lab are intended to be show pieces of innovative temporary architecture.

The coming about of OLE is an example of bottom-up ‘triple helix in action’. Next to local government and users of the pavilions contributions to thinking and brainstorming at specific stages are made by educational institutions, the adjacent university hospital, and the Ebbinge District Association of SMEs. In September 2012, OLE was officially opened with a two day manifestation in which both the area and its users present themselves by means of experiments, workshops, presentations, guided tours, exhibitions, exemplary events, a children’s programme, live music, beamer projects and lightshows. [\[website\]](#)•[\[back to table\]](#)

### **Ugly Spots (Kortrijk)**

Ugly spots – untidy, neglected or unfinished patches of public space – are a source of annoyance for mayors, aldermen and the general public. Obsolete buildings and places however, may have a new function in the contemporary urban context. This project by the Intercommunale Leiedal and its 13 associated municipalities aims at stimulating municipalities, professional designers and 90 creative students to combine efforts to transforming ugly spots into

attractive areas. The local governments consulted local residents associations and opened their websites for these to point out ugly spots in their neighbourhoods. A total of 120 ugly spots were collected by an internet poll.

The project was built around two different ways of cooperation:

- 1) local governments x creative students;
- 2) local governments x professional designers.

The first one linked two selected ugly spots in each municipality to creative students at three universities and university colleges in Flanders. The designs were presented to local authorities and press at an exhibition in Kortrijk. The second way linked one other, carefully selected ugly spot in each municipality in need of creative intervention to professional designers in order to achieve original and surprising solutions. Within three months, the professionals had produced their proposals and presented them to the municipalities. This presentation session was guided by a professional jury that also supported the municipalities in understanding the designs.

It has been the ambition of the ugly spots project to illustrate how creative public space development can act as a lever to attract private investors and entrepreneurs in creative industries. By using a basic, visible problem, it points out to both public authorities and inhabitants the power of imagination and design (the added value of creativity) to improve ugly spots thoroughly with only simple means and small but well directed investments. Doing so, it should also create enthusiasm and support among both public authorities and inhabitants for creativity and design, i.e. strengthen awareness among authorities of the exemplary role of the public sector in the field of creative economy. Finally, it should unlock the great potential to involve citizens in policy making in a direct way.

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## Urban regeneration

Like the tool [urban design](#), urban regeneration is also about upgrading the quality of place of urban districts in a way that makes them more attractive for creative talent as both residents and investors in (new) businesses. But whereas examples of urban design in CCC partner cities mainly focus on upgrading the physical lay-out of public spaces, urban regeneration projects in these cities address not only this physical dimension but also the social and the cultural-symbolic dimensions of redevelopment of urban environments or spaces. Furthermore, urban regeneration projects do not exclusively aim at upgrading public spaces but also involves the construction of new flagship venues where the performance of art, culture and other creative activities are attempted drivers of creative city development. [\[back to table\]](#)

### **SAGE Theatre (Newcastle-Gateshead)**

The Sage Theatre is a venue for musical education, performance and conferences, built in Gateshead on the banks of the river Tyne opposite Newcastle. It fits in the concept of art and spectacular architecture as drivers of urban regeneration, comparable to for instance Guggenheim Museum in Bilbao and Clyde Auditorium or 'Armadillo' in Glasgow. This landmark building has been designed by Foster and Partners, and opened in 2004.

The Sage Gateshead contains three performing spaces, of which the largest includes almost 1,700 seats. It provides a stage for classical music, but also for numerous modern and regional styles. Furthermore, it accommodates practice spaces for both professionals and amateur musicians and music students. The building is open to the public during the day, enabling people to follow the rehearsals or workshops, browse through the extensive music and CD library, or visit one of the eight catering facilities.

Sage Theatre is an icon of the large Gateshead Quays redevelopment area, which further includes the [Baltic Centre for Contemporary Art](#) and the landmark Gateshead Millennium Bridge. It provides a contribution to a lively local and regional cultural life, but by means of its striking architecture it also serves the image of the city as a place of culture and innovation. It addresses social, spatial as well as symbolic place qualities on various spatial scales. [\[website\]](#)•[\[back to table\]](#)

### **Creative quarter Bahnhofsviertel (Oldenburg)**

Since its time of origin the historical Bahnhofsviertel (Central Station District) of Oldenburg – located in between the central train station and the port area – has been an important quarter for industries, public services like gastronomy, and residence side by side. After years of increasing vacancy rates and brownfield developments, it was decided to appoint it an urban redevelopment zone. In April 2008 the municipal council of Oldenburg decided on the guidelines for this redevelopment that aim at enhancing the attractiveness of the district for investors and making it a creative, lively and exciting cynosure that reaches beyond its own boundaries by means of developing a variety of activities. It should be advanced into a hot spot of cultural institutions and venues as well as creative businesses. The City Planning Department makes working and meeting spaces available for creative businesses (including start-ups): urban redevelopment as a vehicle for the development of creative industries. At the moment, a mixture of red-light milieus, banks, and culture and creative businesses gives this quarter a distinctive character.

The physical plans for the Bahnhofsviertel include a cultural axis, a public pedestrian link through the district between the different cultural amenities and connecting the quarter to a planned high-quality residential district at the city harbour. In addition, Quarter

Square will be a public place for event venues and as meeting point, for people to linger and communicate. Both are being designed by the urban planners and are shaped as a lively, people-oriented development which leaves its marks in the further implementation of the official planning. Also, a high-quality residential area will be developed on a fallow in the eastern part of the district.

Due to the active role by Kulturetage, a non-profit cultural organisation rooting and working in this district, in the process of redevelopment, this is not left merely to planners and experts, but also involves peoples interests, wishes and visions. Kulturetage sets up creative and temporary interventions in order to support people-based and people-oriented impulses for shaping the future of the district. This requires new types of communication and planning, focusing on everyday life instead of the statistics, policy documents and planners visions kept in municipal archives. New, indeed creative means of communication are film (the one-hour [documentary](#) 'People shape city', the Screening Walls project, exhibiting films at buildings at places in conflict to contribute to cooperation between stakeholders in the conflict), radio, and an artists-in-residence project for foreign artist, trying to catch the uniqueness of the quarter in artistic expressions.

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### **Urban renewal in Hedehusene (Høje-Taastrup)**

In the railway town of Hedehusene in the municipality of Høje-Taastrup a project has been carried out to map specific physical and symbolic qualities of the area: 'Sensing the future of Hedehusene'. It was organized by the municipality in collaboration with Softhook Community Consultation and Urban Design.

The project examines the way the town and the environment are being perceived both mentally and physically. Inhabitants of

Hedehusene have been invited to draw a mental map of the area, showing the location of emotionally and environmentally important issues. In addition to this, a survey was carried out to show how people experience and feel about the town, and a system of sensors registered noise and pollution on various locations in Hedehusene. The results were discussed on weekly meetings. On the whole, the urban renewal project in Hedehusene has used an innovative, interactive and inclusive approach with a focus on creativity and innovation.

The thus identified identity of the town has a focus on cultural heritage and fits into an urban renewal programme that intends to create a 'town of experience'. Renewal of the existing part of Hedehusene will be done in a way that ensures it to become a fully connected and integrated town within the municipality of Høje-Taastrup. Thereto, coherence must be created between different parts of the town and different urban functions, ensuring its cultural values (building and construction styles) and supported by (extension of) its infrastructure, urban squares, parks and cultural activities.

The industrial heritage in Hedehusene has been analysed and strategies and ideas on how to use the industrial heritage and its potential in connection with urban development have been undertaken. The final study report composed by the municipality of Høje-Taastrup describes the project in both method and practice. One of the ideas, which will be realised soon together with the local community, is to make an industrial heritage walking path through the town. Another idea that is already realised is to transform the empty railway station house into a greenhouse for urban projects. A month long workshop has taken place at the station where local residents were involved in the development of turning the station into a multifunctional project house to support the local

entrepreneurship, and create community commitment and initiative that maintain the urban development.

As part of the urban renewal three urban spaces will be vitalised. In 2013 Hedehusene will get the first car park in the country where residents also can play street football, do fitness or climb. Residents presented their own wishes and ideas, and helped to shape the site where people can meet and be together, regardless of age. In addition to the urban renewal programme, the town is planning a new CO<sub>2</sub>-neutral neighbourhood. Ultimately, this urban renewal programme also fits in the branding strategy to attract sought-after inhabitants. [\[website\]](#)•[\[back to table\]](#)

### Promotion and branding of creative city

To be successfully in the competition between cities and regions for creative talent and investments in creative activities, quite a few cities organise cultural festivals and events or erect flagship buildings to catch the attention of the outside world, hoping that this will create a positive reputation as a creative city (see also [Organisation of sector-based events](#)). Some however, go a step further and develop a more integrated city marketing strategy, including place branding, as a policy field to create a distinctively attractive profile. Place branding attempts to create coherence between, by and large, a city's culture, its major activities, its development goals and its external reputation. A brand is operationalized in a clear and comprehensible story about the city, a slogan containing its name of the city, and a logo as visual marker.

A few partner cities and regions in CCC have developed and implemented examples of city branding projects. The most comprehensive one is by the city of Høje Taastrup, containing the design and implementation of a methodology that includes all

stages from identifying a common denominator of the city to disseminating the brand. [\[back to table\]](#)

### Hamburgunddesign (Hamburg)

Hamburgunddesign is an agency created by the Hamburg State government in 1995 to highlight and promote Hamburg as a cluster for design companies and agencies, and to communicate and promote design as a competitive economic sector. The initiative cooperates with several partners, including Stilwerk Hamburg, Museum for Arts and Crafts, Hamburg Chamber of Commerce and universities. To support businesses and people working in this sector, it further offers consulting services, it plans and organises meetings, symposia and awards on design related topics. In cooperation with the museum of Arts and Crafts, the Chamber of Commerce and knowledge institutes it has set up an interdisciplinary design-oriented network. It offers consulting for businesses and for people working in the design sector.

In 2007 the Design Festival took place. With 143 manifestations and over 400 participants, the festival again showed the great diversity and professional savvy of the design and creative metropolis Hamburg. During six days, Hamburg's fashion and textile designers and product design studios hold public lectures, seminars and exhibitions to benefit the design of products, labels, and enterprises. They coached success strategies for creative jobs and informed about protection against plagiarism. International multiple award-winning design bureaus but also students from seven Hamburg colleges rolled out extensive work shows.

[\[website\]](#)•[\[back to table\]](#)

### 'Cities That Stand Out' (Västra Götaland)

'Cities That Stand Out' is a programme for creative city development arranged and moderated by TILLT, a regionally

commissioned organization in Västra Götaland, West Sweden, to develop new methods on how artistic competence can develop working life and vice versa. The essence of the programme is the idea that artists and creative persons' competences may take an important and unique part in city planning by invoking new perspectives on creative city branding. These new perspectives encourage city developers and politicians to enhance new forms of local planning that dare to stand out ('doing the unexpected'), sometimes even provoking the public.

This contribution of artistic competence to local planning is labelled cross-sector and trans-municipal collaboration. Further, an active role by people from some other CCC partner cities makes it also transnational. The cross-sector range includes various sectors in local society, including architecture, retail, real estate and tourism in addition to the scope of city planning and policy making per se.

The twelve municipalities in the region Västra Götaland all participate in this project because they realise that they are too small to compete with other places without truly cooperating. New ideas on how to merge the best qualities of different areas of public engagement in these municipalities have emerged quickly to everybody's benefit. As a result, new perspectives on how to package their cultural heritages and unique local traditions were already born.

Seminars have been held in different towns in the region, each with a different perspective. One example included the role of 'small talk', i.e. the small narrative of the local people, in drawing a map of the (historic) building up of the identity of a community (town). Small talk is opposed to the 'serious speech' in statistics, policy documents and planners' visions. Another example highlights the potentialities for branding of a place as one where 'nothing has

happened here the last fifty years; come visit the 60s as they were'. The intention is that cross-section conversations inspire towns to substitute old patterns of city planning with entirely new ways of doing things. [\[back to table\]](#)

### **Branding Framework of the town (Høje-Taastrup)**

In 2008, the municipality of Høje-Taastrup launched a branding process in order to create a positive profile of the municipality that is visible and attractive to people and businesses with specific profiles in the surrounding world. The purpose of this project is to enhance the town's reputation as a modern, attractive railway town situated close to both areas of natural beauty and Copenhagen, the capital city of Denmark.

The project is put into practice in three phases:

1) analytical and political foundation:

- identify common denominators that characterise the overall geographical area of HT;
- identify the town's development vision and start anchoring branding work (and the ultimate brand) among municipal employees;
- create the (an) identity of the town at the intersection of its history, culture, development vision and goals, and its reputation among interested parties;

2) communication platform:

- strategic level: word the town's overall bearing mark (HT: 'The Town for Active People');
- tactic level: identify three prioritised areas of effort (HT: space – nature [culture and experiences]; development – business [technology and market place]; connection – traffic [network and mobility]);
- operative level: actual contents of a number of identified landmarks in each area of efforts;

- 3) choice of communication activities and media for branding:
- reorientation of external communication to focus on the above mentioned three prioritized areas as advantageous location factors for businesses;
  - strengthening of focus on design, aesthetics and the city space for citizens as well as commuters;
  - establishing a Growth Forum with local business leaders to work actively on attracting new citizens and companies by making use of the branding dimension;
  - involving local civil servants cum residents as ambassadors for HT.

The concept and the methodology for branding of HT have been reported in the document 'A branding framework'.  
[\[website\]](#)•[\[back to table\]](#)

### Development and branding of creative districts

In the current globalizing economy, towns, cities and regions have become increasingly entangled in competition to attract (and retain) investment in economic growth sectors, skilled professional workers and a residential population with great purchasing power. When aiming at growth and development of the creative part of the local or regional economy, this competition involve policies to attract creative talent and investments in creative activities and firms. Literature argues that the creative segment of the urban economy clusters geographically in specific areas of cities due to the importance of intangible qualities of place in the considerations of creative persons, both as consumers and as (starting) entrepreneur, where to settle. Therefore, the branding by local policy makers of areas with intangibles that are potentially attractive to creative persons is part of creative city policy in many cities. Generally, in addition to sheer economic growth and

development, social and physical regeneration of such areas are other objectives of these policies. Examples from CCC show that a variety of parties broader than just public policy makers are involved in such redevelopments. [\[back to table\]](#)

### Creative quarter Bahnhofsviertel (Oldenburg)

Since its time of origin the historical *Bahnhofsviertel* (Central Station District) of Oldenburg – located in between the central train station and the port area – has been an important quarter for industries, gastronomies, services and residence side by side. This district suffered from years of increasing vacancy rates and brownfield developments during the last part of the 20<sup>th</sup> century, but a mixture of red-light milieus, culture and creative businesses and business services likes banks also gave it a very distinctive character.

It was decided to advance the district into a hot spot of cultural institutions and venues as well as creative businesses by means of appoint it an urban redevelopment zone: urban redevelopment as a vehicle for the development of creative industries. In April 2008 the municipal council of Oldenburg decided on the guidelines for this redevelopment that aim at making the district a creative, lively and exciting cynosure by enhancing an attractiveness for investors that reaches beyond its own boundaries.

The City Planning Department has made working and meeting spaces available for creative businesses, including start-ups. Further, the physical plans for the district include a cultural axis, a public pedestrian link through the district between the different cultural amenities and connecting the quarter to a planned high-quality residential district at the city harbour. In addition, Quarter Square will constitute a public place for event venues and as meeting point, for people to linger and communicate. Both are

being designed by the urban planners and are shaped as a lively, people-oriented development which leaves its marks in the further implementation of the official planning. Also, a high-quality living district will be developed on a fallow in the eastern part of the district.

The non-profit cultural organisation Kultuuretage, located and rooted in the Central Station District and working together with a variety of creative participants (local broadcasters, political cinema) as well as local residents, is actively involved in the process of redevelopment. Its intention is to leave the redevelopment of this area not merely to planners and experts, but to involve peoples interests, wishes and visions. It supports people-based and people-oriented creative impulses for shaping the future of the district by setting up creative and temporary interventions. This requires new types of planning and communication, focusing on everyday life instead of the statistics, policy documents and planners visions kept in municipal archives.

Together, the organisations that make up the software of the redevelopment of the Bahnhofsviertel into a creative hot spot have carried out quite a few activities that combine creative expressions with placing the qualities, people and liveliness of the district in a broader spotlight. Examples are:

- the one-hour film **documentary** 'People shape city': a portrait of the district that documents the diverse ways of social life of its residents as well as the voices of companies, town planners and investors;
- 'Screening Walls': film exhibition annex live music at buildings at 'places in conflict'; contributes to cooperation between different stakeholders in the conflict;
- 'Film-discovering tour' through the quarter: screening short films about the quarter on public buildings;

- radio paper chase;
- six-week meeting of foreign artist who try to catch the uniqueness of the quarter in artistic expressions.

[\[website\]](#)•[\[back to table\]](#)

### **Ugly spots (Kortrijk)**

Ugly spots – untidy, neglected or unfinished patches of public space – are a source of annoyance among mayors, aldermen as well as the general public. Obsolete buildings and places however, may have a new function in the contemporary urban context. This project by Leidedal and its 13 associated municipalities aims at stimulating municipalities, professional designers and 90 creative students to combine efforts to achieve the challenging goal of transforming ugly spots into attractive areas. The local governments consulted local residents associations and opened their websites for these to point out ugly spots in their neighbourhoods. A total of 120 ugly spots were collected by an Internet poll.

The project was built around two different ways of cooperation:

- 1) local governments x creative students;
- 2) local governments x professional designers.

The first one linked two selected ugly spots in each municipality to creative students at three universities and university colleges in Flanders. The designs were presented to local authorities and press at an exhibition in Kortrijk. The second way linked one other, carefully selected ugly spot in each municipality in need of creative intervention to professional designers in order to achieve original and surprising solutions. Within three months, the professionals had produced their proposals and presented them to the municipalities. This presentation session was guided by a professional jury that also supported the municipalities in understanding the designs.

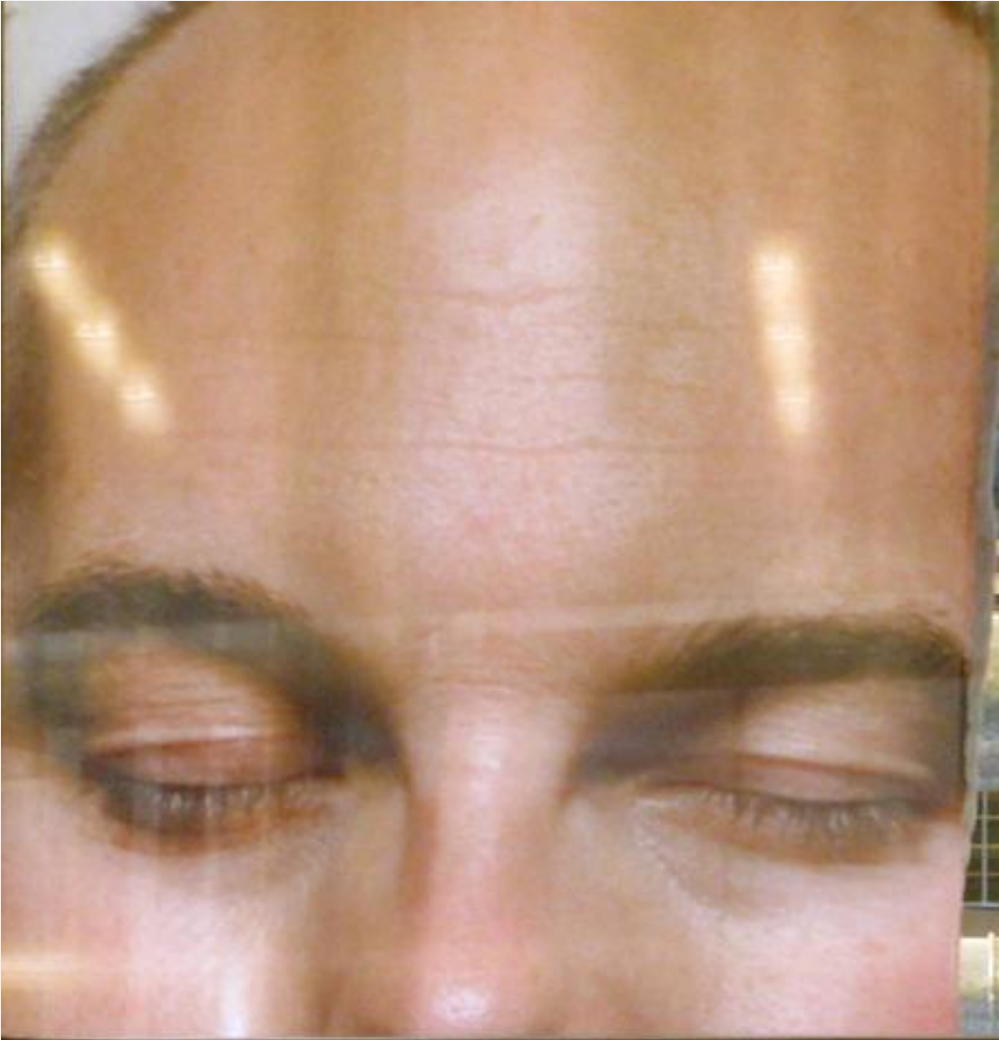
It has been the ambition of the ugly spots project to illustrate how creative public space development can act as a lever to attract private investors and creative industries. By using a basic, visible problem, it points out to both public authorities and inhabitants the power of imagination and design (the added value of creativity) to improve ugly spots thoroughly with only simple means and small but well directed investments. Doing so, it should also create enthusiasm and support among both public authorities and inhabitants for creativity and design, i.e. strengthen awareness among authorities of the exemplary role of the public sector in the field of creative economy. Finally, it should unlock the great potential to involve citizens in policy making in a direct way.

[\[website\]](#)• [\[back to table\]](#)

### **Ouseburn Open Studios 2011 (Newcastle)**

Conversion of the former Toffee Factory into supported move-on office space will provide a further impetus to the creative industry in Newcastle. Ouseburn Open Studios 2011 was a one weekend event in which many of the creative people open their door to the general public for free with a wide range of work on offer to view, discuss and buy. The open days offer the public a chance to glimpse behind the doors of over 200 of the region's most creative artists and designer-makers, interactive workshops, artist-led demo's, affordable art for sale, family events and free bus between studios.

[\[website\]](#)•[\[back to table\]](#)



## 5 'Manuals' - some further remarks on the application of policy measures

Introduction | Integral approach | Be realistic | Limitations of policy

### 5.1 Introduction

The problems local policy should address have been analysed, and an overview of possible policy measures and their application in Creative City Challenge has been presented. Nonetheless some remarks may be added on the application of these measures, some 'manuals' to the 'tools'. These remarks concern the importance of applying an integral approach, the need to be realistic regarding the expected results of creative city policy and to take into account the obvious limitations to what can be achieved by such a policy, and finally a return to the argument made in [Chapter 3](#) to start from what is already there, rather than from scratch.

### 5.2 Integral approach

Several factors may contribute to a prevalence of the production-oriented approach in creative city policy. A main reason is that the primary motives to develop a creative city policy tend to be economic rather than cultural. Many cities turned to the creative economy to compensate for the loss of employment in manufacturing and standardized services – which became more capital intensive or even relocated to low-cost environments – rather than out of altruistic motives such as art promotion. Consequently, creative city policy is to a large extent entrepreneurial policy. Nonetheless, creative industries do not fit into the traditional economic model and a creative city policy that

focuses mainly on growth and profit therefore “produces many conflicts and confusions, especially at the local level, where enthused policy-makers confront a sector often sceptical or simply unable to act in the expected manner of a dynamic, emergent ‘growth sector’. Policy-makers, then, need to understand these complex dimensions, though it is generally agreed that this has rarely been the case” (Banks and O’Connor, 2009:386).

This implies that creative city policy should not be limited to economic policy. Other local policy fields should be involved in a broader interpretation of the creative economy, including ‘intangible’, people-oriented elements. For instance revitalisation areas may include sufficient cheap housing and business space, but often lack the required tolerant social climate – a people-oriented aspect that deserves far more attention. Likewise, business-oriented revitalisation policies should focus on production structures for a variety of small firms, rather than for instance be limited to neighbourhood shops.

The above plea for an integral approach refers to the whole of a city’s creative city policy. As became clear also from the overview of policy measures presented in the previous chapter, individual policy measures mostly can be attributed to a specific policy field, such as economic, regeneration or cultural policy. Nevertheless, they should be considered in relation to other measures, also those from other policy fields, and embedded in an integral policy. For example, zoning plans affect the possibilities to start and accommodate businesses in an area, and a more flexible approach

may help increasing the number of creative start-ups. Temporary use as for instance in the **Open Lab Ebbinge** in Groningen is one way to achieve such a more flexible approach.

### 5.3 Be realistic

In the wake of the work of particularly Richard Florida and Charles Landry the creative city has become somewhat of a hype among local policy-makers. The partners of Creative City Challenge are convinced that the creative city is not merely a hype in the sense that all of its message will soon be forgotten. The competitiveness of western urban economies in the current global playing field simply requires more creativity and innovativeness.

According to many the creative economy has not yet lived up to the great expectations, unrealistic as these might be. Faced with economic downturn and budget cuts, many policy-makers and credit-providers consider the creative economy a whim rather than a solid economic sector and plea for a renewed focus on manufacturing and established producer services, and traditional competition factors such as physical infrastructure.

Nevertheless it is important to be realistic and not to be carried away by too high expectations. First of all, the creative industries themselves will always be limited to a relatively small part of the urban economy. It was never realistic to expect that the creative economy alone could compensate for the loss of employment in manufacturing and 'old' services. This is the more true as the creative industries require highly specialized skills quite different from those needed in other sectors.

Furthermore, like other sectors many creative branches are hit by the current economic downturn, although the effects are often less

visible than mass redundancies that take place e.g. in steel and automobile manufacturing. Many small creative firms are highly specialized units in supply chains, linked to large firms both inside and outside creative industries. This makes them rather sensitive to the effects of downturn in other businesses or sectors. Advertisement is an example; so is architecture, which is highly dependent on the construction sector which is severely hit by the crisis.

The main challenge remains to establish a transfer of innovations from the creative sector – in itself still a niche – to more mainstream sectors, thus increasing and consolidating the market for creative products and stimulating innovation in other sectors. This would serve the interests of the urban economy as a whole, rather than dividing scarce means between creative and other sectors.

### 5.4 Limitations of policy

It is important to acknowledge that there are limits on what policy can achieve.

Creative city development partly depends on a city's past development. Many important place qualities – not least the intangibles that are now emphasised by creative city protagonists, such as authenticity and tolerance – can hardly be planned for in the short term. Instead, they evolve in the course of time, usually in the long term. A degree of path dependency is involved, meaning that the range of possibilities for present creative city policies is limited by economic and policy trends, decisions and events from the past. This concerns concrete characteristics such as a city's built environment and economic structure, but also its institutions and policy culture. Thus, creative city development, as a relatively new

perspective, may have to confront 'frozen' mindsets, policy conventions and vested interests.

Path dependency can also be an advantage, however, for cities with a strong and longstanding tradition in creative industries. It may imply that creative scenes are locally rooted and will not easily move to another city, even if location factors are no longer optimal.

Current creative city policy-makers, then, should be realistic in a dual sense: starting from the space qualities and policy culture 'that are there' rather than blindly copying best practices from other cities, and applying a long-term vision rather than planning for short-term successes. The latter implies that policies should not give priority to short-term expectations or profits, even if the private actors involved aim for short-term efficiency, profit and shareholder value. Neither should policy-makers cease their efforts with the first sign of criticism or crisis. Rather, creative city planning policy should avoid a rigid top-down approach and blueprint type. Instead, it should exercise restraint and put into practice a type of

planning that aims at incremental development, and is likely to be more flexible and resilient in times of austerity.

The call for realism also raises the issue of scale. The creative city concept generally refers to medium-sized and larger cities that can provide a diverse range of place qualities and a sufficient critical mass of relevant people, activities and locations. Nevertheless, this may not necessarily mean the creative city policies pursued by many small and medium-sized cities will ultimately be futile, for instance if these smaller cities are able to 'borrow size'. The lack of scale may partly be solved by the explicit embeddedness of creative city policy within an urban region with a broader potential. The question is, then, whether policy-makers in smaller cities are able to adopt a supra-local perspective, and whether they can accept the limits of their city's potential for creative city development.

The limitations of what policy can achieve once again point at the plea made in [Chapter 3](#) to build on what is already available in a city, rather than to try to create things out of the blue.

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## 6 Policy transfer

**Introduction | Important contextual factors | Barriers for cross-national and cross-regional learning  
Factors determining the transferability of policies, tools and instruments? | Conclusions**

### 6.1 Introduction<sup>1</sup>

The policy practices and examples presented in the previous chapters, especially Chapter 4, are based on the local projects and activities carried out within Creative City Challenge. Nevertheless, they have the ambition to be useful also for other cities in the North Sea Region, and even beyond that. Therefore this final chapter discusses that issue of the transferability of policy measures from one local context to another.

Transnational learning implies that policy experiences can be transplanted to setting in other regions and countries. There are limitations though which depend on the level of situated practice or contextuality. This means that each case is unique to a certain extent thanks to a number of contextual factors. There are three factors which to a high degree determine the level of transferability:

- 1) the nature of important contextual factors such as planning cultures and planning systems
- 2) important barriers for cross-national and cross-regional learning
- 3) factors determining the transferability of policies, tools and instruments

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<sup>1</sup> This chapter has been partly based on experiences in ESPON (2012).

### 6.2 Important contextual factors

It is often emphasized that the literature on policy transfer belongs to a broader family of policy studies including e.g. policy diffusion studies and comparative policy studies. Most of these studies are concerned by contextual diversity as one of the key barriers for policy diffusion, transfer and even harmonisation of policies. The policy context belongs to the country from which policy transfer takes place as well as the country to which policies are transferred.

In their empirical comparative study of area planning in the Netherlands and England, Spaans and Louw (2009) emphasize the interdependence between national contexts and the degrees of policy transfer. They highlight three levels of increasing intensity of policy transfer:

- 1) inspiration;
- 2) learning;
- 3) transplantation.

They argue that due to contextual diversities, the former (inspiration) is most likely to take part between countries with different political/cultural systems, whereas the latter (transplantation) is most likely to take place within the same country, due to the high dependency on contextual similarity.

De Jong (2004) describes the most used contextual denominators as the legal, political and cultural differences. He further argues, that the most important distinction in contextual factors is between formal institutions formed by legal rules on the one hand, and informal institutions formed by social practices and rituals based on cultural norms and values on the other.

Both sides of institutions are essential parts of a planning or policy-making institution. In a situation of policy transfer tensions between formal and informal institutions might come into play. Changes due to policy transfer are typically made in the formal institutions – often the only ones policy is able to change – but often fail because of lack of change in the informal institutions.

The complexity of relations between context and policy makes it challenging to be specific about these relations. Some argue that the most successful policy transfer is between ‘families of nations’ – with similar contextual conditions – others criticise this statement.

### 6.3 Barriers for cross-national and cross-regional learning

The barriers for cross-national and cross-regional learning are at least two-fold. On the one hand, the more ambitious the policy transfer is, the more difficult it is to be transferred. Referring to Esping-Anderson (1990; 1996) and Janssen-Jansen *et al.* (2008), Spaans and Louw (2009) argue that structural diversities in deep-rooted political and cultural traditions form a decisive back-cloth of contextual diversities. Thus, Esping-Anderson (1996, p. 6) makes a distinction between the socio-democratic welfare state model (the Netherlands and the Nordic Countries), the liberal welfare state model (England) and the conservative corporatist model (Germany

and France). Janssen-Jansen *et al.* (2008, p. 7) emphasize the diversity in political traditions of Anglo-Saxon, Nordic, Napoleonic, other continental and former communist systems. With the exception of the latter, all these models are present in the North Sea Region and, indeed, the CCC project.

However, the typologies of ‘families of nations’ change according to the issue compared in the countries. If we focus on legal frames we find the well-known differentiation between the Anglo-Saxon, French, Germanic and Nordic models within the EU. If we focus on formal elements of the state organisation other clusters of nations are more relevant due to differences in party systems, patterns of interest mediation and welfare regimes: federal states (e.g. Germany), regionalised unitary states (France), decentralised unitary states (Denmark, Sweden, Finland, the Netherlands) and centralised unitary states (UK) (De Jong *et al.*, 2002).

Barriers for policy transfer are not just related to crossing national borders, or regional border for that matter (for instance between German *Bundesländer*). At the outset of policy transfer, attention must be paid to the willingness of politicians. Thus, Dolowitz and Marsh observe that politicians tend to focus more on inherited policies, laws and programmes of their predecessors than new policies. They show a policy commitment to past and present policies which in turn reduces the inclination for policy transfer. “Past policies constrain agents as to both what can be transferred and what agents look for when engaging in policy transfer” (Dolowitz and Marsh, 1996, p. 535).

This points at the role of path dependency, also mentioned in [Chapter 3](#). Nevertheless, the transfer of policies, when it can be achieved, can help to broaden the scope of policy-makers. This starts from the transfer of experiences. It may be illustrative that

partners in CCC mention that getting acquainted with examples and practices in other cities and regions opened their eyes to new possibilities at home. Moreover, it frequently also let them see existing practices their own city in a different perspective, as they had to present their local projects in an understandable way to people from different cities and backgrounds.

#### 6.4 Factors determining the transferability of policies, tools and instruments?

It still makes sense to conclude that policy transfer is easier in a situation with similar contextual conditions (e.g. legal, political and cultural in a specific policy area) but there is no guarantee for success especially not when we are talking about transplantation of policy initiatives. There might be national, regional and local specificities and needs that prevent the success. De Jong (2004) suggests the following advice for successful policy transfer:

- 1) see the transfer initiative as a proposal that is integrated in the local policy arena with its political struggles;
- 2) be aware of national, regional and local specificities and needs (e.g. different perception of policy problems, networks and positions, norms and values, order and meaning);
- 3) consider multiple models of transfer instead of one, create alternatives;
- 4) create a sense of urgency for policy transfer;
- 5) form a coalition of supporters (a policy network) and wait for a window of opportunity.

These factors point at a flexible and pragmatic approach, aiming to take up opportunities as they occur. In itself this seems to fit the bottom-up structure of Creative City Challenge, which is made up

by local pilot projects. Nevertheless, in Interreg projects (three years in this case) much of the actual policy transfer will have to take place also after the project itself has been completed. This implies that some additional effort may be necessary in order to maintain transnational relations and a pragmatic attitude.

#### 6.5 Conclusions

Policy transfer studies have shown a lack of instrumental options in the sense of ‘if you want to transfer policy A from B to C, do so-and-so’. This is due to at least three problems. First, there is the problem of the context. Policies organised in one national context are difficult to transfer to another national context. Adding to this is the problem of precision. The more accurate the transfer, the more it depends upon the context, and the more difficult it is to transfer. And finally, there is the problem of origin. Does the transfer originate top-down, from a supra-national body trying to implement general policies in different countries – or does the transfer originate from below, from one country just inspired by policies in another country?

An important question is whether we do have concepts, tools and policies so important that they have to be transplanted – as they are – from one to another context. Because contextual differences between countries and regions tend to be quite high, a softer version of policy transfer comes in the picture, focusing on inspiration. It is for this reason that ‘implantation’ is probably a better expression than ‘transplantation’. This way of thinking is in line with the following quotation by De Jong and Edelenbos (2007, p. 688): “Domestic systems persist and incorporate European themes following their own institutional logics.”

From the perspective of learning, borders between different contexts are opportunities rather than barriers, often explored by planners and politicians, not just as individuals but usually as members of professional and political milieus and networks. Such networks are strong learning communities. On the other hand, they may develop as epistemic milieus not open to new ideas. Thus, if

we leave policy transfer to some learning paradigm, we need to consider how to keep it vital and entrepreneurial. It is not surprising, then, that project partners consider exactly this – transnational learning by means of the exchange of practical knowledge and experiences – as one of the most valuable results of Creative City Challenge.



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Besides the above sources, use has been made of a large number of reports, newsletters and other documents produced in the course of the CCC project. These are available from [Creative City Challenge](#).



DO  
NOT  
THINK

6 Giugno - 15 Luglio 2012  
En rat libera



## Colofon

Arie Romein  
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