

A person is seen from behind, working at a desk in a creative studio. The desk is cluttered with various items including a globe, a mug, and papers. The background wall is covered with numerous small photographs. A network of green lines and dots is overlaid on the image, connecting various points across the scene.

HOW TO SUPPORT CREATIVE INDUSTRIES



CREATIVE
METROPOLES

GOOD PRACTICES
FROM EUROPEAN CITIES

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INTRODUCTION: WHAT DO CITIES DO IN SUPPORT OF THE CREATIVE INDUSTRIES?

THE IDEA OF THE CREATIVE METROPOLES NETWORK IS TO SHARE EXPERIENCES ON WHAT TO DO IN SUPPORT OF THE CREATIVE INDUSTRIES. WHY SHOULD CITIES SUPPORT CREATIVE INDUSTRIES? THERE ARE DIFFERENT ANSWERS TO THIS QUESTION. IN THIS NETWORK 11 EUROPEAN METROPOLITAN CITIES CAME TOGETHER TO GAIN NEW KNOWLEDGE ABOUT DEVELOPING CREATIVE INDUSTRIES AND TO SHARE THEIR PERSPECTIVES. THE CITIES ARE: AMSTERDAM, BARCELONA, BERLIN, BIRMINGHAM, HELSINKI, OSLO, RIGA, STOCKHOLM, TALLINN, VILNIUS AND WARSAW.

For each city, it depends on the overall policy goals for city development. The cities in the Creative Metropolises network all agree that such support makes sense. Otherwise they would not have taken part in the network. They also share an ambition to develop new approaches for a more focused and efficient public support system for the creative industries. Together they represent different stages in, and perspectives on, the development of creative industries policies. In general, the cities can be divided into two groups: (1) cities with more established creative industries policies, and (2) cities as "newcomers" who are taking the first steps in developing creative industries policies.

Creativity is a fashionable topic. Some theories have been widely discussed in recent years. They all come to the conclusion that a creative sector, creative industries or a creative class make a difference to cities. It is not always clear what is meant by the very term 'creativity.' Creativity is a potential that all humans possess. They can bring about new things. Since Schumpeter, the term has been used to describe competition in market economies. According to this approach, all businesses have to be creative or they will not survive in the market. Then of course, there are the creative industries themselves. Or, at least, we assume that there are such industries. The term has a different connotation in every city. At the same time most cities agree on sectors that are considered part of these industries: advertising, architecture, art, crafts, design, fashion, film, television, radio, music, performing arts, publishing and software (including games). Within this broad framework of sectors and theories cities pick the ones that are most appropriate for their needs.

The different approaches to the creative industries, and the differences in support systems, reflect the different stages of development of the cities. Their goals are shaped by the problems they face, and the possibilities they have. So what are the goals that cities could have in support of the creative industries (CI).

- The organisation and provision of space. This is often the case if affordable and suitable space is scarce within the city, so that creative people or businesses cannot afford or find premises, places and spaces in which to produce and present their work.
- Employment. If there is underemployment, cities look at the creative industries as a source of jobs, be they self-employed or in regular employment.

- To make the city more visible. The creative industries have the potential to raise the profile of the city. If this is a goal, then preference is given to such initiatives or firms that are visible and of some interest to the wider public. Often, cultural policies and creative industries policies are in close collaboration here.

- The use of creative industries as pioneers in city development. Some city districts (often older and run-down areas, former industrial sites and such like) need development, and creative enterprises are seen as pioneers or ice-breakers in a deliberate attempt to gentrify.

All these and other goals are legitimate. Some will lead to a policy that is focused on consumers, some to a policy focused on production, others to employment policy. Some will look predominantly at enterprises, some are mainly interested in cultural institutions. Some are holistic and deal with 'the' creative industries as a whole, some others are sectoral, looking at some sub-sets of the industry.

As part of the project, the participating cities provided examples of projects that they considered their best practices in supporting creative industries. Altogether the 11 cities have described almost fifty best practice cases that show the diversity of possibilities in developing creative industries in cities. These examples are a valuable source for learning. Study these examples, contact the people with hands-on experience in the implementation of creative industries policies, and then pick, choose and adjust the examples and experiences to make them work in your city. This would make the best use of the work of the Creative Metropolises.

This publication starts with an overview of the results of the study on creative industries policies carried out in 11 European cities. One result of the study is a typology of CI policies. The second part of the publication introduces the cities' good practices in support of their creative industries. They are organised under four broader themes covering topics from access to finance, increasing business capacity and internationalisation, enhancing demand for creative industries and developing spaces and creative city districts. We hope that these examples of good practice help to trigger numerous ideas on how to go about supporting creative industries and how to promote cooperation between cities.

Research team
November 2010

I / ELEVEN CITIES AND THREE CREATIVE INDUSTRIES POLICY MODELS. RESULTS OF THE STUDY

KEY PARAMETERS FOR DEVELOPING CI POLICY MODELS

The situation analysis of creative industries (CI) policies in 11 European cities resulted in a typology of model-cities based on the development of CI policies in the cities. For developing a typology of CI policy the following key parameters were taken into account:

A. The general focus of CI policy, which may have an orientation towards: (a) making the whole city environment more attractive, developing a diversified and creative atmosphere and a vibrant city life; (b) developing entrepreneurship in the CI sectors and enhancing the creative industries as an economic sector; and (c) interconnecting the regeneration of urban space (e.g. brownfield regeneration, waterfront revitalisation, etc.) with the development of creative industries.

B. The CI policy approach where three possible approaches can be identified: (a) concentration on the development of some prioritised sub-sectors of CI; (b) orientation towards the development of clusters – CI clusters, but also the wider clusters where the CI (sub-)sectors are connected with other economic sectors (e.g. tourism); and (c) supporting different initiatives, actions, etc., which are expected to deliver more or less direct positive impacts on CI development in the city.

C. Governance of CI policy: the role of different institutional levels. Two types of relationships between different levels of administration can be distinguished: (a) the dominant actor in developing a city's CI policy is the municipality itself; (b) the higher institutional levels (regional and state levels) have an important influence on the city's CI policy development, thus giving a high degree of interconnection between the CI policies of the city and those of other levels.

TYOLOGY OF THE MODEL-CITIES

By combining the parameters described above with each other it is possible to draw out a typology of cities' creative industries policy. This typology identifies three "model" cities:

1. **"City with a new face"** is a model where CI policy is space oriented; the approach to CI policy is cluster-based; and state, regional and city levels are all involved in the of development of CI policy.

Cities that follow this model pursue a policy that changes the whole positioning of the city to a greater or lesser extent. This presumes a capacity to take major decisions and make financial allocations which the city alone would not usually be able to cope with. Therefore, the role of the state and/or regional authorities in this model is more important and thus, CI policies are more influenced by decisions made at the state and/or regional level.

2. **"Cultural creative city"** is a model where CI policy is culture oriented, where CI as a whole are the focus of CI policy and where the main levels involved in CI policy governance are the city and regional levels.

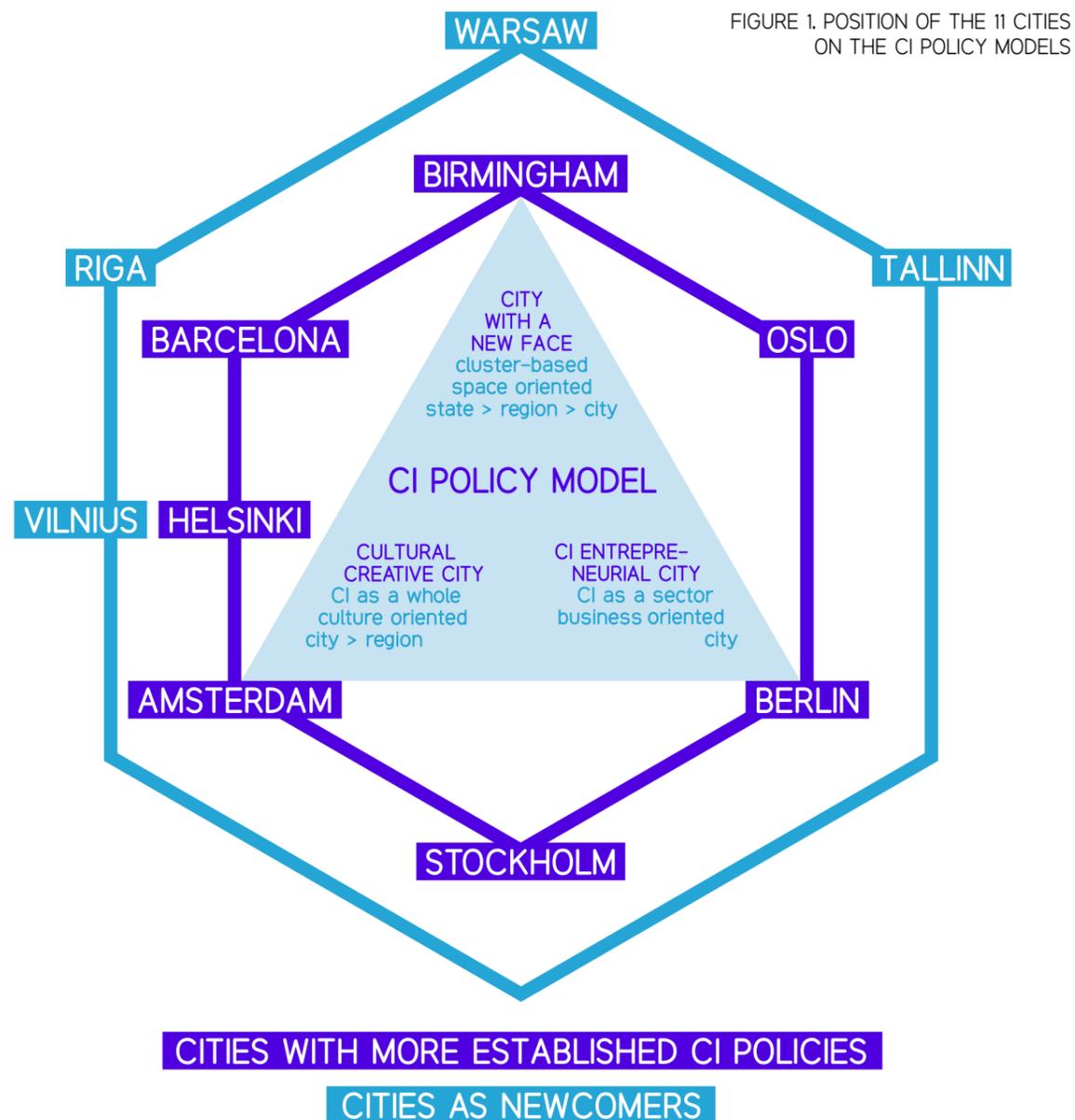
Success in becoming a "cultural creative city" depends largely on historical factors and other advantages like a cosmopolitan atmosphere, a diverse cultural life, an inspiring urban environment, and the presence of an international contemporary culture image. This model is more feasible for larger cities. In addition to entrepreneurial support mechanisms, the CI support policy in this model focuses on supporting cultural/creative initiatives in a wider sense. Examples include festivals, creative initiatives, studies of cultural and creative fields, developing a creative atmosphere, cross-cultural initiatives, and bringing in creative people from other cultures.

3. "CI entrepreneurial city" is a model where CI policy is business oriented, the CI policy approach is concentrated on a sector and the main actor in developing CI policy is the municipality – the city.

The support mechanisms for the "CI entrepreneurial city" model are directed towards the establishment of economically sustainable CI enterprises. Some of these enterprises, probably depending on the sub-sector (e.g. film or fashion industries), may grow from SME status and become financially and economically relevant for the city. Of course, the city should ensure the provision of a suitable business environment in the city. Linking creators with other enterprises is also one of the focuses of the CI support policy within this model.

POSITIONING THE 11 CITIES ON THE CI POLICY MODELS

All the 11 cities under study were ranked on the scales combining the characteristic features of model-cities. As the cities are at different stages of development in their CI policies, they were divided into two groups: (1) first round cities or cities with more established CI policies such as Birmingham, Amsterdam, Berlin, Barcelona, Helsinki, Oslo, Stockholm; and (2) second round cities or newcomers such as Tallinn, Riga, Vilnius and Warsaw. See Figure 1.



AMSTERDAM, BERLIN AND BIRMINGHAM – CLEAREST EXAMPLES WITHIN DIFFERENT ALTERNATIVES

We consider the best example in our study of the model city type "city with a new face" to be **Birmingham**. Space can be seen as the driving factor behind CI policy due to the need for the restructuring of the city's economy (developing public/urban space has a central importance in supporting creative industries). Birmingham is an example of the cluster-based approach in developing CI. It is a model where state and regional level CI policies have a strong influence on policy development at the city level.

Berlin represents the model city type "CI entrepreneurial city", where CI are approached as an economic sector (CI as a whole are clearly defined as an economic sector). Berlin is autonomous in its activities and covers both regional and city levels – meaning that the city equates to the region. Business can be considered as the key driver behind CI policy (hence CI are defined as covering cultural and creative companies – which are mostly profit oriented and deal with the creation, production and (medial) distribution of cultural/creative goods and services).

The model of "cultural creative city" may best be exemplified by **Amsterdam**. **Amsterdam** is an example of a broad-scope approach where CI are supported as a whole (and in connection with other sectors). It is a model where both the local and regional levels play important roles, and relies on the city level developing cooperation with the regional level. This CI policy can be characterised as culture-driven / culture-focused (cultural diversity and cultural identities are central keywords).

STOCKHOLM, BARCELONA, HELSINKI AND OSLO – COMBINATIONS OF ELEMENTS OF TWO MODEL-CITIES

Stockholm can be placed between Amsterdam and Berlin according to the typology. Stockholm represents a city that has been based on a service economy for some time and the amount of industrial employment has already been marginal for several decades. Therefore large-scale urban regeneration is not the issue here. The spectrum of creative industries is quite wide and orientations vary, yet we can recognise (unlike in Amsterdam) a leaning towards cluster policies. Stockholm follows the concept of experience industries, which focuses on the consumer, and therefore the approach may be considered to be more business centred. According to this orientation, Stockholm can be considered similar to Berlin. Like Amsterdam, most important support structures for CI can be found at the local and regional levels, making the city mainly responsible for policy cooperation with regional stakeholders.

Barcelona can be located on the Amsterdam-Birmingham scale, because similar to Birmingham, the development and revitalisation of urban/public space plays (and with the Olympic Games has played) an important role in supporting CI. The city's good historical preconditions for becoming a widely-scope cultural creative and culture-tourism international centre, however, moves it towards Amsterdam's CI policy. Barcelona follows this wide ranging approach, linking the development of CI with tourism

and the development of ICT. It may also be placed on the Amsterdam-Birmingham scale in terms of its relations with different levels of administration as it also develops CI policy in cooperation with stakeholders at the regional level.

Helsinki should be acknowledged for recognising the opportunity to employ creative industries to make the city more attractive and creative. Although the actions are diverse (including the development of CI with the development of ICT, innovation, etc), it would appear that the city administration expects more indirect effects from creative industries than direct impacts. Compared to Berlin the emphasis on CI entrepreneurship is weaker, making Helsinki more similar to Amsterdam*. Helsinki has also outlined some spatial expectations of the creative industries such as making urban space more interesting and creative, and several initiatives on redesigning urban spaces are characteristic of the city's CI policy. These spatial actions invite comparison with Birmingham's policies, and both cities also use the cluster-based approach towards CI development. With regard to the importance of different levels of administration involved, like Birmingham, the state has quite an important influence on developing CI. As the driving factors behind CI policy are both cultural and spatial, Helsinki should be placed on the Amsterdam-Birmingham scale.

The initiative to redesign its waterfront urban space and the adoption of a cluster approach towards CI development makes **Oslo** similar to Birmingham. A further similarity to Birmingham lies in the fact that national level policies have a considerable influence on developing CI (probably partly due to capital city status). Oslo does not have the Amsterdam-like international 'cultural nest' status, but the city has stated that its CI policy can rather be characterised by its focus on creative business support, which makes it similar to Berlin.

TALLINN, RIGA, VILNIUS – THE GROUP OF "NEWCOMERS"

Concerning the cities belonging to the group of "newcomers" in terms of CI policy development, we are able to outline the directions they might be taking according to the evidence of their initial policy initiatives.

In **Tallinn's** case, the development of the CI has to some extent been related to the redesignation of urban space. Opening the city to the sea has just started and is one of the main objectives of the European Capital of Culture 2011 project – so using the creative industries to regenerate old industrial sites is very topical. However, the scale of the changes is not so large or so coordinated citywide that Tallinn fits easily into the "city with a new face" model as in the case of Birmingham. Other policy directions related to CI seem to indicate a greater intention to support creative enterprises rather than to raise the general level of creativity across the whole spectrum. This, therefore, positions Tallinn more comfortably on the Birmingham-Berlin scale.

* At the same time Helsinki has much weaker positions in international contemporary culture and tourism attraction.

Riga's history as an industrial city now presents it with very real regeneration issues. Compared to Tallinn, it has many more spaces in need of new functions and finding these new functions takes time. At the same time, Riga has much better preconditions for becoming an Amsterdam-style cultural creative city in the future. It has a really metropolitan atmosphere and quite a cosmopolitan historical background which is still reflected in its diverse urban and multicultural environment. These factors justify the positioning of Riga on the Birmingham-Amsterdam scale.

Warsaw's advantages stem from its long cultural traditions and being the capital of a large state, both of which provide sound reasons for cultural development. In fact, it could be adopting a premise that is closer to the development of a "traditional" culture than to an up-to-date creative industries concept. It is possible to discern the first initiatives on cultural/creative industries and spaces. At the same time there is probably a lot of room for revitalisation projects of urban space. According to the situation analysis of CI policies of this study, it is hard to say in which direction Warsaw's policy is going to move – towards a cultural creative city or a CI entrepreneurial city.

Vilnius's orientation seems to be more towards linking creative industries development to other economic sectors and towards more indirect impacts on city development, than direct economic value creation by the creative enterprises. At the same time Vilnius, as with other CEE cities, has several ongoing projects related to the renovation, regeneration and revitalisation of urban space and old industrial sites. Vilnius also contributes some best practice in this respect. We can, therefore, place Vilnius on the Birmingham-Amsterdam scale.

The above models describe the current situation of CI policy types. All the city policies are, of course, continuously evolving. This typology of model-cities helps us in understanding the interplay of different elements of CI policies as well as in assessing the influence and meaning which different focuses and approaches may bring.

The full research report is available at:
www.creativemetropoles.eu

II / GOOD PRACTICES FROM 11 CITIES

1. ACCESS TO FINANCE FOR CREATIVE BUSINESSES

SUPPORTING BUSINESS START-UP

To start a small business means maximum stress for the new entrepreneur. Usually there is a business idea and expertise in the particular field of business to build on, otherwise the whole project would be unsound. But very often some other resources for a successful business are missing: first and foremost capital, then space, more detailed knowledge about the wider business field in which the new enterprise is to be established, and finally the standard entrepreneurial knowledge, i.e. the stuff that is to be learned on a rather theoretical base in business schools and the like: taxes, bookkeeping, leadership, marketing etc. And of course the more tedious points: What needs to be done to register? How to negotiate and with whom? How exactly does one employ people? And so on. This chapter is about organising support to new and willing entrepreneurs, on how to overcome the first hurdles for a new business.

Our research has shown that all cities in our sample provide institutional support for start-ups. This is a classical field for the economic departments of city administrations. How this is done, what exactly is put in place, depends very much on the specific environment, and on the legal framework in which cities operate. For best practice examples, we have chosen three that show the range of possibilities for supporting start-ups. Application to local conditions should be no problem.

The three examples here cover much of the ground. Riga's support scheme for enterprises – **Grant Programme "Take off"** is open to all SMEs. It is not specific to CI. And yet, it has responded to the specific needs of CI and is run by people who are aware that CI enterprises might function somewhat differently from retail or technology driven new businesses. **Barcelona Activa** has a special programme to support creative start-ups – **Creamedia**. **Oslo – Grants and guidance for business start-ups** – goes a step further by entrusting a special agency with the start-up support of CI enterprises. Help here includes the offer of specialist knowledge to start-ups, either by the agency, or through consultants who network with the agency. **Tallinn** finally goes even further by providing space in an **incubator**. And – as the metaphor of 'incubation' implies – here is a special-care unit provided for businesses that need such attention. And there is a chance that, after hatching, some businesses keep in touch with each other as an especially close network, almost like sisters.

There is no right or wrong in these approaches. It depends on the individual business as much as on the business environment in a city as to which approach is more successful. Or all three of them make sense in different situations.



Photo by Ha&Er

GRANT PROGRAMME "TAKE-OFF" – RIGA

Although the grant programme "Take-Off" is relatively new and is not directly targeted at CIs, it is in fact the funding resource for CIs. This is the only mechanism so far which enables the city to offer direct funding to newly established businesses.

THE AIM

The programme is aimed at providing support to newly established innovative city businesses. The central focus of the grant programme is the development of entrepreneurship in the city of Riga. The aim of the grant programme is to facilitate development of small and medium-sized businesses that are one year old or less. In addition, the programme seeks to motivate those who left Latvia to return to Riga and start their own enterprise, and thus to promote wealth creation and a more rapid achievement of the European level.

ACTIVITY SPHERE

The programme offers financial support by covering up to 75% of expenses for: specific hardware and licences, accounting and legal services, seminars to improve qualifications, development of a company's web-site, amongst others. The limit of available funding for one applicant is set at 6000 LVL (approx. 8,500 EUR). The recipients are selected through an open competition.

HISTORY

The idea of launching the support programme was initially inspired by the Tallinn experience. In June 2007 the decision was made to establish the programme, and it took another year and a half to produce the necessary documentation for the first round of accepting applications. An additional staff member was employed to produce the necessary documentation. The first competition was held in January 2009 and since then a total of four competitive rounds have been held.

PARTNERS AND THE ROLE OF THE CITY

The partner for the programme was not known initially and was determined after a series of negotiations. The project is a partnership between Riga City Council and commercial bank "Swedbank":

- Riga City Council Entrepreneurship Coordination Centre: the unit initiated the launch of the programme and provides all administration for the project and also grants a major part of the funding;
- Swedbank: the partner in the project, provides a minor part of the funding, expertise and funding for marketing activities.

The unique feature of the financing scheme on the part of the municipality is that the funding for the programme was allocated from the city's revenue from issuing licences to open-air cafes.

SUCCESS FACTORS

The programme may be considered a success for the following reasons:

- the initiative of the municipality was developed into the full-scale programme;
- the partnership with the private sector enterprise was established;
- among the grant recipients after the first competition, there are at least 6 (out of 14) companies clearly qualifying as CI.

THE RISKS

The critical points on the programme's timeline are first of all associated with the allocation of the initial funding from the municipality – the political decision had to be made.

The second risk is associated with attracting partners. As of now, the partner from the private sector is satisfied with the course of the programme and has expressed willingness to continue collaboration. However, the agreement is only valid for the current year and has to be renewed.

APPLICABILITY

The practice obviously is very easy to transfer to other cities. In fact, as it was inspired by the Tallinn experience initially, it has already been transferred.

More information:

www.atsperiens.lv

GINTS BREMZE,
director "AutoSPA":

"I had the idea of a self-service car wash for quite some time now; though, it always lacked the final piece, whether it be the necessary real estate, confidence in the sales or missing financial resources.

Once the application was submitted, I never really thought about winning, so the news of the funding was twice as surprising. The victory gave much-needed encouragement to implement the idea, because I knew behind the funding stood Riga City Council and largest bank in Latvia, Swedbank. Moreover, if the experts have expressed their belief in the idea, there are no invincible barriers to the project's success.

Significantly, the funding does not have to be repaid – it imposes an additional burden, as you have been given considerable credit of trust, which can be discharged only with hard work and a successfully implemented business idea. In addition, it has also helped with finding the right motivation when things are tough and made it possible to find the most effective solutions to problems.

In my opinion, this programme is a great opportunity for all entrepreneurs. In any case, without the support, my idea would not be implemented yet!"



Photo by rijada.lv



Photo by zofa.lv



Photo by Tom Gustavsen

GRANTS AND GUIDANCE FOR BUSINESS START-UPS – OSLO

Individuals aiming to transform their creative activities into profitable business enterprises are given valuable support in Oslo, through an initiative called establishment grants (etablererstipend). Innovation Norway is managing grants and guidance to innovative business start-ups in the creative industries sector.

THE AIM

The key purpose is to help individuals transform their activities into profitable business enterprises. Priority is given to innovative start-ups within the CI.

ACTIVITY SPHERE

There are two types of grants:

a) development grants, which are given in the start-up phase for the development of a business idea or plan, market evaluation or planning the establishment of an enterprise

b) growth grants, which are awarded to individuals whose business ideas have been approved and who are in the process of establishing a new enterprise.

In Oslo, priority is given to development grants.

Grants and guidance for business start-ups are important support tools for establishing a profitable business within the CI. It is often a challenge, especially for artists, to assess the financial potential of their activities. Grants and guidance can help to overcome obstacles related to transforming artistic activities into profitable businesses.

HISTORY

Support in form of grants and guidance for start-ups is a long established practice. This is a general measure which has come to include the CI in the last five years, as the growth potential of companies within the CI has been properly documented. The CI are now a prioritised sector in Oslo.

PARTNERS AND THE ROLE OF THE CITY

The measure is a government initiative. The grants are co-financed by the state and the municipality and administered by Innovation Norway. In addition to the grants, Innovation Norway and the municipality give extended practical guidance to entrepreneurs on how to develop their ideas and establish an enterprise.

PROBLEMS AND CHALLENGES

To consider and evaluate the risks of transforming art to business, neither the grants nor the guidance are tailored to cope with production issues specific to the CI. Both creative individuals and advisors at Innovation Norway have to learn how to evaluate the potential of different ideas, and there are cultural challenges regarding communication – a learning process that takes time.



Photo by ???

APPLICABILITY

This initiative is easily transferrable to other cities, but critical success factors are: availability of financing sector-specific knowledge within the CI, as well as an acknowledgement that CI enterprises can be profitable businesses. It is important that individuals who receive grants also get guidance (coaching) in the fundamental aspects of managing a business, and some of the tools must be specifically tailored to the different CI sectors.

More information:

www.innovasjon Norge.no/English

AKSEL KOLSTAD,

Café de Concert:

"I applied for the Innovation Norway funding with the aim of bringing the concept of Café de Concert to the national level and exporting it globally. With the help of the establishment grant, we managed to hire wonderful consultants who helped us market Café de Concert all around the world. We opened our own café, we started new corporate social responsibility projects in South East Asia and it helped us bring more money to the company."

DONATELLA DE PAOLI,

Associate Professor at the Norwegian School of Management BI and co-author of the study "Two aims – two types of policies. Increasing knowledge about creative industries' policies" (2010, Handelshøyskolen BI and Oxford Research):

"It is interesting to note that among all the different public measures offered to cultural entrepreneurs by Innovation Norway, the establishment grant is the most popular and sought after. This reveals that the establishment of cultural businesses needs special support in the start-up phase and that this public measure is vital for commercialisation of creative-cultural ideas."



CREAMEDIA – BARCELONA

CREAMEDIA is a tailor-made programme aimed at boosting the development of the creative industries sector, supporting its competitiveness and global positioning.

THE AIM

CREAMEDIA's objective is to support creative entrepreneurs to acquire the necessary skills and technical abilities to start up, and successfully manage and grow these companies in a global market.

ACTIVITY SPHERE

The target group of the programme is entrepreneurs with a business idea for the creative industries sector (culture events management, performing arts, animation, web contents, music, fashion, cinema, TV, radio, advertising, architecture, computer games and digital contents) who want to set up their own business in Barcelona.

The programme designs an integrated itinerary of activities focused on the expertise and skills necessary to create a creative business. Therefore, the programme provides participant entrepreneurs with support in starting up the company, tools for the extension of their professional network of contacts, training in management skills and coaches access to funding and to global markets.

The programme provides the entrepreneurs from the creative industries sector with:

- Support in starting up the company: Business Plan Workshop, Interest capsules for entrepreneurs, management skills training, Start-up actions, Personal Coaching, talks and Networking lunches, Company visits, Mentoring;
- Tools for extending the network of contacts and relations;
- Training in management skills;
- Access to project funding and the global market.

HISTORY, THE ROLE OF THE CITY AND PARTNERS

Barcelona Activa, as the local development agency of the City Council of Barcelona, has the commitment to foster the city's employment and business. Therefore, it pays special attention to supporting the entrepreneurs of the city of Barcelona.

Barcelona Activa designs and deploys through its Barcelona Entrepreneurship Centre several tailor-made Programmes to coach the creation of new businesses for both disadvantaged target groups (ie for women entrepreneurs, young entrepreneurs and strategic economic sectors (ie creative industries, production of software, biotechnologies...)). These programmes provide coaching to write a business plan, visits to companies, networking and start up plans, business management training, training in entrepreneurial skills and coaching for entrepreneurial funding. These programmes are implemented in association with successful large firms and major financial institutions.

In this framework, Barcelona Activa launched the first edition of the programme CREAMEDIA in November 2008.

It is a tailor-made programme aimed at boosting the development of the creative industries sector in the city of Barcelona with an integrated support device designed to ensure their competitiveness and the city's global positioning.

Barcelona Activa which has a long experience in supporting entrepreneurs in the city of Barcelona, launched this programme and hosts and executes it. However, it also has an advisory council of representatives of key institutions, schools, professional colleges and businesses in the media sector of Barcelona. Furthermore, FAD-Foment de les Arts i el Disseny, the Barcelona Culture Institute, the design school called EINA and the Instituto Europeo di Design are part of the advisory council (some of them are also mentors of the participants in the programme).

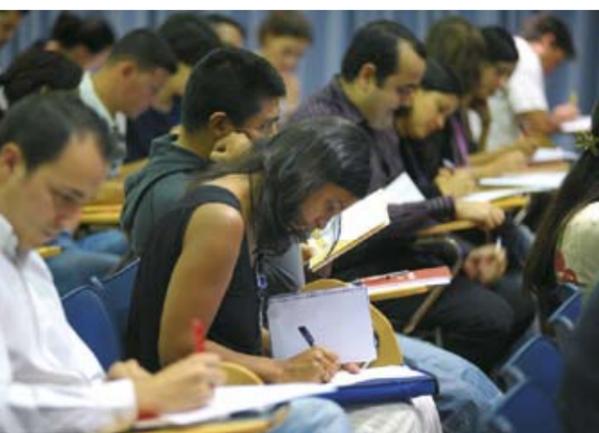
SUCCESS FACTORS

There are 11 creative companies in the incubation premises of Barcelona Activa. The need to provide participants with a sector-focused training was solved through an agreement with the specialised organisations mentioned as participants in the mentoring process of the attendees and the advisory council of CREAMEDIA.

More information:
www.barcelonactiva.cat

Mrs. ANNA MOLERO,
 General Director of Barcelona Activa:
 "CREAMEDIA means creative people becoming creative entrepreneurs and fostering creative companies. Therefore, their creative talent is the first step to setting up a company. We just give them the resources they need to make their project feasible."

ENRIQUE FRISANCHO,
 Industrial engineer, participant in the first edition of CREAMEDIA Programme, founder partner of TAMBAKUNDA INNODESIGN TANK:
 "I strongly recommend any entrepreneur to develop his or her business plan with the support of the CREAMEDIA programme of Barcelona Activa. This programme allows you to obtain tangible results in only some weeks. To obtain similar results would have taken us several months or even years if we had worked without their support."



Photos by Barcelona Activa



CREATIVE INCUBATOR – TALLINN

Tallinn Creative Incubator is one of the 4 incubators under the Business Support and Credit Management Foundation's (ESA) umbrella. The mission of Tallinn Creative Incubator is to provide supporting incubation services to start-up creative enterprises.

THE AIM

ESA's main objective is to support the growth of sustainable and competitive enterprises and to minimise their startup risks by providing different incubation services. The main aim of the Creative Incubator is to increase the business competitiveness of creative enterprises, creating a soft infrastructure: cooperation and participation mechanisms, development and internationalisation support. In addition, Creative Incubator wants to achieve the status of an opinion leader in the creative industries sector.

ACTIVITY SPHERE

Start-up creative enterprises can compensate for their limited resources by using the support provided by the incubator: from start-up know-how to the favourable prices of the studio-like business premises. Enterprises are involved in training sessions, information and contact seminars, workshops, study visits and joint marketing activities organised by the incubator. With the help of financial support from the incubator, enterprises can also develop their professional skills through training and workshops.

As a result, the clients of ESA Creative Incubator have formulated their business idea from their creative activities; they have chosen the best business model and they are active micro- and small enterprises. They are familiar with intellectual property rights and are able to position themselves in the market as high value adders.

HISTORY

ESA Creative Incubator was officially opened in September 2009, but it started offering services to creative enterprises in 2008. The idea for a creative incubator was born in 2004 when a well-known jewellery designer in Estonia and doctor of arts Kärt Summatavet became a client of the Tallinn incubator. She cooperated with the Incubator's board member Anu Lõhmus to prepare the initial concept of a creative incubator and it was presented to the Tallinn City Enterprise Board (TCEB) in September 2006. TCEB gave the green light to this proposal and supported the founding of the Creative Incubator with investment and activities as promised. From 2010 the Creative Incubator secured additional finances from the Enterprise Estonia's support measure "Development of Creative Industries Support Infrastructures" to develop its services and infrastructure.

THE ROLE OF THE CITY

The main financier and interested party continues to be Tallinn City. Because of this, the measure is targeted at the creative enterprises active in Tallinn city. The revenues of the Creative Incubators come from rents and the sell-

ing of services and training. The services are subsidised up to 75% for client enterprises.

PARTNERS

From the beginning, the main partners of the Creative Incubator have been the Estonian Academy of Arts, the Design Institute of Mainor Business School, the Estonian Association of Designers and Estonian Design Centre. As the incubator is situated in the Baltika Kvartal – next to Estonia's largest fashion retailer "Baltika", a lot of cluster activities in marketing and sales have been developed for Estonian design and handicraft.

SUCCESS FACTORS

Tallinn City Enterprise Board (TCEB) considers that Tallinn Creative Incubator is a successful case despite its short period in operation (opened in September 2009). First, it proves that an environment fostering creativity which is attractive for creative start-ups can be achieved in an old office building for a relatively small cost. Second, due to the short time of operation, the success parameters have to be based upon our judgements and the interests of the target group. The latter has exceeded all our expectations: in 2008 only 14 creative enterprises wanted to join the incubator but the number of applicants increased to 30 in 2009 and to 40 in winter 2010. There are already 5 success stories, whereby four of the companies also to a large extent export their products and services and three of them have achieved Estonian business and design awards. Five top Estonian designers with international awards have joined the incubator and pass on their enthusiasm to other client companies.

Critical success factors are: a) the quality and adequacy of services provided to the tenants by Tallinn Creative Incubator; b) the intensity of interaction with the companies located in the same property; c) the location is extremely important – both in terms of accessibility as well as the right neighbours.

PROBLEMS

The problems TCEB faced were mainly related to the change of the location due to the failure of our first partner to deliver the project, partly because of the onset of the economic recession. However, due to the recession there were a lot more favorable offers on the table while searching for a new location.

Some problems have also occurred because of mistaken expectations: some incubants expect the incubator to cover all their missing resources (from free spaces to the) implementing of their marketing plan by the consultant so that a creative person can concentrate purely on the creating without having to think about entrepreneurial questions. Some also think that if they join the incubator, success comes automatically. To avoid these kinds of misinterpretation all the incubants have to go through the pre-incubation phase, where they are taught the basics of entrepreneurship and have to develop a thorough business plan. The business plan must be approved by the Appraisal Board.

More information:

www.esa.ee

LIISI SIIBAK,

Thunia Stuudio OÜ; Incubant from January 2010:

"Creative Incubator inspired me from the very first visit – colourful interior design, spacious public rooms and friendly people. Interesting lectures and training, valuable business consulting, businesslike and helpful spirit of the team – all that creates an excellent networking environment and facilitates in-house cooperation. Incubator assists you in finding your first clients and business consultants help you to grow and become sustainable and the best. That's the best possible place for any creative start-up, I imagine."



Photos by Aivo Kallas (Kliff&Klaus)



VC FONDS KREATIV- WIRTSCHAFT BERLIN – BERLIN

The aim of the fund is to strengthen the equity basis of small and medium-sized growth enterprises in Berlin's creative sector by providing investment capital. The funds are primarily provided in order to finance the development and launch of innovative products or services. Investments are made in the following areas: film, radio, TV, publishing, music, entertainment, advertising, fashion, design, architecture, multimedia, games, software, art and culture.

ACTIVITY SPHERE

The VC fund has a volume of 30M EUR. 50% of the funds were contributed by Investitionsbank Berlin, the public bank of the Berlin state, and the remaining 50% by the EU Regional Development Fund (ERDF).

The investment period started in 2008 and will last until 2013.

The amount invested per round of financing is up to 1.5M EUR, with a maximum of 3M EUR per company over multiple rounds. The VC fund will only participate in syndicated rounds with private investors that cover at least 50% of the respective financing round (pari passu terms). The VC fund will only hold minority shares in the portfolio companies. The holding period will usually be in the range of 5–7 years. The fund is managed by IBB Beteiligungsgesellschaft, a fully owned subsidiary of Investitionsbank Berlin.

During the first two years of operation (2008–2009), 250 companies from the creative industries have been evaluated, and 10 companies have been financed. The fund has invested 6M EUR, and a further 20M EUR has been contributed by private co-investors to the 10 companies.

HISTORY

The creative industries sector represents a share of 13% of Berlin's GDP. 10% of all employees in Berlin (160,000 people) work in 23,000 companies in the creative sector; in addition there are tens of thousands of self-employed and freelancers in this field (source: Kulturwirtschaftsbericht Berlin, 2008).

The State of Berlin is a hotspot of German venture capital activity with 15% of all VC deals being made in the capital of Germany. IBB Beteiligungsgesellschaft has been in the venture capital business since 1997. The public VC company has invested a total of 83M EUR over the last 13 year, and its private co-financing partners have committed more than 570M EUR.

In 2007, the Berlin Senate Department for Economic, Technology and Women's Issues approached IBB and IBB Beteiligungsgesellschaft and suggested starting Germany's first VC fund exclusively aimed at the creative industries sector.

The fund concept was approved in 2007 by the European Commission and the Berlin parliament. The fund started its operations in January 2008.

SUCCESS FACTORS

The management of VC Fonds Kreativwirtschaft works in close collaboration (hands on) with the founders of the financed companies and the private investors to help achieve the business goals. The fund managers provide an in-depth understanding of the inception and growth of start up companies and offer support to the portfolio companies with a wide range of network activities.

The fund managers also assist in the structuring of follow-on financing rounds and give access to a network of potential co-investors otherwise unavailable to the entrepreneurs.

PROBLEMS AND CHALLENGES

During the recession in Germany in 2009, the national venture capital activities dropped by 45% relative to the previous year. Hence, finding private co-financing partners for promising CI companies has proved to be a challenge.

In order to adjust to this changing environment, the fund managers had to tap into new financing resources by expanding their network into family offices and angel investors.

Further more, some segments of the creative industries are more compatible with the VC financing model than others. Deal flow from areas such as multimedia, games, software, music and TV is strong, while there is yet to be discovered – for example – a business in arts and culture suitable for a VC investment.

More information:
www.ibb-bet.de

ROGER BENDISCH,
Managing Director at IBB Beteiligungsgesellschaft mbH:
"It was a great challenge for us as the management company for the VC Fonds Kreativwirtschaft to implement the venture capital model for the CI sector in Berlin. But after extensive education for each of the CI branches, it took off very quickly."



Photos by IBB Beteiligungsgesellschaft

ADVANTAGE CREATIVE FUND – BIRMINGHAM

The Advantage Creative Fund is a venture capital fund that invests in creative businesses with specific growth needs.

THE AIM

The idea of a VC fund for the CI is based on the lack of available private investments in high risk small scale businesses. Due to their intangible products and dynamic nature, the creative industries have traditionally been disadvantaged when it comes to sources of investment support.

It is important to mention that with this purpose the fund has to be seen and evaluated as a measure of economic development rather than on a commercial basis. Unlike most venture capital funds it is a publicly-funded organisation whose long term aim is to strengthen and develop the CI sector throughout the West Midlands: all profits from investments are retained and used to make further new investments in the future.

ACTIVITY SPHERE

The fund operates venture capital, investing from £10,000 up to £250,000 into a business and in return takes a small equity stake. It is open to proposals from all kinds of creative businesses, including start-up enterprises and established companies. It is particularly designed to support companies with specific growth needs as there is a gap at this level which is not covered by VC funds nationally and is outside the reach of the schemes designed for start ups and freelance companies.

The fund is designed to work as a one-stop approach, creative businesses in which money has been invested will be given support after the investment to enable their business to succeed. As the fund supports creative businesses, the team includes both corporate finance specialists and creative personnel for assessment and management from a creative industries background. In essence, the Advantage Creative Fund is a venture capital fund run for creatives, by creatives, and this specialist knowledge and experience combined with business know-how, has already proved to be a successful combination.

To reduce the risk for the investments a subsidiary fund 'Da Capo' that operates all micro-investments under £25,000 was implemented. This combines two advantages: besides the risk reduction for the Advantage Creative fund it is functioning as a sustainable pipeline for further investments managed by the Advantage Creative Fund.

HISTORY

The Advantage Creative Fund followed a successful Creative Advantage Fund initiated by Birmingham City Council and the Arts Council West Midlands that from the 1990's promoted the CI as a sector with high growth potential. It is part-financed by the European Union (ERDF), the regional development agency Advantage West Midlands and the Arts Council West Midlands.

The idea of a venture capital fund for the CI's came up in the 1990's. The actual Advantage Creative Fund was started in 2003 and the initial five year contract finished in December 2008:

- During the post-recession period in the 1980's culture and creativity became the key driver of economic social approaches, though underneath the mainstream level of existing support.
- The 1990's showed a period of consolidation for economic development strategies.
- In the late 1990's DCMS kicked off the promotion of the CI as the new growth sector.
- In 2000 the Arts Council suggested developing a VC fund to make the CI sector flourish. By that time a public VC fund already existed, set up in the 1980's by Birmingham City Council to support companies in the manufacturing sector. However, this was dormant during the 1990's. The launch of the CI as the new growth sector led to the decision to transform this fund into a VC fund for the CI.
- This new fund called Creative Advantage Fund (CAF) was launched by the City Council in March 2000 operating a budget of £1.3M. By December 2001, 16 investments into 13 businesses had been made.
- Following the successful launch and start phase of CAF, the expansion of VC investments in the CI was discussed with the regional development agency, AWM.
- In December 2003 the Advantage Creative Fund was launched. It was set up under the board of the Arts Council, Advantage West Midlands and the European Regional Development Fund.
- The initial five year funding period ended in December 2008. Due to the high number of applications the second phase was fully invested six months early in 2008. The Fund is still receiving applications for consideration and is awaiting confirmation of funding for its second crucial stage. The funding for the new period is currently under discussion as to how to proceed and become aligned with national and regional priorities.
- The fund is about to change its business model and probably will expand in the field of generic business support services like early growth, growth and mezzanine funding.
- Public VC funding has now reached a mainstream level.

SUCCESS FACTORS

The Advantage Creative Fund is one of the central and financially most extensive support measures for individual creative companies in the West Midlands. The Fund arose from a "standard" VC fund for manufacturers in the 1980's/1990's and modified by the City and then the RDA for targeting CI companies. It is managed locally and with expertise from CI practitioners to inform investments and has invested £5.4 million into 55 creative businesses based in the West Midlands. The critical success factors are: a) alignment with stakeholder objectives – ongoing discussions are always needed not just at the start of such a fund; b) specific expertise in the CI sector linked to investment decisions is very important; c) providing different levels of VC depending on company need; d) one stop shop approach for the sector – finance, business advice, after care; e) effective internal processes need to be in place to manage the development of the fund.

PROBLEMS AND CHALLENGES

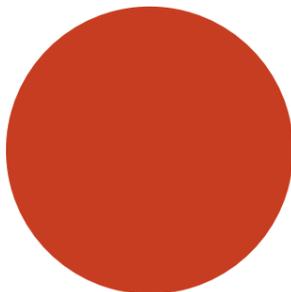
The fund has had a number of incarnations, but the basic need to engender growth and sustainability in CI firms remains a priority. More links with growth companies are needed at the next stage of development post 2009. It is important to link with city and regional priorities, both for resources and for operational reasons. Better links with HEIs and providers of "space" are anticipated – starting to link to key academics and also providers of space (i.e. Custard Factory).

More information:
www.advantagecreativefund.co.uk

DAVID J. EDMONDS,
Fund Manager of Advantage Creative Fund:
"The Advantage Creative Fund has been a key measure in the region to support and develop creativity and enterprise over the last few years. We've built on a close relationship with the sector – the mutual understanding between the investors and the companies is key to a sustainable long-term investment. Our advisors often have a creative background themselves – it's really a service run by creatives for creatives. And it's paying back – over our first five-year period we've had a 10% redemption, but it should be recognised that it can take up to eight years from first investing for any significant return to materialise."



Photos by Advantage Creative Fund





2. BUSINESS CAPACITY AND INTERNATIONALISATION OF CREATIVE INDUSTRIES

CLUSTER PROMOTION FOR BUSINESS ENHANCEMENT

Clusters of some kind are an often used approach in economic development. The idea is that proximity enhances the chances of all institutions involved. Yet, there is a wide variation over the precise meaning of 'cluster'. A cluster can be an agglomeration of many companies in the same business field and with similar objectives. Other clusters consist of businesses that work in the same field, but at different stages of the value chain. Again other clusters combine businesses and public institutions in a certain field. Depending on what is to be clustered, clusters promotion will take a very different form. Except for the first model – an agglomeration of similar businesses – different forms may be studied in the practice examples below.

A typical cluster of similar enterprises would be a gallery quarter in a city: their proximity is interesting for all involved, they strengthen each other, as every gallery might draw customers in and then share them with others in the same street or quarter. The cluster enhances business opportunities for all. Yet, it would not make sense to publicly subsidise a cluster of, say, car assembly factories: here a cluster along the value chain makes more sense and is likely to develop around a large assembly plant anyway.

Research results do not say much in general. Clusters depend on chance, on location, on preconditions specific to a place. There is not much use for public policy to base a cluster approach on the pure will to promote a cluster: there must be something there around which a cluster can crystallise. Beyond public policy, clusters often develop where they make economic sense. One is likely to find clusters in the advertising industry, where an agglomeration of large companies demands such services. A cluster is also likely to be found in fashion production where an inexpensive labour force has the skills to work in this field. This might not be a cluster of fashion de-

sign: designers are more likely to be found in different clusters and in different locations. Digital communication and the change of production modes with digitalisation might change clusters, and cluster policies, in the years to come.

The following examples start with two policies on public promotion of the film industry, not exactly a cluster policy, but an attempt to concentrate business in a certain branch and space nevertheless. **Barcelona** has set up an agency to help those interested in shooting films in the **Catalan area**. **Stockholm** went further by extending their institutions' mandate to financing and networking. Stockholm's case comes closer to an active cluster policy. This does not mean that Barcelona's policy approach is not effective and successful. Such approaches are easily transferable. Yet, the efficiency of such promotional approaches decreases as they become more widespread: if film is promoted everywhere, many possible locations will compete for business with public money. That would put the industry in a very good bargaining position to finance part of their costs out of the public purse.

The other two examples combine CI clusters with public policy agendas. **Light House Media Centre** in the **Birmingham area** is a film theatre, a training house, a production centre, thus combining commercial activities with educational and vocational training, and it provides business opportunities and working facilities for artists. The latter is an interesting avenue for supporting artists, different from subsidising them. **Barcelona's media park** is a grand scheme of city development. Such schemes only work where preconditions are in place. Space must be available, the industry must be strong, lots of players must be in shape to make such a business park a success. In this case, the municipality, a university, and a strong private player combined their forces to build a cluster on a large scale.



BARCELONA-CATALUNYA FILM COMMISSION – BARCELONA

Barcelona's Council and Catalan government have managed to identify and exploit the city's capacities from an audiovisual perspective (film sets, advertisements or TV series).

THE AIM

The main focus of Barcelona-Catalunya Film Commission is to promote Catalonia as a natural location for filming, providing the national and the international audiovisual sector with information about the advantages of shooting in Barcelona and Catalonia, which also helps to advertise the country. It represents a service for all those companies and professionals that want to use Barcelona, and all Catalonia, as their film locations.

ACTIVITY SPHERE

The project's main value is its wide impact, which is not limited to the audiovisual or movie industry, but also benefits other sectors (tourism, hotel industry, etc). Even though this initiative is originated on a local stage, it has ended up being a wide solid structure within all Catalonia, promoting the emergence of other regions and municipalities apart from Barcelona.

The Barcelona-Catalunya Film Commission focuses on four main areas of activity regarding coordinating shoots in the city of Barcelona. This involves:

- Handling shoot permits, acting as a bridge between production companies and the City Police Information and Procedures Office, and with other organisations and owners of locations if necessary.
- Mediating between production companies and the municipal departments and organisations that own the locations in order to obtain special conditions and to make shoots easier.
- Applying for exemption and/or reduction of fees for cultural productions (full-length features, documentaries, shorts) and for student productions, at locations owned by the city and at sites of outstanding interest.
- Providing production companies with information about locations, production services and all other information connected with audiovisual production.

With the aim of offering its services to all Catalan towns and companies interested in shooting at their locations, the Barcelona-Catalunya Film Commission offers:

- Towns: tools to coordinate and promote their locations and local industry, developed by the Film Commission over the course of ten years' experience in Barcelona.
- Professionals: useful information and advice about making audiovisual productions in Catalan towns.

The Commission pays attention to international promotion at festivals and markets. Every year, the Film Commission attends the leading international events in the sector. In 2009, the Barcelona-Catalunya Film Commission attended:

- The Berlin International Film Festival and European Film Market, Berlin (Catalan Films Stand)

- Cannes Film Festival (MIF), Cannes (Catalan Films Stand)
- Catalunya International Film Festival, Sitges
- Sevilla International Locations Expo (SILE), Sevilla

It also has a virtual office on the website, which is an active, 24-hour, global service enabling users to complete formalities and consult all information provided by the Film Commission from all over the world.

HISTORY

This initiative was initially born in Barcelona in order to promote the city as a suitable space for filming. However, after a while the Government of Catalonia became interested in this kind of support and so a collaboration agreement was established between the local and regional administrations, in order to broaden the services that are supplied by the film activity in all Catalonia.

Barcelona-Catalunya Film Commission has been running for more than 10 years in Barcelona city, always through the hiring of an external company to be in charge of the management and the services supply.

PARTNERS

The two main partners of this project are Barcelona City Council and government of Catalonia. However, when there are film shoots outside the city, the city councils of the towns or villages used contribute to the filming.

SUCCESS FACTORS

The success of the Barcelona-Catalunya Film Commission is confirmed by the figures: among all the shoots that took place during 2009 (1,676 productions), the more frequent types were photography (370), short films (330) and advertisement spots (292), followed by TV entertainment programmes (180) and TV documentaries (128). But, further than the figures, it is clear that the shoots with a major media impact are the cinema's feature films, some of which can end up in varied places around the world. In 2009 Catalonia was the location for up to 51 feature films for the cinema industry. A good example is Alejandro González Iñárritu's film – Biutiful.

PROBLEMS

The main problems that the Barcelona-Catalunya Film Commission has to face arise from the inconvenience that the shooting activity means for some of the municipal services and for all the citizens. Although the economic impact of that activity is highly positive for the city, it is still necessary to raise awareness of the benefits that Barcelona gains from being a filming location, in terms of the promotion of the city, as well as the direct and indirect investment that come together with the shoots.

In the beginning there were not enough qualified professionals to manage the different tasks that arose from filming in the city as a location. This problem has already been overcome and currently Barcelona counts on a wide range of professionals with a valued experience.

APPLICABILITY

The Barcelona-Catalunya Film Commission belongs to the Association of Film Commissioners International

(AFCI), the official worldwide association of government film contacts. This association shows that the same or similar initiatives already exist in a lot of cities around the world. However, there are still a lot of European cities that have not yet exploited the specific commercial side of the film industry but have a lot of interesting elements for this sector. That is why it is important to promote awareness of the value that this activity brings to the city.

More information:

www.bcnatfilmcommission.com

Mrs. JULIA GOYTISOLO,
director of the Barcelona-Catalunya Film Commission:
"The Barcelona-Catalunya Film Commission (BCFC) is a public service of the Cultural Institute of the Barcelona City Council and the Catalan Institute for Cultural Industries. Its aim is to foster and facilitate film shoots throughout Catalonia in order to support the Catalan audiovisual industry. BCFC ensures the peaceful coexistence between filming and the daily life of citizens."



Photos by Barcelona-Catalunya Film Commission



Photo by Johan Paulin

THE FILMREGION STOCKHOLM-MÄLARDALEN (FILMPOOL STOCKHOLM MÄLARDALEN) – STOCKHOLM

The Filmregion Stockholm-Mälardalen is a production centre for film in the Stockholm region.

THE AIM

The main idea behind the Filmregion Stockholm-Mälardalen is that films made in the Stockholm region will help to promote the region in Sweden and abroad, through the scenery that is made visible in the films. The film making process also has a positive economic impact in that it creates new jobs and spurs the creation of a vital film cluster.

This practice shows the city's and the region's desire to make a serious attempt to increase the attractiveness of Stockholm as a film production site. The Filmregion Stockholm-Mälardalen was created only about one and a half years ago, but during this short period it has been able to place Stockholm on the Swedish "film map" in a way that has not been seen since the late 1990s.

ACTIVITY SPHERE

The Filmregion Stockholm-Mälardalen operates in three areas of activity to stimulate and contribute to a viable film industry in the Stockholm region namely through:

- Film Investment. The film pool co-produces and top finances documentary and feature films. It cooperates with other important actors such as the Dramatiska Institutet; The University College of Film, Radio, Television and Theatre. The internationally successful production "The Girl With the Dragon Tattoo" which opened in 2009 was partly financed by the Filmregion Stockholm-Mälardalen.
- Development of the regional film sector. The Filmregion Stockholm-Mälardalen is committed to developing the region as a recording and production site, and is actively working for the creation and growth of a film cluster. It acts as a hub, connecting different actors within, or related to, the film industry. The Filmregion Stockholm-Mälardalen works steadily for the creation of networks in the region. The Filmregion Stockholm-Mälardalen additionally cooperates with the regional production centre, Film Pool Mitt, situated in the city of Örebro, which makes the regional impact even stronger.
- The Stockholm Film Commission. Through the Film Commission, the region is marketed as a production site for film, both nationally and internationally. Stockholm Film Commission provides localized support and assistance for international and Swedish film-producers interested in shooting in the region of Stockholm-Mälardalen. The area includes the entire Stockholm-Mälardalen region. It collaborates with trade and industry, other municipalities in the Stockholm Region, and government agencies. It helps film-makers with contacts for location scouting, permits and other services connected with professional film-production.



Photo by Stockholm City

HISTORY

The Filmregion Stockholm-Mälardalen was founded in 2007 and is co-owned by four municipalities in the Stockholm region, the Regional Council of Örebro and the interest group of the film industry in Stockholm. It is also co-financed by Stockholm City.

The main reason for the founding of a new production centre was that, in 2007, Stockholm seemed to be losing ground in film production to other parts of Sweden where public sector engagement in film production was more developed. Larger productions generally chose Trollhättan and the West Sweden region instead of Stockholm. This was the result of an active and successful strategy from the West Sweden public administration, in its ambition to create clusters and facilitate the establishment of film-related enterprises.

THE ROLE OF THE CITY

The City of Stockholm decided to take part in this project in 2009. Prior to this decision, the municipalities of Solna, Botkyrka and Nynäshamn together with the Örebro Region represented the public involvement. With the City of Stockholm joining, the initiative gained an even stronger regional focus, as well as politically declaring the intention to make film production a prioritized sector for the region and the city.

The City of Stockholm has confirmed that this is a long-term commitment from the city. The Filmregion Stockholm-Mälardalen together with the Örebro based FilmPool Mitt and five private investors have established a fund for the funding of films made in the region.

SUCCESS FACTORS

The Filmregion Stockholm-Mälardalen contributed to the fact that the number of film productions in the region more than doubled in 2008. Networks between a wide range of different actors have been created and private investors have engaged themselves in film production, largely due to the Filmregion Stockholm-Mälardalen's work in explaining the workings of the film-making process.

A critical factor for success in this case is to be able to engage public actors, such as municipalities. They need to be convinced that the film-making project is a generator of jobs and economic growth and should therefore be supported. In Stockholm the biggest challenge for the Filmregion Stockholm-Mälardalen has been to engage the region's municipalities.

APPLICABILITY

Film production centers similar to the Filmregion Stockholm-Mälardalen already exist in other European countries. A few of them cooperate within the newly created network Capital Regions for Cinema (CRC).

More information: www.stofilm.com

JESPER ACKINGER,
Director Business Services, Stockholm Business Region:
"The attitude towards film-makers from the officials in the city has changed. Since the City signed the Partnership for film making, it has made an impact beyond the film

sector. We are talking about the general attitude towards SME-businesses. The city has gained a lot from Filmregion Stockholm-Mälardalen, the best example being the Millennium Trilogy. The guided tours are fully booked with guests from all over Europe and Stockholm is exposed on the silver screen all over Europe and now in the US."



Photos by Stephenie Jennings

PLOT PROJECT AT LIGHT HOUSE IN WOLVERHAMPTON – BIRMINGHAM

Light House is an independent media centre, based in Wolverhampton, a city located 28kms from the centre of Birmingham, and the UK partner organisation with Birmingham City University in the Creative Metropolises project. Light House is in receipt of a diverse number of funds, delivering a range of complementary activities, which together strengthen the organisation's creative industries support offer. Unlike other media and arts centres, Light House is committed to the economic role of the cultural and creative sectors and has played an active role in influencing the enterprise and economic development agendas in the region.

THE AIM

Light House aims to increase the enjoyment and understanding of technologically-based media, in particular film, video, photography and creative media and to emphasise their importance to the cultural, social and economic life of Wolverhampton, the West Midlands and further afield.

Light House operates a number of special projects. The aims of the project being described here were to create a critical mass in the creative media industries, retain talent and expertise in the sub-region, establish a sound business and technological base for the creative media industries in Wolverhampton and to create further conditions for employment growth.

THE ROLE OF THE CITY

Initially, Light House was a joint project between the City of Wolverhampton and the University of Wolverhampton. This meant that close links were established with most departments of local government, including economic development, cultural services, education, social services, housing and youth and community. These connections continued when Light House became an independent company in 1994 and it has played an increasingly important part in developing economic and cultural strategies for the city and for the wider Strategic Partnership that brings together all the leading players in the city. The CEO is on the Economic Partnership Committee and chairs the Innovation and Enterprise Group.

ACTIVITY SPHERE

Light House services consist of: a 2 screen cinema, bar/café, industry level production resources, media training, sector business advice/guidance, photography gallery space, media reference library, conferencing facilities, commercial production unit, and media events including festivals and networking meetings. This is a diverse range of services and can make the organisation quite complex in its governance and promotion; however, it also means that each service can begin to add value to other services.

The main purpose of Light House was to offer a cinema and media centre within the town with a focus on training, education and exhibition. The centre built up an excellent

reputation for training. However, it was realised that the media/creative career development route can be precarious with the risk that partners will leave the region or move into unrelated employment. It became important to ensure that potential enterprises were nurtured beyond the period of their initial training and education and to begin offering them business support. As a result, in 2000, EU funds were secured to run a business support programme for the creative industries across the West Midlands. The focus here was on networking and exhibition aimed at the less 'commercial' end of the creative sector. The project evolved and received further funding until 2008. Unlike traditional business support models, much of the emphasis was on identifying those areas of support which were specific to the sector, such as portfolio building (graduates only have their student work to show potential clients), networking (this sector is more likely to collaborate than others), access to expensive equipment (the sector is characterised by very high cost technologies which can make entry prohibitive).

The project also recognised that it needed to influence other stakeholders and agencies involved in supporting business and in promoting the city. As a result the project began to build networks, forums and strategic groups in order to affect broader policies. The most visible and sustained result of this activity has been the Wolverhampton Creative Industries Forum, whose members include representatives from all the key agencies. The group is chaired by Light House and has led to a number of important interventions, including the commission of a 'Wolverhampton Creative Industries Strategy', which mapped the sector and produced an action plan for developing the creative industries in the region.

The key point here is that, the project began with localised business support, but this activity needed to be part of a broader, 'joined-up' response. Light House was in an ideal position to carry forward that joined-up response as it is an independent organisation with a partner-focussed culture and a diverse portfolio of activity and expertise. It is also important to point out that Light House has played a key role in advocating and promoting the creative sector to relevant support bodies and agencies that have often been slow to recognise the significance of this sector. As a result, key agencies such as Business Link and the local authority have themselves taken on an advocacy role for the creative industries.

HISTORY

The organisation was set up in 1986 in conjunction with the Arts Council England, Wolverhampton City Council and the University of Wolverhampton. However, within 5 years the organisation became independent with its own board and has since received annual core funding from Wolverhampton City Council and project support from Arts Council England, the regional screen agency, Screen WM, and many other sources including lottery funds. Specific project funding for creative industries support programmes has come from the EU, Advantage West Midlands and the Learning & Skills Council.

The Plot Project had its roots in unfunded activities and practices that were already taking place at the centre to support trainees who had graduated from Light House.

These were delivered in an informal and ad hoc manner and consisted of ongoing advice, free access to equipment, work placement opportunities and mentoring. This was an unsustainable model for the long-term. However, it meant that Light House staff had some prior understanding of development needs and the kind of interventions that could be effective in supporting and growing the sector.

From 1999, Light House began scoping suitable funds to develop a more effective project. The most appropriate funds were ERDF structural funds and over the next three years a project was developed which was finally approved in 2003. It ran initially until 2006 and was extended until 2008.

Plot was given a distinctive branding which would separate it from the Light House brand: there were 3 reasons for this: a) the concept was new and complex and had to be promoted and understood by the partners and beneficiaries; b) the project was a departure for Light House which until then had been known for 'softer' activities, such as training and cinema exhibition; c) Plot was intended to be a multi-agency project, which, although led by Light House, could not be easily subsumed into its 'regular' services. The marketing trick was to represent Plot as something very distinctive while ensuring it benefited from the associated values of the Light House brand with which people were already familiar.

The project delivered a number of support activities: business advice and guidance, access to production hardware and software, mentoring, networking events, showcasing events, online creative business directory, opportunities e-bulletin, work placement, skills development, and consultancy, marketing support, sector development events and festivals.

PARTNERS

Plot included a number of formal and informal partners:

- Business Link, which helped with beneficiary engagement, generic advice and guidance, and business awareness courses.
- University of Wolverhampton, which had free incubation space for new start ups.
- Enable IT, an IT service and training organisation that helped develop IT skills.
- Gate, an organisation helping people who had been out of the workforce for a long time move into self employment. This organisation helped with client engagement.
- Birmingham City University that helped with client engagement.

While externally, Plot may have appeared as a stand alone project, internally, the project drew on resources and staff from other departments: for instance, staff from the commercial production unit acted as mentors and consultants. Furthermore, Plot was part of Light House's more general media policy which supported individuals at every stage of the development ladder, beginning with workshops and media projects with young people in schools, moving through intermediate training and ending with business support. This model recognises that localised interventions on the development ladder are insufficient and do not always lead to continued development

and eventual successes. It also exploits and adds value to other services within the organisation making Light House a dynamic model which can support individuals at any stage of their development journey.

Success factors

What was achieved between 2003–2008: £1.5m new sales, £1m safeguarded sales, 59 new jobs, 39 safeguarded jobs, 185 new start up businesses. Other outputs include: setting up the Wolverhampton Creative Industries Forum; wider regional recognition of Wolverhampton Creative Industries; increased inward investment from the public and commercial sectors; Flip Animation Festival; setting up the 'Creative Wolverhampton' website; influencing the creative industries agendas of public sector and support agencies.

PROBLEMS

The project suffered a number of problems:

- EU match funding intervention rate was very low (36.9%), which meant a struggle to find match funding. EU funding relies heavily on the grant recipient's own cash resources and at times this led to serious financial issues for Light House. These were partly overcome by attracting partners with complementary projects and 'clean' money. Nevertheless, accounting for match funding can take much time and effort, which might be better aimed at project activity.
- Stakeholders and partners were difficult to manage and guide and often had their own agendas and outputs. These issues were addressed by implementing Service Level Agreements with partners and setting up a Steering Group. However, much of this activity was too little, too late and a more robust and accountable structure should have been implemented before activity began.
- EU funding imposed particular outputs and results which restricted the type of interventions that could take place. This meant some 'creative' interpretation of funding guidelines in order to deliver appropriate activity and interventions.

APPLICABILITY

Light House and the Plot project could be implemented in other cities. Supporting artists often means helping them develop their practices rather than helping them set up in business. Arguably, Light House has been unique in moving beyond its cultural remit to address and help develop the economic impact of the creative sector. This move requires a philosophical shift in the organisational outlook in order to see culture in economic terms, as well as the adoption of new skills and knowledge which can support creative companies. It also requires the organisation to become actively engaged in economic development and enterprise agendas with the local authority and other local and regional government agencies.

More information:

www.light-house.co.uk

FRANK CHALLENGER, chief executive:

"Light House Media Centre in Wolverhampton has created a regional hub for the development of the creative media sector by providing services and facilities that include an independent 2 screen cinema, photography galleries, conference facilities, a media reference library, a busy café/

bar, media training, sector business advice and guidance, a commercial production unit, a range of media events, festivals and networking meetings, and educational activities for all ages. Over the twenty plus years of its existence, Light House has made a difference to the city and to the region by producing a highly-skilled media production workforce and by working to achieve recognition for the creative industries sector in local and regional economic strategies."



PARC BARCELONA MEDIA – BARCELONA

Parc Barcelona Media (located in the 22@ District) is a great urban space where a high number of different agents related to the communication sector come together.

THE AIM

Parc Barcelona Media's main aim is to provide spaces, services and facility programmes to the actors that are involved. In the frame of the city's dynamic for clusters' creation, this initiative is aimed at structuring a space for the creation of knowledge, the promotion of the enterprise and a point for audiovisual industry production. Its philosophical base states that the creation of a common physical space for the different aspects of work that belong to the same sector (training, research, publicity and business), stimulates synergies and teamwork dynamics through the concentration of talent.

ACTIVITY SPHERE

Parc Barcelona Media is an urban complex that offers, on one hand, technical spaces and offices, and on the other, spaces dedicated to research and continuous occupational training. Its most important added value is the merging of views between the business and the university sectors, since it manages to create dialogue and cooperation between two activities that traditionally have been distanced from each other. It allows the constant generation of synergies between companies, entrepreneurs, teachers and students.

Parc Barcelona Media has at its disposal:

- more than 12,000m² for offices
- a production centre with several sets, technical lounges, satellite connexion
- Barcelona Media Innovation Centre (member of the TECNIO network, the technological centres network of ACCIÓ), is aimed at developing R+D+I activities
- an interpretation centre for the communication sector
- Communication Campus
- exhibition rooms
- a residence for students, researchers and professionals
- and an incubator of Media specialized enterprises

HISTORY

Parc Barcelona Media's project was presented in January 2004. During 2007 works were done to reform the old industrial building Ca l'Aranyó into part of the Pompeu Fabra University (UPF), build new sets and the new Media-complex office building. By 2009 some centres were settled in the Parc: the audiovisual production centre, the Mediapro offices (IMAGINA production centre), the Faculty of Communication (Pompeu Fabra University) and the sets and technical centres are already operational.

THE ROLE OF THE CITY AND PARTNERS

Parc Barcelona Media project was born out of four different actors that share common interests:

- Pompeu Fabra University (UPF): a public university with widespread national and international prestige and with different colleges and faculties (Law, Health Sciences, Communications, Politics).

- Mediapro Group: communication enterprise group that counts on all the human and technical resources necessary to plan and deliver the publicity for every kind of audiovisual creation.

- 22@: municipal society created in 2001 by Barcelona City Council to promote and manage the proposed transformation for the 22@Barcelona project, including the creation of more than 4,000,000 m² of new land, reurbanisation of 35 km of streets and the provision of approximately 220,000m² of land for new public facilities, and green spaces and new homes under a social housing regime in the old industrial areas of the centre of the city.

- Barcelona Media Innovation Centre: a technology centre dedicated to applied research in the area of communications and the media, and to the transfer of this knowledge and technology to the businesses in this industry.

The keyword for Parc Barcelona Media is the cooperation between the partners that lead this initiative. The University Pompeu Fabra is in charge of the training area, meanwhile the group Mediapro looks after the audiovisual production and industrial services area. 22@Barcelona is responsible for the strategy and planning of the district. In this way, the initiative brings together two pioneer agents, one of the main Spanish university institutions (main referent in high qualified training in audiovisual communication) and Mediapro (the country's main business group in the audiovisual field).

Parc Barcelona Media project has meant an investment of more than 80 million euros, shared out among the three partners (Pompeu Fabra University, Mediapro Group and 22@ municipal enterprise). Therefore, Barcelona Council's role in this project has been developed through the 22@ enterprise which is focused, emphatically, on enhancing the new model of city making, which meets the challenges of Barcelona in the light of the current knowledge society.

SUCCESS FACTORS

Even though Parc Barcelona Media's project has only recently started to develop all its different aspects (research, training and business) it has already become a reference for the city's audiovisual sector clusters. First of all, it is important to highlight the privileged position that the Park has inside the city's structure, since it is part of an urban environment that is supplied by advanced services, transport and infrastructure. Also, in its surroundings are located some of the most important urban reference points (Agbar Tower, Diagonal Mar Centre), as well as major cultural institutions such as the Catalonia National Theatre, the "Auditorium" or Barcelona's International Conventions Centre.

Secondly, as a sign of the success of this initiative, it should also be underlined that this space has become a pole of attraction for many companies in the audiovisual sector which have decided to set up in this area having considered what the Park can offer them in terms of infrastructure and services and proximity to other companies from the same sector.

APPLICABILITY

Initiatives for the creation of clusters such the Parc Barcelona Media can only work in those cities and countries where the audiovisual sector already has a proper basis and the intention to broaden and establish new horizons in its activity; as well as an existing university and research structure, that is interested in pursuing innovation in depth within the audiovisual area. Finally, and probably the most significant element, is that with this project, the local administration makes clear its commitment with these kinds of structure.

Projects like this one mean a large economic investment. Therefore it is necessary to undertake an in-depth assessment of the sector's reality to check if the city is ready to absorb the activity of a park with such features and if it fulfils the needs of the sector and the city in general.

More information:
www.parcbarcelonamedia.com

Mr. VICENTE LOPEZ MARTINEZ,
 vice-president of Barcelona Media Innovation Centre:
 "Parc Barcelona Media is a space for collaboration and exchange in the media sector between enterprises, universities, entities and citizens; it is focused on the excellence of production, research, innovation and training of human and cultural capital."



Photos by 22@Barcelona

DEVELOPING INTERDISCIPLINARY COOPERATION



Photo by Stephenie Jennings

Entrepreneurs in the creative industries combine a wide diversity of cultural and business skills in order to be successful. Sometimes these skills are combined within one person or company. In other cases the skills of many independent players are brought together. Promoting interdisciplinary cooperation e.g. between sectors of the creative industries, between creative industries and other industries, or between creative industries and universities, is considered essential for the development of the creative industries.

The situation analysis shows that cities recognise the importance of cooperation with creative industries, other businesses and the third sector. All cities are developing ways to participate in, or promote forms of interdisciplinary cooperation. These forms differ from city to city and reflect local traditions (political, economic, cultural) in the commitment of stakeholders to the development of the creative industries.

Turning Talent into Business (TTIB) and **Made in Fès (MIF)** are two examples of interdisciplinary cooperation from Amsterdam. Characteristic for TTIB is the focus on acknowledged talents, who were selected for their skills as fashion-designers. Made in Fès was an interdisciplinary (design and crafts) and international cooperation (Morocco) project. The **Design Reaktor Berlin** shows that cooperation between art universities and small and medium-sized companies has an economic impact through the development of innovative products and services. **NAVI BC** is another example from Berlin, which combines different disciplines into one area for creative experimentation, which could lead to the economic innovation.



TURNING TALENT INTO BUSINESS – AMSTERDAM

'Turning Talent Into Business' (TTIB) is a collaboration between Syntens, HTNK, Dutch Fashion Foundation and Arnhem Fashion Biennale. These partners open their networks in order to develop a coaching trajectory which covers all aspects of fashion label management. Topics include financial & legal management, production, public relations, marketing & sales and internationalisation. 15 fashion-designers (labels) are participating in the project.

THE AIM

The Dutch Fashion Foundation (DDF) aims to strengthen the social, economic and cultural role of Dutch Fashion on a national and international level. Based in Amsterdam, DFF manages a network of approximately 50 of the most talented Dutch fashion designers.

HTNK is an international fashion recruitment and consultancy agency, established in 1997. HTNK has a proven track record in the fashion industry including design & styling, product management & buying, general brand management and marketing, PR & sales. HTNK understands both the creative and the commercial side of fashion.

Every two years the Arnhem Fashion Biennale presents the state of the art in fashion design. The event has an international orientation, was initiated by the City of Arnhem and ArtEZ Institute of the Arts, and receives structural subsidies from the City of Arnhem and the Province of Gelderland.

Red Light Fashion Amsterdam is an intriguing mix of high-level fashion design with the well-known girls of pleasure, in the rhetoric of the city-marketers: 'turning the Red Light district into an 'international hotspot for design tourists'. From the perspective of the municipality the project is part of the regeneration of the city centre. In summary the aims of this project are to:

- dismantle the criminal infrastructure
- reduce the number of businesses that are subject to criminal influences
- stop the neglect and decay of the centre and turn it around
- restore balance to the businesses in the area
- realise a varied and high quality image for an access area to the city

HISTORY

The research has showed three problem areas for fashion-designers:

- entrepreneurial skills, production facilities and distribution;
- lack of platforms for the exchange of ideas and for the interaction between design and market;
- lacking, or lacking abilities to generate, investment in start-up and growth.

The four aforementioned partners started TTIB in January 2007 to address these problems (ending with a presentation at the Arnhem Fashion Biennale, July 2009).



Photos by HTNK

The process started with the selection of fashion talents (high-potentials) in 2007. The partners (HTNK, DFF and Arnhem Mode Biennale) are well connected with the Dutch and international fashion-industry. In a brainstorm they selected 40 talented candidates, with international potential, and at least 3 years of experience as a fashion-designer. After an interview of 90 minutes, 16 of them were selected for the project.

For a period of 2 years, they were offered personal coaching and workshops (delivered through the network of the partners), but also peer-to-peer training, learning to work together and share their networks.

With the start of the Red Light Fashion Amsterdam Project (January 2008) the TTIB designers moved to this area. The project gave them the opportunity to show their work to a bigger audience, and made it easier to bundle their abilities and increase their national and international collaborations.

The project also attracted sponsors, like Philips, who show their latest fashion retail lighting innovation, and their commitment to the fashion industry through supporting talent development.

The Red Light Fashion Amsterdam is a collaboration between the municipality of Amsterdam, NV Stadsgeod and HTNK. NV Stadsgeod bought several brothels. E.g. they invested € 25 million to buy 18 buildings with 50 so-called windows. For the period of (at least) one year a couple of these buildings are loaned to Dutch fashion design talents, who use them as display windows, workshops and sometimes for housing. The Red Light Fashion Amsterdam has been extended and HTNK has been invited to write a plan for the future of the project. From the perspective of the city this project could be part of the project: Heart of Amsterdam, future prospects 2012. Fashion & gadgets, art & culture, a Dutch Design Center, and creative entrepreneurs are mentioned for their economic potential.

SUCCESS FACTORS

Turning Talent into Business is a good example of collaboration between different partners and one of the few cases where the selection of entrepreneurs was based on their international potential as fashion designers.

Achievements:

- cooperation between partners consolidated;
- knowledge and networks are shared;
- 8 workshops with topics like internet, production and marketing;
- the designers have developed more focus, through personal coaching;
- Red Light Fashion District attracts international media-coverage;
- A CODE (Amsterdam-based fashion magazine) Gallery store in the Red Light district.

The critical success factor is cooperation between professionals from the creative industries, with (housing) development organisations (public or private) and the municipality. From the perspective of the municipality and development organisations the creative industries are 'pioneering in the urban wilderness' and setting the scene for further developments.

From the perspective of the creative entrepreneur a place to work for a limited period in time might only be a temporary solution.

The combination of TTIB and Red Light Fashion shows that an integral approach, improving business skills and working spaces close to one another (improving group dynamics) is a promising way to go.

APPLICABILITY

The applicability in other cities is quite easy, even if you don't have a Red Light District. The success of Red Light Fashion, is already copied in Amsterdam: Redlight Design Amsterdam (6 international top-jewellery designers, September 2008–September 2009) and RED A.i.R. an artists-in-residence programme in the Red Light District (May–September 2009).

More information:
www.htnk.nl/?p=38

BRUNI HOFMAN,

consultant creative industries, Syntens:

"Turning Talent into Business shows that experts from the fashion world know how to pick talent. It also shows that these talents need some time to learn (often the hard way), that they have to work on their creative and commercial skills. The high potentials already had 3 years' experience, and they no longer saw the world through rose-tinted designer-spectacles.

The personal coaching and workshops by professionals, and sharing their own experiences and contacts (e.g. in production) made a difference to all the fashion-designers. The experiences of Turning Talent into Business are a good basis on which to develop similar projects in the future. There are better insights into 'what works' and a better acceptance amongst young designers of participation in these kinds of projects."



Photos by Design Reaktor

DESIGN REAKTOR BERLIN – BERLIN

The Design Reaktor Berlin is a multi-disciplinary project from the Berlin University of the Arts.

THE AIM

The aim is to build innovative co-operation between small and medium-sized companies and designers in Berlin. It is about establishing collaboration between companies, craft workers, the University of the Arts, and sales experts to create new products. It is characterized by experimental combinations of processing techniques, advanced materials and manufacturing processes.

ACTIVITY SPHERE

The Design Reaktor Berlin increases the transfer of know-how between Art University and SMEs in Berlin and enhances business and innovation capacity. It brings students, professors and SMEs together to develop new innovative products and services. Accordingly, Design Reaktor Berlin has a high economic impact.

Traditionally it is the products that are developed first, then attention turns to planning the communication strategies and the means of distribution. The Design Reaktor Berlin works on all these things simultaneously in order to improve the efficiency of the development process and enhance the products' identity. To position the products between the experimental and the commercial, the Design Reaktor Berlin involves professional discussion of strategies for marketing, communications and distribution.

HISTORY

Berlin's University of the Arts (design department) and Berlin's Senate Department for Economics, Technology and Women's Issues were the initiators of Design Reaktor Berlin.

It took around one year for the Senate Department of Economics, Technology and Women's Issues to develop the project properly, to find out which professor should head up the project and to build a pragmatic project structure.

THE ROLE OF THE CITY AND PARTNERS

The role of the city administration is to be a moderator and enabler in the process. The City administration has shown a deep interest in the implementation of the project and in pragmatic project-design. The university has a role in steering the projects and involves 11 chairs at the University of the Arts.

For today, the project involves the following partners: 52 SMEs in Berlin – from a Mozzarella cheese dairy, an engraver to a rubber goods manufacturer; from a car customising and tuning shop to a suitcase factory and a pasta maker; from low to high tech. It also includes 11 chairs at the University of the Arts and 150 students.

Regarding the funding 50% came from the city administration and 50% from the university.

SUCCESS FACTORS

The following parameters speak for the success of this case:

- excellent mixture of competences / interpersonal skills and team members
- effect of intensifying the co-working relationships between designers and companies creating multiple communication channels
- innovative approach connecting different design disciplines and working experiences
- open innovation approach
- collaborative authorships
- dynamic and flexible steering of the project
- involvement of marketing experts in the development of new products

The Design Reaktor was also designated as a good practice project of the European Year of Creativity and Innovation.

CRITICAL FACTORS AND APPLICABILITY

The following factors should be considered critically:

- extremely short period of six weeks between project approval and launch of a complex project with over 180 participants
- conflicts between a dynamic project approach and long decision-making procedures in the university
- time consuming EU reporting requirements
- innovation research is not properly developed right now, there are no standards

This project or its concept could be transferable to other cities in different innovation contexts.

More information:

www.design-reaktor.de

AXEL KUFUS,

Institute for Product and Process Design, University of the Arts, Berlin:

"With the Design Reaktor Berlin, we created an experimental project that set in motion both the standing and free legs of its many participants, who hailed from the realms of academia, business, and the market."





MADE IN FÈS – AMSTERDAM

Made In Fès was a ten-day workshop in Fès where a group of Dutch and Moroccan designers and craftsmen met.

THE AIM

The goal was to establish cross-cultural, creative links between Amsterdam and Fès and between the Netherlands and Morocco. In the long term, these links will help the Moroccan artisans to market their products more efficiently, both locally and internationally. In addition, the collaboration of designers and artisans will enhance the cultural position of Amsterdam-based Moroccans – a substantial group of immigrants with major (image) problems.

The cultural diversity of Amsterdam is insufficiently used as a cultural, economic and international asset. Amsterdam invests in the development of cultural competencies and talents. For the future development of the creative industries it is also necessary to invest in entrepreneurial skills, and to make the most of emerging cultural and economic potential. One of the sub-goals is: to stimulate cultural production and trade between migrants and their places of origin (Morocco, Ghana, Turkey, Suriname, and Netherlands Antilles). Migrants are often multilingual, and have the cultural competencies to make new cultural products and trade-connections. Another objective is to connect and stimulate craftsmanship and industrial production in Amsterdam and the places of origin through contemporary designers. The aim is to develop and connect the chain of economic activities (design, production, and distribution) in Morocco (knowledge and profits for the local community) with the chain of economic activities in the Netherlands.

HISTORY

The Mayors of Amsterdam and Fès first met in 2005, during the celebration of the 400 years-relationship between Morocco and The Netherlands. The outlines, and the political and administrative context, were set up by the decision of the Mayors to cooperate on cultural issues (2005) and the Programme Creative Industries 2005–2008, and the updated version 2007–2010.

In October 2006 and May 2007 a delegation from Fès visited Amsterdam. During these meetings a match developed between the delegation from Fès and Amsterdam. The delegation from Fès proposed a project involving the craftspeople of Fès, and designers from the Netherlands, with a view to developing new contemporary craft products, carrying the 'made in Fès' label and marketed in the national and international market. This matched with Amsterdam's policies to develop cultural trade ties between migrants and their places of origin and led to a pilot-project aimed at developing products with a cultural and economic value for emerging cross-cultural markets.

The 'Made in Fès' workshop was set up by Butterfly Works (BFW) (www.butterflyworks.org), who had been working with Moroccan trade and craftsmen from 2002; and carried out in cooperation with Dutch Design in Development

(DDiD) which is a not-for-profit organisation that stimulates the import of products from developing countries. Their project-proposal was approved in October 2007 (€ 41,000, mainly from the strategic budget for diversity policies). Together with their Moroccan counterparts they developed the concept for the workshops, selected the designers and made all the other necessary arrangements. The Moroccan Ministry of Tourism and Crafts was also an important partner (including financing the organisation and accommodation of designers and craftsmen).

The workshop in Fès took place from 4th–15th February 2008. The aim was to design a 'couture' collection of prototypes, which could be developed into a 'commercial' collection. Together with 3 designers from the Netherlands, 3 designers from Morocco and the artisans in Fès they created 30 cross-cultural prototypes with an economic perspective in 10 days.

The results of the workshop were presented in Fès and in Amsterdam where Moroccan and Dutch (potential) stakeholders (public, not-for-profit and private) shared their enthusiasm about the results of the workshop (process & prototypes) and explored the possibilities of transforming the pilot-project into a long-term sustainable project. Stakeholders present at this meeting were: politicians and administrators, NGO's (social and development issues), (art)schools, the association of Dutch Designers, trading companies, and others.

In the Programme Creative Industries: plan for implementation 2009–2010, the Made in Fès pilot is mentioned as an inspiring and successful project. However, the budget needed to develop this pilot project into more structured cultural trade relations was not allocated in this implementation plan. It seems too complicated to find a fit between the experimental nature of the project – the integration of cultural, economic and international policies – with existing policies, programmes and budgets.

PROBLEMS

As in every pilot-project a lot of unexpected events occurred, that had to be dealt with on the spot. One of the issues is the cultural differences between the Dutch and Moroccan governments. In general the Dutch approach is based more on planning, reports and contracts, while the Moroccan approach is based more on hierarchical position, management by speech and trust. Frequent communication, including face-to-face meetings, is essential to find a common ground. The participation of administrators with a Moroccan background in the Amsterdam team also contributed to this.

Copyright and intellectual property issues were experienced in different ways. For the Dutch designers and representatives these are personal rights and assets, whereas in Morocco it is a collective good, especially for craftsmen.

Within the Amsterdam administration the prospects of the project were recognised, the city actually started it, but proved difficult to arrange the budget. Like most pilot-projects it was difficult to find a fit between the experimental nature and existing budgets or programmes.

Another issue was the interaction between the impulsiveness of the creative director and the designers and the ever changing character of the pilot-project with the structured way of working and decision-making process of the administrative organisation. The project coordinator was outcome based: 'at least a handful of culturally interesting and economically viable prototypes as a result from a 10-days workshop', whilst the process based creative director was proclaiming 'that he was not being realistic'. Both were pleasantly surprised by the 30 prototypes that were delivered within 10 days.

Last but not least, the pilot-project evolved from an abstract policy statement to 30 prototypes through a small core of committed people in Amsterdam and Fès, who were committed to the cause of the project and who were willing to cross boundaries.

The pilot-project shows that it is relatively easy to go to Morocco and return with attractive prototypes. It is not so easy to turn these prototypes into structured cultural trade relations between Morocco and the Netherlands. This involves the long-term commitment of public and private partners in both countries and the development and connection of cultural and economic activities in both countries.

APPLICABILITY

The implementation was not easy in Amsterdam, so it will not be easy in other cities. But the underlying ideas and the Amsterdam experiences might be a good starting point for other cities and similar projects.

More information:

www.butterflyworks.org

ROBERT MARIJNISSEN,
project manager creative industries, Amsterdam:
"The pilot-project shows that it is relatively easy to go to Morocco and return with attractive prototypes. It is not so easy to turn these prototypes into structured cultural trade relations between Morocco and the Netherlands. This involves a long-term commitment of public and private partners in both countries and the development and connection of cultural and economic activities in both countries."



Photos by Robert Marijnissen



NAVI BC, SUSTAINABLE VITALISATION OF THE CREATIVE QUARTER ON AND AROUND THE CHARLOTTENBURG CAMPUS – BERLIN

The project is a joint initiative of the Borough of Charlottenburg-Wilmersdorf, Berlin's Senate Department for Urban Development, the Adlershof Projekt GmbH, the Berlin University of the Arts (UdK), and the Berlin Institute of Technology (TU).

THE AIM

NAVI BC combines science, economy, art, and culture in order to make the campus one of the most nationally and internationally attractive sites for researchers, business people, and designers.

ACTIVITY SPHERE

NAVI BC has defined six spheres of interest in which to develop and implement innovative concepts: site development, interdisciplinarity (Hybrid Programme), business formation, real estate development, branding, and Charlottenburg as a cultural destination. The goal is to link the quality of life and the international character of the neighbourhood to economic innovation and eagerness for creative experimentation.

In order to develop existing potential and remain dynamic in the future, NAVI BC is launching an innovative centre for cooperation and business incubation in which spin-offs and start-ups from the fields of ICT, engineering, and design can find affordable and flexible spaces where they can work together in interdisciplinary cooperation. The centre will also help businesses set up their project offices for experimental research projects and open innovation.

HISTORY

The UdK and TU Berlin, two internationally renowned universities, are together creating an inner-city campus enhanced by numerous outside research facilities such as, for example, the Fraunhofer Institutes and National Metrology Institute (PTB), and by the hundreds of innovative businesses located in the neighbourhood and an arts scene unparalleled in all of Germany.

In the fields of ICT and design, the Charlottenburg campus is regarded as one of the world's top players. The TU Berlin, for its part, is a global leader thanks to achievements like its European Centre for Information and Communication Technologies (EICT), its Telekom Laboratories, its information and communication research cluster, and its excellent facilities for everything from nanophotonics to optoelectronics. And with the 2010 arrival of a European Institute of Technology ICT Labs Co-location Centre, the Charlottenburg campus has become a European beacon of cutting-edge research. The UdK, too, offers unique combinations of creative disciplines that have engendered experimentation and innovation and secured its

international reputation; of particular note are its institutes for industrial, fashion, product, and process design as well as for electronic business, visual communication, and architecture. The four institutes of the Fraunhofer Society, for their part, have generated a force field around the fields of software and systems technology. In addition, numerous well-known businesses from the ICT and design industries have settled in Charlottenburg, all of which appreciate the proximity of the creative campus.

THE ROLE OF THE CITY AND PARTNERS

The role of the city administration is to be a moderator and enabler in the process. The city administration has shown a deep interest in the implementation of the project and in a professional project-design.

Regarding the funding, 50% came from Berlin's Senate Department for Urban Development and 50% from the Borough of Charlottenburg-Wilmersdorf.

APPLICABILITY

The project plays to the special potential of the Campus Charlottenburg. Therefore it is difficult to apply the local strengths like for like to other areas of development. But the integrated strategy of sustainable regeneration could be a model for the development of the specific qualities of other areas where science, arts and business meet.

More information:

www.navi-bc.de

HARDY R. SCHMITZ,

CEO, WISTA Management GmbH Berlin Adlershof:

"The campus is a world leader in research, teaching and the application of information and communication technologies, especially in the fields of art and design. It is already highly attractive for industrial partners interested in research and experimentation, and NAVI BC intends to develop this offer and thereby assure professional growth."



Photos by NAVI



COORDINATING ACTORS AND ACTIVITIES

In the creative industries the production of goods and services is organised in (regional) clusters. The coordination of institutions and networks is vital for collective decisionmaking. It is a way to mobilise stakeholders and resources in the interest of the development of creative industries at the urban and regional levels. Networks differ in their aims and ambitions. They might be organised in a formal or informal way.

The Creative Metropoles Network is one of many networks in which cities and their stakeholders participate. The situation analysis, and especially the best practices, offers a wide variety of networks addressing the needs and interests of policymakers, creative industries and other stakeholders.

The networks that are presented in this portfolio address different needs. The **Oslo Culture Network** and **Creative Amsterdam** coordinate creative industries projects and activities on a regional level. These are formal networks, with co-financing partners, that bring together stakeholders from business (including property developers), educational institutions and public bodies. The **Clubcommission-Berlin** is a registered society with around 110 members, that aims to maintain a 'creative underground', to improve the cooperation with official institutions and politicians, and to enlarge the recognition of the clubscene by city-officials and the economy. **Barcelona Design Centre** is devoted to the promotion and linking of design related activities in the city.

The Plan for Arts 2009-2012 represents a large structural funding programme for arts and cultural initiatives. The Plan for the Arts is an important element of the programme Creative Industries of Amsterdam. This programme is meant to help achieve the city's goal to be one of the top 5 cities in Europe.

Photo by Heli Rekula



Photo by John Hughes



Photo by Richard Eriksen

OSLO CULTURE NETWORK – OSLO

Oslo Culture Network (OCN) is a collaborative network organisation of stakeholders from the creative industry and property cluster in the Oslo region. The organisations aims to strengthen the cluster and contribute to long term growth through marketing, initiating and facilitating development projects, and international collaboration.

THE AIM

OCN is organised as a project and aims to coordinate different CI projects and activities in the Oslo region. Its main purpose is to stimulate the development of different sectors in which Oslo has competitive advantages – design, music and architecture – and also to explore new areas where the region shows potential.

ACTIVITY SPHERE

The network includes representatives from the private sector, cultural institutions and public bodies. Through its activities the OCN represents a meeting place and a learning arena for its members, thus facilitating the development of new connections and partnerships that can stimulate the development of the CI. Another important aspect is the promotion, and broadening, of knowledge about the CI sector.

HISTORY

OCN is a part of "Hovedstadsprosjektet" ("The Capital City Project"), designed to promote the development of Oslo through a focus on five business clusters – life sciences, energy and environment, maritime, ICT and culture. The project was originally initiated by the Ministry of Local Government and Regional Development, but is implemented by the Municipality of Oslo and the County of Akershus. Oslo Teknopol is the project manager.

OCN started its activities in 2005. In 2006, the OCN and Innovation Norway financed a report analysing the CI cluster in the Oslo region. Although the report shows that Oslo has a geographical CI cluster, it does not necessarily constitute a functional one. According to the report there are smaller regional clusters in design, architecture and music. These were then chosen as focus sectors for OCN activities.

THE ROLE OF THE CITY AND PARTNERS

The main role of the city administration has been to co-finance the network's management and activities. On 11 June 2009 the network was established as an official association, and Oslo Teknopol handles its administration.

SUCCESS FACTORS AND CHALLENGES

One of the most important aspects is the cooperation between NGOs, private companies and public bodies that has resulted from the establishment of the network. OCN's most important achievements so far are coordinating activities (projects), sharing knowledge and establishing meeting places for learning. One of the most concrete examples was the event Kreative Oslo in 2009,

which gathered people from arts, culture, education, research, and various organisations and political bodies. The successor of Kreative Oslo in 2010 was a one-day conference "Creative Industries in the Spotlight: What do we know about the creative Norway?" with academics and industry representatives from Norway and abroad. The aim is to hold both events bi-annually.

A recurring challenge is securing financial support for the various activities of OCN. Although the municipality of Oslo and the county of Akershus are financing the network, the resources are limited. Financing of the network's projects is often ad hoc and uncertain. In order to secure the continued development of the CI, which is integral to the city and its quality of life, there is a need to devise a long-term strategy. This should be based on a thorough analysis of the opportunities and threats faced by different subsectors, as well as issues specific to cross-sector collaborations. Such a strategy should be backed by proper financing, including a contribution from private companies (also from outside the CI, e.g. property developers, tourism industry, etc.). OCN can be regarded as one step in that direction.

APPLICABILITY

This initiative could easily be implemented in other cities. Obstacles may occur through:

- Cultural differences between different actors, who might have different rationales for participating or not (educational institutions, companies in the CI, companies outside the CIs, public bodies, NGOs).
- Blurriness – networks should probably be based on one or more concrete projects from the start.
- Need for gradual development.
- Commitment of actors.
- Finding financing for the activities.
- Uncertainty about the future – the timeframe for main activities and financing should be 5–10 years.

More information:

www.oslo.teknopol.no/English

TRUDE KOLAAS,

head of IMMA about the networking arena Kreative Oslo 2009:

"A forum concentrating on the creative activity of a city that brings together entrepreneurs, real estate developers, politicians and inhabitants is an important medium for enabling dialogue between the creative industries and other sectors that are in some way involved in urban development issues. Oslo does not have such a forum and I think "Kreative Oslo" filled this gap. As an innovator, I gained positive attention for my own project and met people in different creative sectors I could connect to. Branding the city through culture is not yet a fully exploited tool in Oslo, and I feel that OCN is contributing positively towards this – Musikkbyen Oslo being a great example of this."



CREATIVE AMSTERDAM – AMSTERDAM

Creative Amsterdam is a cooperation platform for public, private and not-for-profit partners that delivers a 'one stop shop' for the creative industries in the Amsterdam Metropolitan Area.

THE AIM

Creative Amsterdam facilitates the professionalisation of the creative industries in the Amsterdam Metropolitan Area. Its main aim is to increase their economic performance and support the ongoing development of the region as a creative cluster.

ACTIVITY SPHERE

Creative Amsterdam's key objectives are:

- Match-making between policies and creative industries
- offering information, services and activities (all the things a creative entrepreneur needs) in a single physical and digital platform
- promoting the creative industries of the Amsterdam Metropolitan Area in national and international markets.

A group of successful entrepreneurs working in the creative industries make up a Creative Board, which provides input for policymaking. Another input is the Creative Industries Monitor, which gives a statistical overview of the development of the creative industries in the Amsterdam Metropolitan Area. An international benchmark, comparing Amsterdam with other creative hubs has also been undertaken.

One of the underlying rationales for Creative Amsterdam is to give an overview of the wide array of services already on offer for the creative industries. As a platform, Creative Amsterdam bundles these services, offered by public (state, provinces and municipalities), not-for-profit and private partners, into a 'one stop shop for creative industries'. Working with the principle of 'user-generated content' Creative Amsterdam is able to offer an (inter) national and metropolitan overview of services for the creative industries, including job opportunities, funding, education, networking, coaching, business-skills training, intellectual property issues, insurance, information on international marketing and so on. The platform not only gives an overview of the services currently on offer, but also of services that are missing. Based on this information, a 'finance desk' and a 'housing tool', catering for the specific needs of the creative industries have been developed. Another very concrete example of a newly developed service is 'Don't Do It Yourself'.

What is the secret to successful networking? A handful of business cards and good intentions to keep in touch. But why wait, if you are already face to face and you can help each other on the spot by exchanging your expertise, knowledge and experience?

HISTORY

Creative Amsterdam was launched in 2007. In the first two years of its existence Creative Amsterdam estab-

lished a firm base, and the activities and services were considered a great resource for the development of the creative industries. All stakeholders have committed to the continuation of the project until 2012. Currently Creative Amsterdam is focusing on strengthening alliances within the creative industries, and stimulating the growth of companies, especially by encouraging exports and cross-sectoral cooperation.

THE ROLE OF THE CITY AND PARTNERS

Creative Amsterdam is an initiative of 16 partners: seven municipalities, three provinces, two chambers of commerce, three innovation agencies and the Ministry of Economic Affairs of the Dutch government. The main role of city administration is co-financing of the project management (structural) and activities (on a project basis). Creative Amsterdam created coherence and cooperation between the partners, based on a discussion about the future of the creative industries in the region, and whether and how public partners should facilitate and encourage the growth of the creative industries.

SUCCESS FACTORS AND CHALLENGES

Creative Amsterdam offers various stakeholders the opportunity to strengthen and to exploit the creative potential of the Amsterdam Metropolitan Area. Together they can deliver a wider range of services in a more efficient and effective manner.

Creative Amsterdam's most important achievement has been the cooperation between the 7 municipalities, the creative industries (Creative Board), public bodies and not-for-profit partners, that has resulted in a 'one stop shop' for the creative industries. One of the most important aspects was creating transparency in existing services and filling in the blank spaces, by adding new services on demand.

It will be a challenge to keep focused on the objectives of the project. Most stakeholders are expecting budget cuts, and may have to reconsider their commitment to the project. This could also affect the ways in which Creative Amsterdam operates, e.g. the online services and the programmes that stimulate cooperation between sectors, entrepreneurial skills or the internationalisation of the creative industries. These uncertainties limit the possibilities for developing and executing long-term strategies.

APPLICABILITY

Many cities and regions have developed networks for the creative industries. So, in general, the potential for the transferability of the programme is considered high. Factors that will ease this transferability are in cities where:

- there are already services for the creative industries on offer
- the actors offering these services see the need to bundle their efforts
- an independent and committed platform takes the lead
- there is a (growing) culture of cooperation

And where committed actors work together in a platform with an 'open source' attitude.

More information:
www.creativeamsterdam.nl

JOKE VAN ANTWERPEN,

director Amsterdam Innovation Motor:

"Creative Amsterdam is very open. For start-ups and small businesses it is an entry point to various services, and a lynch pin for other organisations. For larger businesses and professional associations it is a logical place to strengthen their business. In addition to sector organizations, Creative Amsterdam plays an independent role in connecting the various industries and disciplines. Creative Amsterdam makes unexpected connections, discovering and developing new markets."



Photos by HTNK



CLUBCOMMISSION BERLIN – BERLIN

The Clubcommission Berlin (CC) is an organization of Berlin's clubs, party and cultural event organizers.

THE AIM

The purpose of the association is communication, cooperation and interlinking. CC tries to unite the interests of the clubs and organizers, and is a contact point for officials, administration, offices of public order and interest groups. CC is organized as a registered association.

Clubs are by now a branch, an economic factor, a social authority, a cultural property, and a location advantage. Clubs are music producers, creative pools, a general public and niches. The club culture is a part of the modern metropolis and promotes its quality beside others.

The Clubcommission Berlin aims to maintain this creative underground and helps to improve the co-operation with official institutions and with politics in general. One of the main aims of the association is to develop a method of public communication in order to support the Berlin club scene in a way that its needs are better recognised by the city, the government, and the economy. CC is the first and still the only organization of this kind in Germany.

HISTORY

In 1999, three club-owners organised the first informal meeting with the clubs and organizers with the participation of the former Senator for Economics. On 27 June 2000 the Clubcommission Berlin was founded and attracted significant public attention. In October 2001, the CC received confirmation of its official registration as an association. Today, the CC has currently 110 members and is still growing.

In the future, the CC is intended to function as a service provider and to provide assistance and information on issues such as new technologies or accounting. At the moment, CC membership brings advantages like a 20% discount on GEMA (music authors' society) fees, special rates for recycling and industry-specific training.

FINANCING

Generally, the CC does not receive public funding. Its work is financed by membership fees and by organising club nights. Membership fees vary from 20€ per month for individuals (e.g. DJs) to 75€ per month for clubs with more than 800 m². For the annual club night, various members of the CC work together in order to show the musical diversity of Berlin. Visitors pay a single entrance fee and have access to all participating clubs for the rest of the night.

However, certain projects like a survey about the economic potential of the Berlin club scene are co-financed by the Senate Department for Economics, Technology and Women's Issues and its state initiative Projekt Zukunft.

THE ROLE OF THE CITY ADMINISTRATION

The Senate Department for Economics, Technology and

Women's Issues and its Berlin-wide initiative "Projekt Zukunft" played an important role in initiating the Clubcommission Berlin. The main goal was to establish an intermediary between the club scene and the city administration for better communication and understanding. The CC is the main contact for the administration with the club scene.

Representatives from the city administration regularly take part in CC meetings and are known and trusted contact persons. Moreover, publications on the music and club scene of Berlin have been released in collaboration with each other. In the near future new supported projects are planned.

PARTNERS

The main partners of CC are:

- Berlin Music Commission
- Label-Commission Berlin
- Popkomm
- Association of Independent Music Companies (VUT)

Project-Partners are: Senate Department for Economics, Technology and Women's Issues, Kulturprojekte GmbH, Berlin Partner, Berlin Tourismus Marketing, ebam GmbH Business Akademie, Auswärtiges Amt (The Foreign Office) and be Berlin (the city's marketing campaign).

SUCCESS FACTORS

The following success parameters can be brought out:

- The scene has become bigger, more established and more commercialised.
- Improvement in the image of the clubs.
- This cooperation offers a large field of experiences to support the members and furthermore can help to improve the cooperation with official institutions and with policy makers in general.
- The Berlin club scene speaks with one voice.
- The music sector has been integrated into Berlin's capital marketing activities.

PROBLEMS AND APPLICABILITY

This case is easily transferable to other cities. The lack of public funding is problematic as it does not allow the establishment of a stable organizational structure. Not all problems can be solved. Especially in the administrations of the boroughs, different interests exist (e.g. residents versus Clubs) and not everyone recognizes clubs as an economic factor.

More information: www.clubcommission.de

NADIA CLARUS,

Senior Consultant Music Industries, Berlin Senate for Economics, Technology and Women's Issues:

"The wide range of art, culture, music, shopping and nightlife constitutes the special charm of Berlin and attracts visitors from all over the world. The local club culture is an essential economic factor and a magnet for – mostly young – tourists. The infrastructure of the club and event industry has grown explosively in the past 20 years in Berlin and its offers now greatly affect the international popularity of the city. This is an image factor of paramount importance. In the coming years, these results and achievements must be further developed systematically in cooperation with the Clubcommission."



Photos by Clubcommission Berlin



Photo by Diego Quiroga

BARCELONA DESIGN CENTRE (BCD) – BARCELONA

Barcelona Design Centre (BCD) is a promotion and information centre devoted to all aspects of design in business.

THE AIM

BCD's mission is to encourage greater understanding and appreciation of design and its strategic value for companies and public bodies, strengthening the links between design and business in all spheres and positioning Barcelona as a design capital. Furthermore, it also aims at positioning design as a strategic element in business excellence and a key factor in innovation, sustainability and improving people's quality of life in the business world, in city design and in the spaces people share together.

BCD's objectives are:

- To promote the use and good management of design in the business sphere
- To increase the use of design in company innovation processes; to advise companies and organisations through specific programmes.
- To provide services for companies and organisations through specific projects
- To become a reference and interlocutor in the field of design for the public administration, companies, institutions and similar organisations
- To cooperate with different stakeholders in the field of business and design, both nationally and internationally
- To position Barcelona as a design capital.

ACTIVITY SPHERE

BCD addresses its activities to various target groups, such as companies, professionals, the public administration and other stakeholders, both domestic and international.

In accordance with the Action Plan 2010–2012, BCD focuses its activities on five main areas:

AREA 1 DESIGN POLICY. Helping to draw up design policy, ensuring that design forms part of government strategy, and planning promotional and/or awareness-raising activities in accordance with the main guidelines behind this policy, such as business innovation through design or the protection of design. Gathering information to demonstrate the strategic value and economic impact of design. Applying the measures established under design policy. Target group: companies, public administration, stakeholders, professionals and mass media.

AREA 2 DESIGN AND BUSINESS. Promotion and dissemination actions and activities aimed specifically at companies and professionals. Advice and services for companies. A key aim here is to promote design management, defining the role and profile of the design manager within companies and encouraging training and exchanges amongst design managers, both nationally and internationally. Target group: companies and professionals.

AREA 3 DESIGN AND SUSTAINABILITY. Actions relating to design and the public space, the environment, sustainability, mobility, accessibility and the value of design for people. Design plays an important role both in configuring cities and, in their later development, providing sustainable solutions for mobility and the establishment of spaces where people can come together. Target group: public administration, companies, professionals and citizens.

AREA 4 INTERNATIONAL PROMOTION. Actions to promote Barcelona internationally as a design capital, the Barcelona Design brand and companies and professionals working in the city. Helping to position Barcelona as a preferred location amongst multinational company design units, whether on a temporary or a permanent basis. Target group: companies, professionals, international stakeholders and mass media.

AREA 5 POSITIONING DESIGN. Activities to shape BCD's philosophy and knowledge about design, providing access to information and transmitting know-how and understanding. Participation in national and international networks. Target group: companies, professionals, stakeholders, the public administration and mass media.

BCD's main projects are intended to support and enhance the creative industries and to promote design as a strategic value. To name but a few:

- BCN Design Export – Programme of internationalization which aims to promote the Barcelona Design brand (products and services made in Barcelona), as well as Barcelona's professionals and companies through participation in fairs, conferences, missions and business bridges, and other promotional events in the design world.
- BCN Design Week – an international business-focused congress framed in the field of design and aimed at those companies and professionals in any industry or productive services that uses knowledge and creativity as a driver of its business activity.
- Innovation Festival Barcelona (2009) – the first innovation festival out of a total of six launched by the European Commission, aimed at promoting and stimulating excellence and innovation in different European cities, and raising awareness of the fundamental role that creativity, design and innovation play in social development and progress, company competitiveness and the economy.
- BCN Design Tour – a map (on line and off line) that brings together more than 200 points of interest of the city's design sector.
- Directory of professionals – the aim is to promote collaboration between companies and designers, as well as offering information on professional design services both nationally and internationally.
- BDIC – Barcelona Design Innovation Cluster is an initiative aiming to pool innovative companies seeking or offering design services, as well as supporting organizations and public bodies in order to increase competitiveness in sectors where design is a strategic element and a driver for innovation.
- Re-crea – an online register for original creations instigated by the Barcelona Chamber of Commerce and BCD, with the aim of offering the author of an idea or creation a guarantee of origin in a quick, easy, reasonably priced and confidential way.

HISTORY

Legally established as a private not-for-profit foundation in 1973, BCD is a promotion and information centre devoted to all aspects of design in business. The first promotion centre of its kind to be set up in Spain, BCD has evolved in line with changes in the economy and society from the start, constantly adapting its philosophy and activities to the specific needs of the moment.

PARTNERS

BCD's Board of Trustees is composed of Barcelona Chamber of Commerce, Barcelona City Council, Catalan government – Generalitat de Catalunya, the Ministry of Industry, Trade and Tourism and the Ministry of Science and Innovation, as well as private companies that support BCD and its activities addressed to the design sector.

Regarding its international network, BCD is a member of the following organisations:

- BEDA, The Bureau of European Design Associations
- DMI, Design Management Institute
- ICSID, International Council of Societies of Industrial Design

SUCCESS FACTORS

Just a few years ago, design was seen as something expendable, something that only held aesthetic value and something reserved for certain types or sizes of company or organisation. Fortunately, it seems that the large majority of Catalan companies and organisations have changed their views on the design issue.

The contribution of BCD to this achievement during its almost 37 years of history includes a wide range of activities, which have positioned the value of design in both the economic and social fields related to its five areas of action. Nowadays, BCD's activity includes:

- Advice to companies and entities.
- Organisation of informative sessions, awards, competitions and exhibitions.
- Participation in research, promotion, and design innovation projects and design management at national and international level.
- Maintenance of permanent contacts with design centres, associations, training institutions and other entities all over the world.
- International promotion of the brand Designed in Barcelona.
- Collection and dissemination of information about design both nationally and internationally.

More information:
www.bcd.es

ISABEL ROIG,

Managing director of BCD:

"By promoting and supporting design professionals and creative companies, BCD accomplishes one of its main objectives, which is to promote design as a strategic element for business excellence and as a key factor for innovation, and as a discipline that can improve people's quality of life."



Photo by Barcelona Centre de Disseny



Photo by Mike Shulmeister



Photo by Mike Shulmeister



Photo by Robert Marijnissen



Photo by Robert Marijnissen

PLAN FOR THE ARTS (KUNSTENPLAN) 2009-2012 – AMSTERDAM

The Plan for the Arts (Kunstenplan) 2009-2012 presents not only the cultural policies and ambitions, but also decides on the allocation of Plans for the Arts subsidies. With a budget of nearly € 87 million a year the Plan for the Arts is the most important source of public funding for the creative industries (especially in the arts).

THE AIM

The main purpose of the Plan for the Arts 2009-2012 is to allocate municipal budgets to cultural institutions, to municipal programmes and to other elements of the arts and culture policy of Amsterdam.

HISTORY

The process started with expert-meetings (September 2006), organised by the Arts & Culture Department. The aim of these meetings was to discuss: trends, strengths and weaknesses, especially concerning supply and demand. There were two expert-meetings for each of 6 selected sub-sectors of the arts: visual arts and design, film, literature, museums & cultural heritage, music, theatre. Approximately 90 experts participated in these meetings.

These expert-meetings were followed by a two-day debating tour through the city, organised by the City of Amsterdam, The Amsterdam Art Funds and the Amsterdam Advisory Board.

The expert-meetings and the debating tour were part of the preparation for the Arts and Culture Directives Document 2009-2012 (May 2007) in which the City Council presented four ambitions:

- Talent Development, the ambition that each individual child gets the opportunity to discover its talent at a young age, to develop this talent or even to grow into an exceptional talent
- Laboratory, to facilitate the process of innovation and research
- World Class, specific measures to enhance the world-class qualities of cultural production and presentation
- City of Beauty, the ambition to invest in the relationships between people through art and culture – in the community. The aim of this ambition is to increase the quality of life in the communities.

The Arts and Culture Directives Document is the starting point for the cultural institutions. To apply for a structural subsidy they will have to present (between May to October) a 4-year plan (2009-2012). For the 2009-2012 period 259 applications were received.

The applications are reviewed by the Amsterdam Arts Council (October – April). This is a kind of peer-to-peer review, undertaken by 60 cultural experts, in 99 meetings (290 hours). On their advice, the Amsterdam Arts Council allocates the subsidies for each applicant. This allocation is an important milestone in the development of the Plan for the Arts.

After political debate and some amendments and resolutions the Artplan for the period of 2009-2012 was approved on December 18th by the City Council.

The system of the artplans, with grants for 4 years gives the cultural institutions the opportunity to work in professional cycles. After each period the system is evaluated and adjusted.

More information:
www.dmo.amsterdam.nl/kunst_cultuur/kunstenplan_2009_-/_kunstenplan

http://www.kunstraad.nl/index.php?option=com_content&task=view&id=64&Itemid=1

MAX VAN ENGEN,
 Head of Arts and Culture Department, Amsterdam:
 "The Plan for the Arts is the core of the art and culture policy of Amsterdam. Four year grants offer more than 100 arts organisations a steady base for the development of their ambitions. The Plan for the Arts reflects the richness, multiformity and diversity of the cultural life in the city, and contributes to the image and attraction of Amsterdam as a creative business-city."



Photo by Tom Gustavsen

3. ENHANCING DEMAND FOR CREATIVE INDUSTRIES

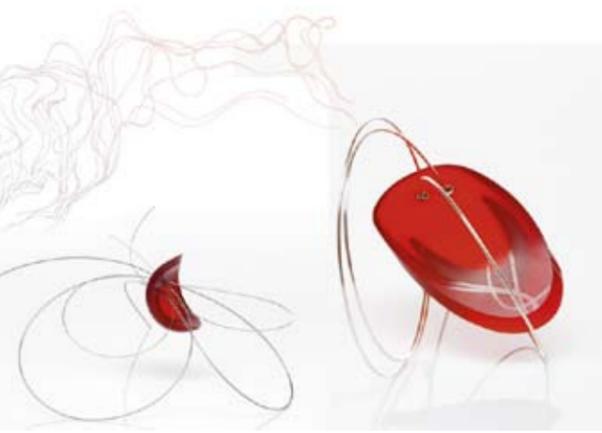
MULTI-TARGETED FESTIVALS

Supporting creative industries via multi-targeted festivals relates to various promotional activities—different events, including sector-based showcase festivals, broader city marketing activities, and others.

These types of activities combine demand and supply side supporting mechanisms and may have been initiated for different purposes, including: to advertise local culture and identity, to shape and enliven the city's creative and cultural atmosphere, to enhance business development, etc. These intervention mechanisms may be considered to be among those tools which have a wide and diverse impact, not least because of the following reasons. Firstly, the supporting measures are targeted at different (all) sectors: citizens, business, as well as the general public itself. Secondly, these kinds of activities can be targeted at foreign countries/customers and the local market at one and the same time.

The results of the situation analysis reveal that the measures involving different promotional activities and city branding are a widely used practice in the cities. Most of the cities have also special (grant) schemes for supporting festivals and other events.

Based on the examples of what the cities identified as good practice, the following two types of good practice in the field of internationalisation through festivals can be highlighted. One type of scheme focuses on promoting the city at home and attracting locals, tourists and investors. The following good examples fall into this category: **Brilliantly Birmingham** (Birmingham), **Tallinn Music Week** (Tallinn) and **DMY International Design Festival** (Berlin). On the other hand, supporting activities can focus on promoting the city abroad. In this category "**Helsinki A Paris**" (Helsinki) is described as good practice.



BRILLIANTLY BIRMINGHAM – BIRMINGHAM

Brilliantly Birmingham (BB) is one of the largest annual Contemporary Jewellery Festivals in the UK, celebrating the rich heritage of Birmingham's historic jewellery sector. BB showcases the work of local, national and international designer makers through a full programme of exhibitions, workshops, seminars, talks and special events. All exhibitions are free of charge and the festival offers a fascinating insight into jewellery-making today as well as showcasing the talent that exists within the city.

THE AIM

The main focus of the event for the last 3 years has been the support of new and emerging designer makers and the exposure of the best of contemporary design through highly visible and high profile events locally, nationally and internationally. As part of BB, the FLUX Exhibition, provides a platform for new and emerging designer makers to display and sell their work via a recognised and established jewellery festival brand. It was recognised through BB activities that there were more opportunities available for new and recent graduates via the festival. Flux has, therefore, become an important core activity as part of the festival.

There is strong collaboration between Birmingham's prestigious School of Jewellery and the festivals working closely with recent and newly-qualified graduates. The Flux exhibition is hosted at various venues across Birmingham including Birmingham's historic Jewellery Quarter. Frequently these graduates will use Brilliantly Birmingham to launch their careers and it is common for them to go on to develop their own practice and establish themselves within the quarter. However, an important aspect of Brilliantly Birmingham is that it is open to designer makers from across the UK and internationally.

MAIN CHARACTERISTICS

Significantly the festival takes place over a month starting at the end of November. This is inline with the 'designer-maker calendar' which sees this as a busy period for sales (pre-Christmas). The best new contemporary jewellery will be exhibited across Birmingham and the West Midlands in a variety of venues offering the public an opportunity to buy innovative and affordable gifts. BB has taken place in various locations including Birmingham's historic Jewellery Quarter, a designated conservation area with over 200 listed buildings which has been the UK's centre for jewellery design and manufacture for over 250 years. This is clearly a unique asset and one which deserves continued attention as half of the UK's jewellery output is made in the city and there are still over 400 jewellery businesses operating within the Quarter. It is also home to the Museum of the Jewellery Quarter which was recently placed in the top three free attractions in Europe.

HISTORY

Originally BB was established (1999) by the City Council's Internal Communications department to help showcase

the city's designer makers. Activity started with the production and distribution of a leaflet listing them all. This evolved in 2003 when a branding expert was recruited to the city's Arts Team (who by now were managing the project). It was quickly recognised that there was a branding issue and that the Brilliantly Birmingham brand was not standing up well to national and international competition. The project at this point took on a wider remit, became more proactive and with the support of the Arts Council England West Midlands, a successful large scale re-brand and re-launch was initiated and continues to an essential tool in the promotion of BB.

THE ROLE OF THE PARTNERS

The project is managed and owned by Birmingham City Council's Arts Team who work with a number of key partners including Business Link West Midlands, which provides management and financial support together with The Jewellery Quarter Regeneration team which provides management and administrative support in the lead up to and duration of the Festival. Other financial support comes from private sponsors along with in-kind support from venues such as the School of Jewellery, Birmingham Museum & Art Gallery and associated venues etc

SUCCESS FACTORS

The festival is evaluated each year against a number of 'success' criteria. These stem from a number of interested parties, not least from funders. Business Link requires evidence of business support outputs. These include the number of individuals employed and self-employed within the sector (year on year). Other factors include the economic impact of the festival. Here data is collected from all of the associated venues involved in terms of sales and visitor numbers. This information is evaluated every year and the findings go into the development of the next year's activity. PR and Marketing are also evaluated in order to establish visitor perceptions of the brand. This is carried out via visitor and exhibitor perception surveys.

The success and perceived strength of the Brilliantly Birmingham brand are measured from two perspectives. One is from the buying public and the other from the exhibitors. It was recognised early on in the lifespan of Brilliantly Birmingham that, although the talent and quality of the designer makers was not in question, the communication of the brand identity of the festival was crucial to the success of the festival, in terms of the perceptions of the buying public and potential exhibitors. At the time it was recognised that Brilliantly Birmingham was not getting the same sort of attention as other designer maker fairs. According to the project manager, Susan McNally 'I think with the re-branding we've gone a long way to addressing those issues'.

There have been a number of issues associated with the project including the need for re-branding which took place 5 years ago. This was successfully resolved as the Arts Team were successful in bidding for significant support from the Arts Council England West Midlands and the re-branding has enabled the festival to become nationally and internationally recognised.

A secondary issue, which has been ongoing throughout the 10 year lifetime of Brilliantly Birmingham, relates to

ownership. This has a number of impacts not least concerning the resources given to the project. The project is owned by the City Council and each year there are concerns around whether or not they will continue to fund it. Decisions related to this funding are made late into the year which has an affect on how the project is resourced in terms of staffing and time. As the City owns the project it is entirely 'funding dependent', as the project manager describes: 'There are challenges with the city having control, as it is really hard to retain sponsors and exhibitors when there is so much ambiguity about whether or not it will actually run... It is a big issue, and always has been, in terms of how much scope there is for developing it. There just aren't sufficient resources to keep it running at a low level throughout the year... so we have real problems when it comes to turning around the PR and marketing'.

APPLICABILITY

In terms of the transferability of the project, there is certainly a desire to internationalise the festival and there is also some anecdotal evidence that the Brilliantly Birmingham model has been adopted by other cities, for example Sheffield (UK) with the 'Galvanise' festival (although this is only in its pilot year so it is impossible to judge, as yet, whether or not it has successfully adopted the Brilliantly Birmingham model). An important aspect of Brilliantly Birmingham is building on the roots and success of The Jewellery Quarter and it is this strong context which arguably provides an important ingredient of the festival's success.

More information:
www.brilliantlybirmingham.com

SOPHIA TARR,
Festivals & Initiatives Manager, Birmingham City Council
and **SUSAN McNALLY,** Freelance Project Manager for Brilliantly Birmingham:

"We launched Brilliantly Birmingham 10 years ago. Birmingham has got an outstanding reputation for jewellery, design and production. Creating demand for these products and promoting our designer makers worldwide is key to keeping our rich heritage and in promoting Birmingham as a Great International City.

Brilliantly Birmingham has provided a platform for raising awareness of contemporary designer makers, many of whom have been encouraged to stay in the city to promote opportunities for creative jewelers whilst also seeking opportunities to exhibit and sell their work in the UK and abroad."



Photos by Brilliantly Birmingham



Photo by Mats Õun



Photo by Rasmus Jurkatam

TALLINN MUSIC WEEK – TALLINN

Tallinn Music Week (TMW) is the broad seminar/conference and show-case festival of the music industry in Estonia.

THE AIM

Tallinn Music Week is an event that engages the whole music sector and promotes music as a product for business. Until TMW came along, the main problem for the export of pop and rock music has been the poor cooperation of different actors and the lack of a clear common vision for its future direction.

The Festival promotes Estonian music for local participants, but especially on the international level. This event invites special foreign experts to see and hear Estonian bands and musicians. These guests include talent spotters from different European show-case festivals, representatives of record companies and music industry professionals, agents, producers, and also members of the international music press.

ACTIVITY SPHERE

TWM combines two kinds of activities: 1) seminars and discussions among professionals on different aspects of the music industry, and 2) show-case programme of Estonian bands and artists in different genres and on different stages. The show-case programme was open to the wider public. Lots of Estonian artists and bands enter the arena on different stages during three nights. The seminar programmes cover themes like: copyright on YouTube; the possibilities of a small country to promote itself to the world; different ways of supporting exports; different channels for promotion; etc.

HISTORY

The project initiator was Musiccase OÜ and Helen Sildna together with different festival organisers: Jazzkaar, Rabarock, Viljandi Folk, Hard Rock Laager, Hea Uus Heli, Rampade Org, Elwood Music etc. The initiative came from the music sector itself as there was a great need for this kind of event. Helen Sildna had visited different analogue festivals in other countries and she was convinced that this format works very effectively. The idea had been in the air for some time, but the first project meeting of the team was in December 2008 and it took off very quickly with the first festival taking place in the last weekend of March 2009. The second TWM took place in March 2010.

PARTNERS

From the very beginning, one of the main partners was Tallinn 2011. Other supporters included different private companies together with the Estonian Ministry of Culture, Enterprise Estonia, Estonian Music Export and Estonian Public Broadcasting (ERR). The partners looked after the visual image, design & advertising, also sound & light and conference equipment. In compiling the programme of the show-case, the festival joined forces with the country's leading festivals and promoters, who selected the bands of their genre for the programme.

All the bands play for free. A few months work with the bands before the festival results in a proper promotion package and stage show for every band. The show-case concerts are well supported through the ticket prices. The conference part of the event, the costs of the foreign guests and the marketing campaign are covered by the supporting partners. Tallinn City supports TMW mainly through its Foundation Tallinn 2011 and also the city administration offers a 50% discount on public advertising space.

The festival has become an annual event. And hopefully it will become the main event of the music programme of the Tallinn 2011 – Culture Capital of Europe, which links Estonia and Tallinn to the international music industry.

SUCCESS FACTORS

Feedback from festival visitors showed that it was well organised. Over 4,000 people visited the concerts and the TMW web-site received 27,000 visits from 53 different countries. It means that the festival was able to promote Estonian bands and musicians to a wider public. The top ten countries for website visitors were: Finland, Great Britain, Sweden, Germany, Latvia, USA, Denmark, Lithuania, Norway and Netherlands.

More than 100 music industry professionals from all over the Europe have come to the festival, also promoters, managers, agents, record companies, publishers and music press. TMW was reflected in the international music press. The international press wrote about the festival itself, but also about the city, the local restaurants and clubs. The feedback was very vivid and positive and it is much more useful for Estonia and Tallinn than any other passive advertising campaign.

But, according to the main coordinator, there is a lot of room for development in the preparation of the bands. TMW also tries to attract more young and active culture tourists. These kinds of events are the biggest opportunity for Tallinn to attract tourists. This event is a tool to communicate Tallinn as a young, progressive and innovative place. External communications are absolutely the issue to keep working on.

The format of the festival works well. It was one of the success factors of TMW that the bands and artists for the show-case festival were selected by the key persons of every genre, because they were the best informed about the readiness of the bands in their field. Still the critical success factor is cooperation. As TMW comprises a large range of different stakeholders and partners, it is crucial to keep them motivated. It is, therefore, very important to say out loud why this event has been started and what are the possible results. When the goal is clear to everybody, a clear division of tasks can be made. Success depends on tight and clear communication.

More information:
www.tallinmusicweek.ee

SVJATA VATRA,
Estonian-Ukrainian folk-band:
"Tallinn Music Week provides a unique opportunity to perform live both for the local and international professional

audience. This festival shakes up the Estonian music market and gives an overview of the current situation of the wider music scene.

For our band the most important task was to get personal contacts with managers and bookers of European festivals, to receive instant and honest feedback, including potential invitations to perform in other festivals. We were also positively surprised that the discussion with the delegates of music industry was also followed up after the conference."



Photos by Milos Djuric

DMY INTERNATIONAL DESIGN FESTIVAL BERLIN – BERLIN

DMY Berlin is a platform for contemporary product design. DMY Berlin annually hosts the DMY International Design Festival Berlin, including a wide range of showcases by internationally acclaimed designers, brands as well as up and coming talent. The trade show is enhanced by workshops, a design award ceremony, a symposium, lectures, screenings etc. The festival also involves other existing networks, galleries, shops and design institutions from Berlin who present themselves as satellites. Throughout the year, DMY Berlin also organizes exhibitions and design-related activities in Europe, Asia and South America.

THE AIM

The objective from the beginning has been to bring together the powerful potential of contemporary design; to give it a space and setting and to expose it to a wide array of audiences. At the same time, the industry and economy are given the opportunity to make contact with innovative developers and designers and therefore make use of the developing synergies.

MAIN CHARACTERISTICS

The annual DMY International Design Festival in Berlin has established itself as a hybrid format, connecting established brands and professional designers with the creative research centres of leading design schools. Over a period of five days, up and coming designers and renowned creatives launch new products, present prototypes and reflect upon the newest developments and movements in contemporary product design. Berlin-based designers get the opportunity to make contact with international designers and a wide trade audience. Current developments are showcased, future trends revealed and interdisciplinary projects and utopian ideas are encouraged. During the festival, many urban places, city districts and venues in Berlin turn into creative spaces.

DMY successfully opens up new markets for young and more established designers, and thus enhances business capacity. It is considered to be very well regarded and has an international scope.

HISTORY

DMY Berlin was founded by Joerg Suermann in 2003. Starting with an exhibition of experimental design works, the event has grown every year in terms of exhibitors, visitors and accompanying programme.

At the end of 2007, the Senate Department for Economics, Technology and Women's Issues decided to choose an organization by competition for a sustainable and innovative design platform. Berlin's Senate Department for Economics, Technology and Women's Issues offered a reducing co-financing format for 3 years. DMY won the competition at the beginning of 2008. Since then, the DMY Festival has continued to grow in exhibitor and visitor numbers as well as in the number of connected events. Today the DMY International Design Festival plays a crucial

role in the global fair and events calendar as an independent event format for creative, experimental and innovative design.

PARTNERS

The DMY festival cooperates with several international design-focused cities like Amsterdam, Buenos Aires, Brussels, Seoul, etc. With regular presentations abroad, their cooperation with other design cities intensifies.

More than 350 international design offices are involved in festival exhibitions. The number of visitors has been increasing: in 2008: 25,000; in 2009: 30,000.

THE ROLE OF THE CITY

The role of the city administration is moderating between design networks and organizers in Berlin – balancing out their interests and helping them to find their role within the design scene. The funding for the festival comes from the city administration as follows:

2008: 100,000 €/ co-financing 1/5 of the festival costs
2009: 66,000 €
2010: 34,000 €

It is planned that the reducing funding is going to be replaced by funding from sponsorship.

SUCCESS FACTORS

The following parameters demonstrate the success of this case:

- sustainable, non maximising profit focus of organising team
- intensive links into the local and international design scene – to youngsters as well as established design companies
- excellent mixture of competencies/ interpersonal skills and team members
- dynamic and flexible steering of the project
- integrated approach

CRITICAL FACTORS

The following critical factors should be recognised:

- not really enough money to establish an international platform
- team building measures, integration of former competitors, sponsor acquisition and press activities for the festival running parallel
- the right date for the festival in between the international fair and festival schedule is important for success

APPLICABILITY

DMY platform could be transferred to other cities with the different elements (DMY ALLSTARS/ DMY YOUNGSTERS/ DMY KLUBLABOR/ etc.). The most important point seems to be finding the right people to get others involved in the activities

More information:
dmy-berlin.com

TANJA MÜHLHANS,
Coordinator Creative Industries, Senate for Economics, Technology and Women's Issues, Berlin Government:
"DMY Berlin has established itself as a central creative hub connecting the local design scene with internation-

al designers, trade visitors and manufacturers. Hosting the DMY International Design Festival in Berlin as well as serving as an ambassador for Berlin-based design internationally, DMY has proven itself as a crucial motor for the creative industries in Berlin. It has successfully developed from a non-commercial organisation to an economically relevant business structure."



«HELSINKI A PARIS» – HELSINKI

The "Helsinki à Paris" creative event was organized in the Saint Sulpice square in Paris in April 2008. The project was a unique cultural and promotional event by the Helsinki region. It offered a window onto the dynamic and creative scene of the metropolitan area, by presenting the most talented and innovative Finnish artists and designers.

THE AIM

The central focus was to promote the City of Helsinki through its artists and by showcasing the creativity of the region. More than 60 individual artists and some dozen SME's from the creative industries participated in the project. These actors showcased their creative innovations and were given the opportunity to expand their businesses to France.

ACTIVITY SPHERE

The event was organized in a form of a market in the very centre of Paris for a period of eleven days. It presented Finnish design, gastronomy, art, design, theatre and literature in many innovative ways. The event showcased the current cultural scene and actors of Helsinki. The theatre performances, the literary encounters and the concerts were particularly popular. A screen showed films and pictures of Helsinki and its cultural life.

PROJECT PROCESS

During the project a local group within the City administration was formed together with representatives from the cultural, economic, social, educational and tourist offices. This internal collaboration was very useful as it was fruitful to work on the promotional actions of Helsinki from different perspectives and to cross the borders between the City departments.

The practice was developed during the process and the event grew and developed along the way. Many of the different initiatives were proposed and implemented in connection with some other existing programme. As mentioned, this was the first time that this kind of event had been organised and therefore the number of ideas expanded and developed together with the original programme.

The timeframe of the event was approximately one year, even though the original idea was presented some two years before its realisation. The preparation of the content and the programme started during spring 2007 and the event was held between the 17 and 27 April 2008.

PARTNERS

The total budget of the entire event was 325,000 euros. The main financier was the City of Helsinki (61.6%) and the financial collaborators, Greater Helsinki Promotion (30.7%) and Nokia (7.7%). The cultural department was responsible for financing the content of the programme, the staff, the exhibitions and the logistics of the event. The economic department was in charge of the infrastructure expenses.



Photos by Charlotta Boucht

The event was organised in partnership with the City of Paris (cultural, library and international affairs offices) and especially the representatives of the City Hall in the 6th arrondissement. The collaboration with the City of Paris included marketing and communication aspects, which were really valuable in a big city where the number of cultural offerings is important. The logistics of the market were provided by the French company Codecom and the technical provider was IVS Technologies. The Finnish Culture Institute and Finnish Embassy in Paris and the commissioner of the "100% Finlande en France" season were also partners.

SUCCESS FACTORS

The overall outcome was the increased interest and attraction for the Helsinki metropolitan area in France. The positive and innovative image presented of the region will lead to growing numbers of French visitors, students, families and business partnerships. The participating creative industries (especially in the field of fashion, design and gastronomy) have increased the development of their international marketing and business promotion. They were also able to test their business strategies. This increased interest and investment can be measured also in the arts as the possibilities for performances, exhibitions, new translations and editing and recording deals will expand.

Approximately some 80,000 people visited the market during the eleven days. The accessibility of the event was very easy as it was organised in an outdoor space and participation was free of charge.

In connection with the market event, the cultural department organised a programme in collaboration with the City of Paris in various libraries and schools around Paris. These programmes supported and also marketed the programme organised in the market and reached an even larger audience all around Paris.

PROBLEMS

This was the first time that this type of event had been organised on such a large scale and therefore some mistakes were bound to occur. In particular, miscalculations concerning logistical issues such as the transportation and stocking of products were made. Also the planning of the product selection sold in the market should have been more careful. As the sales area was a market, the products should have been reasonably priced; visitors clearly come to a market with a view to low priced shopping.

APPLICABILITY

The applicability of the event is easy; the main requirement is the collaboration and the motivation of the local city where the event is organised. The local city has the best knowledge of the bureaucratic measures and the administrative tasks to be taken into account when organising outdoor events. But the visiting city should be responsible for the content and the programme as it has the contacts with the creative sector and its actors.

The positive aspects of this kind of best practice are huge and therefore we recommend reproducing it in other cities. The success in Saint Sulpice has led to the continu-

ation of the collaboration between Helsinki and Paris and The City of Paris organized a reciprocal market event in Helsinki in August 2010.

More information:
www.helsinki.saintsulpice.fi

MIA BATTILANA,
 designer, Kotonadesign:
 "I'm really so grateful for the event. It was the first time that anyone had ever helped our Kotonadesign company in concrete ways. Even if you have all the support centres and funds, they have not been able to provide assistance for us. But during this event, our products were exported to Paris and we were given the opportunity to network and expand our businesses. We, the small entrepreneurs, are very grateful for these kinds of actions."

EDUCATION ENHANCING CREATIVE INDUSTRIES

Educational activities can be considered very important instruments for stimulating demand for creative industries products and services. Enhancing demand for creative industries again supports the supply side: the actors and activities within the CI sector.

The spectrum of measures related to education is rather diverse. The measures related to education may include: (a) different awareness building measures: e.g. providing information on CI; (b) measures supporting creativity through education, e.g. targeted training in order to help people to value CI products and services; and (c) measures supporting the development of creativity in education: e.g. extra-curricular and vocational education and other youth related issues.

According to the research results, most of the cities claim that educational activities – educating the customer about CI products and services – exist in their city. On the other hand, regarding institutional support, the department dealing with educational issues is quite rarely involved in developing the CI.

Out of the good practices covered, this publication presents the following three examples of enhancing creative industries via education. The first example – the programme **Cultural Rucksack** (Oslo) is about awareness building. It describes the possibility of how to make all kinds of expressions of professional art and culture better known among pupils via incorporating artistic and cultural expression into the curriculum. The second good practice – **Kultus** (Helsinki) focuses also on how to make it easy for schools to find information about different cultural events that support educational goals; but it also focuses on incorporating the fragmented supply of children's culture and making it possible for everyone to find information about what is happening in the field. The third good practice is about educating the CI sector itself. **Birmingham** introduces the possibilities of **Higher Education Institutions** enhancing business capacity and internationalization of the CI by supporting the activities of teaching and learning, research and third-stream work.



Photo by Kiril Kirasirovs



Photo by Mads Nygård

THE CULTURAL RUCKSACK – OSLO

The Cultural Rucksack (Den kulturelle skolesekken) is a national programme for art and culture provided by professional artists in Norwegian schools. The programme exposes pupils to professional arts and culture, enhances their understanding of the field and gives them new forms of experience. By procuring these services, the schools and counties also grow a new market for professional artists and firms in the CI.

THE AIM

The central aims of the programme are to: a) contribute to a professional supply of art and culture to children and young people; b) make it easier for pupils to gain knowledge and understanding of the different forms of artistic and cultural expression; and c) incorporate artistic and cultural expression as an integral part of the curriculum.

HISTORY

The first initiatives were taken by different regions of Norway, where municipalities began to focus on the importance of culture in education. This is mentioned in different public documents from the beginning of the 1990s. In 2001 the first Rucksack was financed by the national government, with approximately 2 million euros. Today the budget of the initiative amounts to approximately 21 million euros and is mainly funded by the surplus from Norsk Tipping, the state-owned gaming company. The programme receives NOK 160–180 million (20–23 million euros) annually, which is allocated to and distributed by the regional and local authorities. The money is transferred to the counties, which are responsible for education in the primary and secondary schools and the colleges. Thus they are also responsible for the Cultural Rucksack in their county.

THE ROLE OF THE CITY

In 2009 Oslo received about 2 million euros for this project. The cultural sector (including the CI) is responsible for the supply, and it is stated explicitly that the different services and products should be characterised by high quality. Thus, the Cultural Rucksack also contributes to cooperation between the schools, the Cultural Department of the counties and the cultural-creative sectors.

As it is a continuous project, it develops with time. The city administration advises and gives suggestions on how the Cultural Rucksack may be developed further. In 2008 the Cultural Department of Oslo Municipality organized the following projects in cooperation with schools and different cultural institutions:

- A view of culture: The Munch museum arranged 13 guided tours where 13 groups from 6 schools participated. 260 students also participated in workshops that focused on different drawing techniques.
- Munch and expressionism: painting workshop consisting of 30 courses a day, where 15 pupils participated in each course.
- A look at Munch: The Munch museums arranged 94 guided tours with 2350 pupils from 47 different schools. The guided tours were related to three different exhibitions.

- Graphic workshop: 20 one-day courses where 15 pupils participated on each course;
- A view of culture: The Vigeland museum arranged guided tours, drawing courses and sculpture workshops (to build a sculpture lead by the artist Petter Hepsø altogether 135 pupils, and origami plastelina lead by the artist Bjørn Barre, 300 pupils);
- Processes: 15 visits to the workshops arranged by the Stenersen museum (200 pupils)
- Faith, hope and love: 16 workshops arranged based on Henrik Saxgren's exhibition on immigration into Norway. Also they arranged 31 guided tours of the museum.
- The past is not as it used to be: Theatrical performance in the city archive with actors from "Nordic Black Theatre". 1,800 pupils participated.
- Good books – visit from the library and visit to the library where the pupils are exposed to different kinds of experiences related to literature. 232 classes from 101 different schools participated.
- The limits to freedom of speech: The pupils met two artists from Iran that have experienced Iranian censorship.
- Young conversations: A documentary film project where youngsters express the words, thoughts and experiences of older people.
- On the road with Wergeland: Guided tour to known places of the poet Wergeland in the city.
- From medieval town to fjord city: Four phases of the development of Oslo where the pupils make paper models of typical buildings of each phase.
- Nature and culture at Hovedøya: Interactive concerts, "soldier training", one day at the monastery and doll theatre. 506 pupils participated.

SUCCESS FACTORS

The programme is considered successful, because it reaches out to a large number of children and young people. It increases the understanding of art and culture and the important role that art and culture play in our lives. It also exposes the pupils to professional artists and highly trained people in the cultural sector and the CI, and it provides a new market for the artist and the CI. In addition, it promotes cooperation between the educational sector, the cultural-creative sector and the local authorities in providing high quality cultural products to children and young people.

CHALLENGES

According to recent evaluations, there are some challenges relating to the different views on what role the programme has in education and these have caused some tension in the relationship between the schools and the cultural sectors. There is also tension between the Ministry of Culture, which provides the money and the Ministry of Education and Research, which provides the arena for using the money. The cooperation between these two ministries has, however, improved in the last few years.

APPLICABILITY

Similar projects could be tried out in other countries and cities. Critical factors are a) appreciation of the role of art and culture in education in general; b) willingness to finance such projects; c) the organisation and division of labour between national and local governments, and

between the schools, cultural-creative sector and public administration.

More information:

www.denkulturelleskolesekken.no/oversettelser/english.htm

JOSEFINE ANDERSEN,

10th grader from Sandefjord High School:

"Over the years, the Cultural Rucksack has brought a lot of joy. Life was fun in kindergarten – we drew and painted, and made figures out of cardboard. But as we started school, there was less time for play and there was more hard work. A break from school was received with joy. When we were small we didn't quite understand what the Cultural Rucksack was; we were told that there were people who wanted to bring more culture into our everyday lives. We did not really understand what culture was either, but we liked these generous people. The fact that they wanted to spend money so that we could go to performances and museums was pure joy! Now that I am older, I am still impressed with what the Cultural Rucksack does. The generations after us should also know that school is not just about hard work. Every now and then, the bleak everyday is lit up by something called the Cultural Rucksack."



Photo by Geir Hansen



Photos by Mauri Tahvonen/ Annantalo

KULTUS – HELSINKI

Kultus is a web-based service that brings together the fragmented supply of children's culture and makes it possible for everyone to find information about what is happening in the field.

THE AIM

The primary aim of Kultus is to provide tools for making cooperation between schools and cultural sector. Kultus compiles details of the current activities for children and young people and categorizes these according to the form

of art and to the age group for which the activities are meant. Kultus also gathers information about services, events and educational projects planned for schools and student groups. The aim is to make it easy for schools to find the events that in given time support their educational goals.

In addition to helping schools and kindergartens to find professionals, the databank aims at demonstrating the variety of children's culture, making children's culture more popular and creating a basis for new and innovative productions.

ACTIVITY SPHERE

The important part of the service is a databank in which individual artists and providers of children's culture services can place information about themselves and what they have to offer. All the artists that have given their information to the bank are willing to work with children. Knowing these, searching for services is easy for teachers, group leaders and such like.

The website also provides the content for the Kultus cultural calendar for school teachers, the distribution of which has been expanded to include schools also in Espoo, Vantaa and Kauniainen.

To mention the most important contents, Kultus includes information on cultural courses, art schools, event providers and, in addition to this, contains the "databank of artists". This databank of children's culture providers in the Helsinki Metropolitan area enables artists, art and public teachers etc. to input their information and introduce themselves. Those who have given their information to the databank are individuals who like and are used to cooperating with schools and kindergartens. They also engage in updating the information when needed. The editorial staff of the databank go through all the information before publishing, because all the providers presented in the databank must be professionals.

By utilizing the databank, a teacher or group leader without specialist knowledge can find professionals in children's culture to organize workshops, to speak or to make art together with children. These professionals can be invited to schools, for example when issues being taught need to be demonstrated to children by utilizing artistic methods.

HISTORY

The service was initiated by Johanna Lindstedt who is the director of Annantalo Arts Centre. The format of Kultus is based on www.kulturskolsekken.no service established in Bergen, Norway. Another important force in the background is the culture calendar for teachers created by cultural producer Kikka Hahtomaa. The calendar is currently part of Kultus and called Kultus Calendar. In fact, kultus.fi can be considered an extended web-based version of the calendar.

Compiling Kultus began in 2003 and by the end of the year the service was tested and finally published. During the summer of 2003 a network of contact persons was set up in the schools of Helsinki. During the following year, Kultus concentrated on spreading information about

itself and its services. In addition to the residents of Helsinki, the most important target groups were teachers and personnel in the children's day care system. However, one of the most important tasks was to engage cultural producers in the network. During 2004 the cultural calendar for teachers was published online for the first time.

In 2005 a lot of resources were targeted at technical development. Information of the services in other cities of the metropolitan area was also added to the printed calendar in 2005. Technical development continued in 2006 when the visual layout of Kultus was updated. In 2006 the section containing information on the art schools and the databank of artists was opened.

In 2008 ten kindergartens from Helsinki were visited by "Kultus-ambassadors" who were professional artists representing music and theatre amongst others. These professionals conducted 'happenings' that later could be practised by the staff and the parents. These happenings also aimed at spreading the word about Kultus as an information channel regarding children's culture. The visits were especially needed in the remote suburbs where cultural activities for children have been rare.

The concept and practices around Kultus are constantly under review and development continues. The concept is being made even more current and new practices are being created.

THE ROLE OF THE CITY

The Kultus.fi website is an online service maintained by the Annantalo Arts Centre. Kultus is one of the most important development initiatives of Annantalo that is an arts centre for children and young people in the centre of Helsinki. Annantalo is administratively under the City of Helsinki Cultural Centre. Kultus has been co-funded by the Education Department of the City of Helsinki.

PARTNERS

The Ministry of Education has been the main supporter of the web-site from 2003 to 2008. In addition to the Ministry of Education, other partners are drawn from cultural institutes and departments, schools and kindergartens from Helsinki. During the past few years, the cities of Espoo, Vantaa and Kauniainen have been part of the printed cultural calendar. Cooperation between all these cities on the web-based services will begin in 2010.

SUCCESS FACTORS

It is clear that Kultus has brought culture and art and children closer to each other and lowered the barriers. Approximately 160 art institutions, groups and other actors used the website to notify people of their events. Altogether, the website attracts about 40,000 individual visitors per year.

Above all, Kultus is also a great example of an initiative that the city administration can create and successfully maintain.

PROBLEM ISSUES

Probably the most severe problem that Kultus has faced is the difficult task of getting the day care system committed to using and updating the information. In the field

of day care, internet is still relatively rarely used in everyday life. Another problem, or challenge, has been maintaining the whole extensive package, especially when technical solutions are under scrutiny. When considering the technical issues, it has been difficult to know about the problems beforehand.

The question of resources, especially funding is critical when thinking of the future of Kultus. Nowadays there are so many different web-based services and portals and from this point of view, resources for developing Kultus have been scarce. This has reflected on, for example, PR activities that take a lot of time and manpower. Because of the rapidly expanded web-based world, cultural providers' willingness to constantly update their information on Kultus cannot be taken for granted. There are many other services as well. On the other hand, the information provided by Kultus also in printed form seems to be respected and expected by the teachers, for example. This is one reason why providers of cultural services such as artists are willing to be part in Kultus year after year. Thus even though the world has digitalized during the past decade or so, it can be said that printed media is partly keeping Kultus alive and in demand.

CHALLENGES

One of the optimistic visions for future would be to create a system whereby information would be transferred to Kultus whenever culture providers update their own web-pages. This idea is under consideration and it is well known that possible implementation would require a lot of work. However, this kind of system would improve the basis of Kultus and would make it easier for providers to keep their information on the system up-to-date.

APPLICABILITY

Although establishing such an extensive service requires a lot of work, the idea can be quite easily copied by other cities and information from different cities can also be linked together. A mobile concept of the online service has been developed and that can be easily adopted by other Finnish municipalities. A user guide has been compiled and a DVD development environment created for Kultus. The Kultus concept has also been adopted by the City of Oulu under the name Kulttuurikiikari ("Culture Binoculars") and it has been used as a comparative basis behind the planning of similar services in Lapinlahti and in Vaasa.

More information: www.kultus.fi

VARPU LÖFMAN,

project coordinator, Annantalo Arts Centre:

"The internet service Kultus.fi presents a cultural programme for children and youth in a very accessible way by regrouping the events and information into categories for different age groups and art fields. Kultus currently presents programmes from 172 professional art and cultural event organizers. Kultus provides information about events and art education projects especially targeted for school groups.

The role of Kultus as the bridge between schools and the art sector will be strengthened even more as it will be linked into the Helsinki Primary School Cultural Education Plan when it is put into action in schools in 2011."



ROLE OF HIGHER EDUCATION INSTITUTIONS (HEIs), IN SUPPORTING THE CREATIVE INDUSTRIES – BIRMINGHAM

This case study discusses the role of Higher Education Institutions (HEIs), in supporting the creative industries. It is focused on the work undertaken by Birmingham City University (BCU). BCU's support for enhancing the business capacity and internationalization of the creative industries is holistic and indirect in nature.

THE AIM

The aim of BCU is to provide innovation and talent which in turn help develop the capacity and reach of the region's creative industries. The university infrastructure supports the three activities of teaching & learning, research and third-stream work in the area of creative industries.

ACTIVITY SPHERE

There are three linked sets of activity which together are indicative of BCU's creative industry support, which show how the university structure allows it to continue to offer this support. Each of these activity areas offers the possibility to support business capacity and internationalization of the creative industries within a city and a region:

- Teaching & learning: providing rounded creative workers, supporting on-going development of creative workers, especially in the area of up-skilling established workers to meet the demands of new digital techniques in traditional creative businesses.
- Research: providing insight, developing new knowledge to benefit the creative industries.
- Third-stream work: applying research within an industrial context.

Put another way, the work of HEIs contributes to business capacity at three levels: educational programmes develop the talent pool of a city; research-active academics keep educational programmes relevant and increase the employability of their graduates; knowledge transfer activity supports businesses and contributes towards job creation.

BCU recently unveiled ambitious plans to increase its research activity with nine key targets including "design and creative industries; digital participation and technology...; music and performance". Its Corporate Development Centre helps academic staff to develop bids, broker partnerships and manage projects. Finally projects such as Screen Media Lab, located within the School of Media, is an industry facing unit which brings teams together on a project by project basis, drawing in skills from across the University and is active within teaching & learning, research and third-stream work.

SUPPORT STRUCTURE

The practices of BCU that enable it to contribute to the enhancement of business capacity and internationaliza-

tion of creative industries are tied to regional, national and European strategies and their respective funding frameworks. All activities need to be funded in some manner, meaning that BCU responds to funders' agendas.

Research Innovation and Enterprise Services (RIES) is centrally funded by BCU. One of its main areas of work is the development of strategic relationships with partners such as the regional development agency, Advantage West Midlands (AWM), and Birmingham City Council (BCC). The retained knowledge and networks of RIES facilitate BCU staff in aligning their research and knowledge transfer work with the objectives of funders at a local, regional and national level. RIES also help generate demand for consultancy and knowledge transfer through schemes such as Service by Design: a programme which develops innovation mentoring across faculties and with a range of industry partners.

Screen Media Lab (SML) is a purpose-built facility which houses a number of industry facing projects. SML has its roots in Media Content Lab, an ERDF funded creative industries support programme, which began in 2001. SML provides BCU with premises in Digbeth, Birmingham's creative industries quarter, close to the key Custard Factory and Fazeley Studios spaces which house more than 1,000 creative workers. SML is part of the Birmingham School of Media in the Faculty of Performance Media & English but projects housed within SML have drawn upon the talents of staff, students and graduates of a number of BCU faculties. Since the inception of Media Content Lab, SML has successfully developed a number of other projects funded by a variety of research councils and through ERDF funds; the initial project funding providing a platform and track record for further project bids. SML also obtains funding by undertaking media project commissions on behalf of other departments and projects within BCU.

SML's projects contribute to enhancement of business capacity for creative industries through training, support intervention or advocacy and also aim to develop international recognition for the West Midlands region's creative industries. Indicative projects include:

- Animation forum: networking and advocacy for the animation industry.
- Digital Central: "a regional development project that helps the West Midlands be nationally and internationally recognised for its digital media and music sectors". Digital Central was funded through a consortium of partners including several of the region's universities and private sector partners.
- Media Content Lab: "a dynamic team of multi-disciplined creatives who have worked together for over six years, producing a wide array of high quality, digital media products". Media content lab is a service unit operating on internal University projects as well as providing commercial services which contribute to the overall income of SML.
- Insight Out: "a national enterprise training programme that has been delivered for the Midlands region by Screen Media Lab for the past 4 years. The programme is delivered in association with NESTA (National Endowment for Science, Technology and the Arts)."
- Hosting a Knowledge Transfer Partnership Manager on

behalf of the Faculty of Performance Media & English, whose role it is to develop opportunities for innovation and collaboration with industry through KITTs and Knowledge Transfer Partnerships.

- Hosting Birmingham School of Media's MA Media Enterprise programme, bringing postgraduate teaching and learning into the facility.

SUCCESS FACTORS

Within the UK there are many funding streams that allow creative industries to work with HEIs to develop innovative new ideas. However, the nature of funding is such that it is difficult to maintain third-stream and research work. We therefore need a structure that facilitates relationships and ensures that a HEI is able to move quickly to capitalise on opportunities and drive benefits to creative industries organisations. Units such as RIES and SML may be understood as enabling a HEI to serve the creative industries more effectively, brokering partnerships, contributing to an entrepreneurial culture amongst academics and signposting activity to potential industry partners.

Maintaining these structures is a key obstacle to overcome. SML has maintained itself beyond its initial ERDF funding through being entrepreneurial and relevant to the industry it attempts to serve. It is important, however, that a unit such as SML does not become too corporate in its approach, and begin to cannibalise the markets it is attempting to support, through providing at a subsidised cost, services the creative industries companies are themselves trying to sell.

Innovation, created through research and knowledge transfer, helps develop new markets and ways of working for creative businesses. Where this is fed back into teaching, universities provide creative workers ready to deliver these innovations, thereby ensuring capacity to deliver. Where this is reported through journal articles and conferences, academics act as advocates for their region's creative industries.

Birmingham City University currently holds more knowledge transfer awards from the Arts & Humanities Research Council than any other UK university and the highest number of knowledge transfer partnerships in the country. Projects run through SML have continued to achieve their deliverable targets, ensuring ongoing success in further funding bids. These suggest that the university has successfully created support mechanisms and a culture that encourages academic staff to engage with their local businesses to develop innovative new practice.

More information: www.bcu.ac.uk

ANTHONY TATTUM,

Big Cat Group:

"My company and Birmingham City University (BCU) have an excellent working relationship. We have benefited directly through knowledge transfer activities in developing new ideas and new products. BCU are at the hub of a lot of what's going on in the City. I recently took on the role of Innovation Expert with the University which involves me in meetings with other cities and also helping SMEs develop business solutions to meet market need."



Photos by Birmingham City University



Photo by Vasakronan

USING CREATIVE INDUSTRIES FOR ENHANCING CITY ATTRACTIVENESS

In many cases developing creative industries means supporting the wide approach to creativity and encouraging creativity in different spheres of life. The term 'creativity' has been seen as a key word in enhancing a city's attractiveness and as the enabler for innovative and successful solutions to happen.

Theory says that innovations are born at the contact points or border zones of different activity systems. Joseph Schumpeter made the famous point on capitalism that the invention of "new combinations" in all aspects of business, is at the very core of any market centred economy. Creative industries themselves are highly interdisciplinary fields of activity. Supporting a combination of different spheres is at the heart of development for creative industries and such interdisciplinarity offers wide range of possibilities for supporting innovative and attractive solutions in city development.

The research results indicate that in order to support creative industries many cities combine different creative activities. In many cases the solutions provided by creative industries can be exploited in order to achieve goals in other fields of activities.

Among the cities' good practices the following three examples can be highlighted. **Twinity** (Berlin) is a 3D mirror world based on real cities and real people which represents a case where the competencies of IT solutions, marketing and creativity are also combined for city promotion activities. The development of the **Copernicus Science Centre** (Warsaw) is an example of combining scientific, technological and cultural experiences in order to achieve educational goals as well as increasing Warsaw's attractiveness. The project "**Time wandering. Tallinn 1219-2219**" (Tallinn) is an example of a creative solution for revitalising unused spaces where innovative technological solutions are employed to preserve and exhibit cultural heritage.



THE COPERNICUS SCIENCE CENTRE – WARSAW

The Copernicus Science Centre is the first institution of its type in Poland. The Centre is a paradise for curious minds, a place of fun and adventure and a window on the future – cutting-edge technological solutions are presented that scientists are only just developing.

THE AIM

The main goal of the project is to create a realm of experimentation. The Copernicus Science Centre includes interactive exhibits where all those who are interested – children, young people and adults – can carry out experiments demonstrating how the world works. The priority is on understanding the essence of phenomena in order to stimulate analytical thinking. But no less important is the goal of urban space development.

The Centre's activities will contribute to the achievement of different goals, on the one hand different educational goals, but on the other hand increasing the attractiveness and competitiveness of Warsaw. Public space with a new attractive, quality offer will help to bring the city back towards the river.

HISTORY

The Centre grew out of a genuine public need, expressed by hundreds of thousands of visitors to the annual Science Picnic (launched 14 years ago by Polish Radio, now jointly organised together with the Centre) and the Science Festival (now likewise into its 14th year). The concept of the Centre was developed by the city authorities. However, the whole idea was based on the assumption that the Centre will be a sustainable and dynamic institution if other strong partners are involved in delivering the project and a "coalition for the Centre development" is established. That is why the concept was widely marketed among creative communities of science and culture.

In 2004 the Mayor of Warsaw appointed the Science Centre Team, which was tasked with launching work on the project. One year later an agreement on establishing the Copernicus Science Centre as a Joint Cultural Institution was signed by the Mayor of Warsaw and two Ministries, and an international competition for the Copernicus Science Centre building project was organized. In 2006, thanks to lobbying efforts, the government of Poland passed a long-term programme for the exhibitions at the Copernicus Science Centre, in this way earmarking funding for the project. The public tender for the construction of the Centre was announced in 2007 and one year later the construction started. In November 2010 the Copernicus Science Centre was opened to the public.

PARTNERS

The Copernicus Science Centre is an excellent example of how to overcome barriers and bring together parties instrumental in the creation of a new quality in the sphere of education. The Centre is a joint initiative of the City of Warsaw, the Polish Ministry of Science and Higher Education, and the Polish Ministry of National Education.



Implementation of the project to establish the Centre broadened cooperation between the city authorities and social partners. It also contributed to a stronger integration of communities interested in supporting the development of the city based on creativity and innovation.

SUCCESS FACTORS

Although the home of the Copernicus Science Centre is still partly under construction, the Centre operates in a dynamic way. It is a good prognosis for the future and proves that the initiative was very much needed. The Centre has already organized various conferences for teachers on the following themes: using experiments in natural sciences, methods for raising funds for schools or the co-operation between science centres and teachers via the Internet. Teachers are important partners for the Copernicus Science Centre. The Centre regularly organizes the Science Picnic. This is Europe's largest outdoor science-popularization event, a one-off occasion where whole families can experiment and take part in scientific demonstrations prepared by universities and research institutes from all over the world.

The case is also seen as a success because of its contribution to the landscape of Warsaw and its urban design. The Centre is located on the bank of the Vistula River, close to the modern building of the library of the University of Warsaw. These two buildings will make up a unique spatial arrangement. A garden called the Discovery Park will be located on the roof of the Centre. This will be an open, green space. The design of the garden was developed jointly by engineers, artists, and landscape designers. Apart from greenery, it will feature modern outdoor exhibitions: kinetic sculptures, artistic installations, and artistic projects. The Park's attractions will also include an outdoor art gallery, a climbing wall, and a concert stage set on the water. The architecture of the Park will reflect the natural Vistula landscape.

APPLICABILITY

The key factors for the successful implementation of the project were: vision and strong leadership as well as co-operation among different partners. The rapid institutionalization of the concept helped a lot in negotiations with potential collaborators and partners.

Successful efforts to secure funding for this investment at a very early stage of implementing the idea made the preparation of detailed plans and schedules possible. Financial security also helped to attract a dedicated team which is supervising the realization of the investment.

Finally, the issue of sustainability should be emphasized: the Copernicus Science Centre is a cultural institution created by the Ministries and the City Government of Warsaw. At the current stage of development, the managers of the Centre are formalizing their relationships with scientific, educational and cultural institutions located in Warsaw. This network will be of great importance for the future development and performance of the Centre.

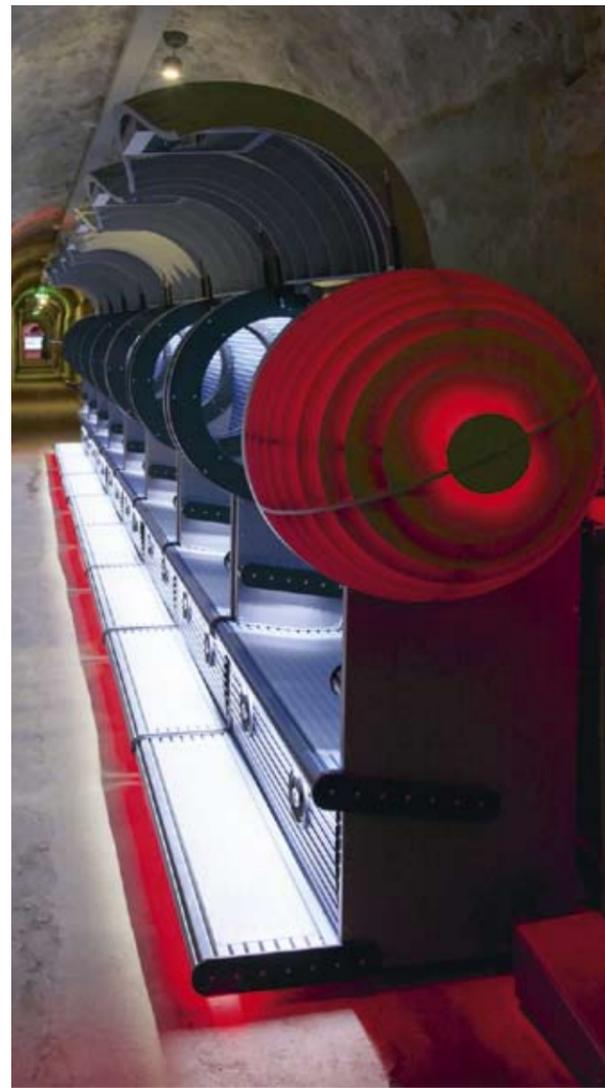
More information:
www.kopernik.org.pl/home.php

ROBERT, FIRMHOFER,

CEO of the Copernicus Science Centre:

"The Copernicus Science Centre is becoming a part of this worldwide movement of science centres. An inspiring place is needed to inspire curiosity, support independent discovery and learning and stimulate public dialogue. We are convinced that the modern building with a Discovery Park around and on the roof, located on a site adjacent to the Vistula River, will be place of relaxation and diverse outdoor activities: concerts, individual exploration, shows, etc.

The activities of the Copernicus Science Centre will significantly enrich educational activities and will build a positive image of a creative city."



Photos by Tallinn city archive

THE PROJECT “TIME WANDERING. TALLINN 1219-2219” – TALLINN

Opening the “secret passages” is a unique example of revitalising unused spaces, where Tallinn has managed to take advantage of the local features (these kinds of underground passage are not preserved anywhere in Europe). It is also used to offer innovative and playful solutions for exhibitions, which are made by Estonian designers and companies.

THE AIM

The aim of the project is to create a unique destination for people who are interested in history, as well as for tourists, students etc. The idea is to make historic areas more attractive and lively and at the same time to educate and teach people.

MAIN CHARACTERISTICS

The earliest tunnel passages were constructed in the 1630's and the tunnel construction work intensified from 1672 as the Swedish and Ingermanland Bastions were built. The hidden tunnel passages connecting the fortifications were constructed to shelter men, ammunition and supplies but especially to hide their relocation from the enemy. The tunnels also served as observation posts to get information on the enemy's activities. The Bastions and the tunnel system were completed by 1710.

The total length of the tunnels is hundreds of metres, and 380 m of them are open to visitors. Sound, lighting, vibration and projection techniques have been used for exhibitions in order to create a more satisfying experience for the visitors.

HISTORY

The initiator of this project is the City of Tallinn. From 2008, the project partner is Enterprise Estonia, which supported the project from the regional competitiveness improvement programme, which is co-financed by the European Regional Development Fund.

The idea of opening up the tunnels is approximately ten years old. In 2004 the Municipality started the construction work, and in February 2007 passages under the Swedish and Ingermanland Bastions were opened to visitors (without exhibitions). An exciting new tourist attraction and the legendary “secret passages” under the town were fully opened to visitors by the city of Tallinn in March 2010.

The city of Tallinn (Cultural Heritage Department) made an application to the Enterprise Estonia (Regional competitiveness improvement programme) in 2008 and the project was approved. The cost of the project is 1.7 million euros, and the grant from Enterprise Estonia is 1.3 million euros.

Responsible for leading the project is Tallinn City Museum

(which belongs to the Cultural Heritage Department). In addition to the four people from Tallinn City Museum, several designers were involved in the project.

SUCCESS FACTORS

This case could be considered successful as well as attractive because the old features are put to use in a new and innovative way.

CRITICAL FACTORS

The problems that arose during the project are related to technical issues (for example: climatic conditions etc). Thus, an important recommendation to other cities, which are undertaking similar projects is: pay close attention to every kind of (small) detail, likewise proper background research will help prevent problems emerging. The latter could also be considered as a critical factor for success. The other limitation was the small size of the project team – the size of team and the scale of the work were not balanced.

More information:

www.linnamuuseum.ee,
www.tallinn.ee/g1868s13622

ANU KIVILO,
Head of Tallinn Cultural Heritage Department:
“Kiek in de Kōk is one of the most attractive cannon towers of Tallinn city wall and probably also one of the most exciting museums to visit in Tallinn. The renovation of the tower and opening of new interactive exposition “Time wandering. Tallinn 1219-2219” is a great example of how creative thinking can be used to refresh history and develop the cultural infrastructure. The result is a unique attraction that uses art, design and multimedia (sound, light, projections, 3D-models and screens) to explain the history of the Kiek in de Kōk, bastion tunnels and takes visitors from the past to the future.”



TWINITY: INNOVATIVE CITY MARKETING IN 3D – BERLIN

An interactive, 3D, true to scale replica of Berlin in the mirror world Twinity as an innovative marketing and promotional tool.

Consumers, potential visitors and tourists, entrepreneurs and business people – their share of online media consumption, online communication and online search for information has increased dramatically. The latest web 2.0 and 3D rendering technology now allow true-to-scale replicas of whole cities to be opened up for internet users worldwide to discover these cities and interact with other parties in the virtual cities live in real-time.

THE AIM

On the one hand, such an interactive virtual replica is a great way for cities to showcase themselves to the world. The cities can create an online environment where people can engage with the cities' offers, local inhabitants, creative industry partners and get a sneak preview of what the real city experience is like – something that no 2D website can ever provide. This allows the cities to reach out to a young, enthusiastic and growing online demographic and to have an interactive platform, which mashes up the city experience with options for feedback, discussions and interactions.

On the other hand, it enables creative industry businesses to reach out and communicate with the rest of the world, and market themselves as innovative movers in the global economy.

HISTORY

Metaversum, the developer and operator of Twinity was founded in 2006 with the vision of creating a realistic virtual world. It is financed by leading international VCs and has been supported by the City of Berlin in many ways.

FINANCIAL SUPPORT

Metaversum has received financial support to hire staff (Innovationsassistent). It has also received funds to finance digital content like the interactive Wall Museum showcasing Berlin before and after the fall of the Wall. Funding came from the Mediaboard Berlin-Brandenburg and IBB (Investitionsbank Berlin). A local state-run investment bank is also a shareholder in the company through its Venture Fund.

PROMOTIONAL SUPPORT

Virtual Berlin was launched with the Mayor Klaus Wowereit in 2008 and the Senate of Berlin has cooperated in preparing and communicating the launch. In 2009 the interactive Wall Museum was supported by the Senate and berlin.de and officially launched in the Rote Rathaus (Red Townhall). Several conference presentations were organized and financed where Virtual Berlin was showcased together with the Senate of Berlin, Berlin Partner, Media.net and Medienboard Berlin-Brandenburg to promote Berlin as a hub for creative industries.

SUCCESS FACTORS

Close ties to local institutions and partly state funded networks have helped Metaversum to connect quickly with other local creative businesses and find partners to drive the visionary endeavour forward.

The virtual Berlin case study has been a success in many ways. It has attracted roughly half a million virtual tourists and residents and numbers are still growing. Virtual Berlin has featured widely not only in the national media but also in highly esteemed international media and blogs such as The Guardian, The New York Times, Singapore times, Techcrunch, etc.. The mirror world Twinity is still unique worldwide. Singapore and London have followed Berlin's lead and their virtual counterparts were launched in 2009.

More information:

www.metaversum.com,
www.twinity.com

KLAUS WOWEREIT,
Mayor of Berlin:

"Innovative projects from Berlin like Twinity enable people from all around the world to experience the creative metropolis of Berlin on the internet. This opens up a whole new dimension to Berlin. We're especially happy to see how many new international visitors and inhabitants Virtual Berlin has already gained in the last few days."



Photos by Metaversum



4. SPACES FOR CREATIVE INDUSTRIES AND CREATIVE CITY DISTRICTS

PROVIDING SPACE FOR BUSINESS ENHANCEMENT

Business enhancement can be supported through spatial aspects including various collaboration platforms, local services and a creative atmosphere. This chapter presents some examples of how entrepreneurship is supported by developing particular city districts suitable for creative industry employment. The connected measures are focused on a territorial basis or aimed more at developing know-how and social networking.

The research indicates that affordable and flexible office space with good infrastructure links is the most widely spread measure in the study examples. Collaboration practices are encouraged in working environments through weekly meetings, an "open door" culture and a supportive community of creative workers. Interdisciplinary and international networks can be developed by linking with co-working spaces abroad and by other mobility measures. The role of the municipality is often seen as an active partner in securing public-private cooperation and financial support, and in strategic planning.

Several of the examples in this chapter – **Amsterdam Art Factories**, **Stockholm Telefonplan** draw on initiatives to establish creative centres in former industrial areas which offer a particular atmosphere but also bring challenges for renovation. **Betahaus** in **Berlin** and **the Custard Factory** and **Fazeley Studios** in **Birmingham** illustrate great examples of private initiatives for providing space for small CI businesses. The case study of **Barcelona Creation Factories** demonstrates an approach which involves establishing connections between several city districts for creative industry development. Some examples indicate possibilities for raising awareness of the cultural aspects of economic activities. **Tallinn's** case study proposes that city can provide a space anywhere for mobile creative people to work, simply by making **free WiFi** available in **public places**.

Photo by Aivo Kallas (Kliff&Klaus)



Photos by Daniel Seiffert

BETAHAUS – BERLIN

Betahaus is a co-working space in Berlin. It is a platform, which meets the demands of knowledge-based and creativity-based workers, expands their opportunities in the process and pushes up the rate of increase of networks, innovation and creative production. In a combination of a relaxed coffeehouse atmosphere and a concentrated working environment Betahaus provides a space between work and the private sphere, where collaborative innovation and creativity are encouraged.

ACTIVITY SPHERE

Betahaus offers full-time and part-time rates (daily, weekly, monthly) with or without your own key. All rates include a workspace and Wireless LAN access. The rates with key also offer "Fair Use" of the printer/photocopier/scanner, use of the meeting rooms, a Betahaus postal address and a small locker.

HISTORY

Betahaus was initiated by its six young founders Christoph Fahle, Gregor Scheppan, Madeleine v. Mohl, Stephan Bielefeldt, Max v.d. Ahe and Tonia Welter. Their idea of Betahaus was supported by the ORCO Group – which is a former publicly owned, now private real estate company – through the provision of suitable space to the six founders in order to allow them to develop a space for young entrepreneurs in the creative industries. Betahaus is located in a central part of the city in the district of Kreuzberg.

From January until March 2009 a group of 30 creative entrepreneurs created Betalab, a pilot-version of Betahaus. They developed a concept of co-working with quiet spaces and shared spaces and technical equipment. Betahaus has been fully operational since March 2009. The capacity is now up to 150 co-workers.

Today, Betahaus is part of a huge new urban development movement which takes place around the nearby Moritzplatz in Kreuzberg by being well connected to neighbours' projects like the Prinzessinnengarten and the Modulor Planet.

THE ROLE OF THE CITY

Even though Betahaus received no public funding, the City of Berlin strongly supported the idea of the six founders by moderating processes and putting in some good words for it. The Senate Department for Economics, especially its initiative Future Projekt, has been serving as a marketing and sparring partner during the development and implementation phases. Today, Betahaus and the City of Berlin are discussing future plans and their possible support.

SUCCESS FACTORS

The following characteristics of this case study make it an example of good practice in the creative industries:

- an interdisciplinary approach
- open, digitally networked collaborative workplace, which is flexible and serves as a platform for networking, innovation and production

- the existence of international cooperation with other co-working spaces abroad
- recognition by creative workers – they are demanding creative working spaces
- enhancing business capacity

The following success parameters can be identified:

- Excellent and low-cost infrastructure for start-ups in all creative sectors
- Infrastructure for networking and collaboration
- High level of acceptance within the creative community
- Connection between virtual and analogue world

APPLICABILITY

The approach of Betahaus to create a flexible working space for young entrepreneurs in the creative industries is seen as being easily transferable to other cities. Indeed, the founders of Betahaus have already presented their concept to colleagues and officials in several other European metropolises and have started initiatives in Lisbon, Hamburg, Cologne and Zurich. They are interested in transferring Betahaus to further cities.

More information:
www.betahaus.de

KATRIN TOBIES,
EU Project Manager ICT/Media/Creative Industries, Senate for Economics, Technology and Women's Issues, Berlin Government:

"The Betahaus has established itself as an important nursery for Berlin. By providing space to young entrepreneurs from all creative industries sectors (from design, film, and music to PR, architecture, and software development), Betahaus mixes people from different disciplines and cross-stimulates them in their working and thinking. This has led to many innovative ideas, promising prototypes, out-of-the-box projects, and also to successful new start-ups. Within only two years, Betahaus has achieved the move from a small, experimental testbed in Berlin to an internationally acting and economically relevant player with spin-offs throughout Europe."



CREATIVE BUSINESS SPACES AT THE CUSTARD FACTORY AND FAZELEY STUDIOS – BIRMINGHAM

The Custard Factory is an established centre for creative industries, which began an ongoing programme of development in 1990; Fazeley Studios has opened recently, redevelopment work having started in 2006. They are separately owned but spiritually linked: many tenants have “graduated” from Custard Factory to Fazeley Studios due to growth, and the owner-managers of both developments are related.

THE AIM

The main purpose of both the Custard Factory and Fazeley Studios is to provide business premises for rent, which are marketed primarily to small and medium sized enterprises within the creative industries. Both sites are privately owned and run as for-profit enterprises, albeit with an implied social remit.

MAIN CHARACTERISTICS

The creative business spaces, Custard Factory and Fazeley Studios, are located within Digbeth, an industrial district adjoining the commercial centre of Birmingham. The two sites are landmark buildings within the creative industries district of Eastside. The Custard Factory in particular is synonymous with the district as it is also a leisure and retail space, which draws a wider public (including non-creative industries workers) to Digbeth. Although several manufacturing businesses and trades are still located within Digbeth, it would generally be considered as post-industrial in character. The large number of disused factories and warehouses within the area has led to it being earmarked for significant regeneration.

Policy makers have identified Digbeth variously as a cluster, quarter or corridor for creative, media, or digital businesses.

HISTORY

The development of both the Custard Factory and Fazeley Studios was initiated by their owner-managers, Bennie Gray and his son, Lucan. Development of the Custard Factory and Fazeley Studios is ongoing, having begun in 1990 and 2006 respectively. The two projects have consistently taken the form of public-private partnerships, both in terms of development and funding.

This interim use of these buildings occurred concurrently with a policy drive towards urban regeneration and the development of creative industries within Birmingham. Digbeth was specifically earmarked as a media quarter by the 1988 Highbury Initiative: a symposium of politicians, policy makers, planners and business leaders on the future of the city.

PARTNERS

However, the developments would have been unlikely to proceed without a favourable planning and policy en-

vironment. The opportunity for these initiatives relates to city and regional aspirations for what has been variously branded as a creative district or a digital district. These policies were supported by funding programmes, from which the developments benefited. In this regard key partners in these projects would include Birmingham City Council (BCC) and Advantage West Midlands (AWM – the regional development agency for the West Midlands area) as well as key tenants such as Ikon Gallery, an established player in Birmingham’s cultural and artistic life, which leases a large space at Fazeley Studios.

FINANCING

The purchase of land that makes up the Custard Factory site, plus the initial 1992 phase of redevelopment (Scott House) cost approximately £2.4 million and was one-third funded by a City Grant of £800,000. The Phase 2 Development (The Greenhouse) cost around £6 million and secured public investment of £2.5 million from a consortium which included European funding, lottery funding and investment from English Partnerships (the national regeneration agency for the UK; this scheme was the successor to City Grants and has now itself been replaced). In 2007 AWM announced a gap funding investment of £6.4 million against a £20 million development at Custard Factory and Fazeley Studios. This has played out as a £2.2 million investment in Fazeley Studios, and the redevelopment of a third phase at Custard Factory, Devonshire House.

SUCCESS FACTORS

The development of Fazeley Studios and the current work on Devonshire House at the Custard Factory are themselves indicators of the success of this creative space case study. Funding of the type that has been awarded to the Grays for these projects is aimed at creating and safeguarding jobs within the city and the region. That the Grays continue to win funding is indicative that they have met their previous targets; funders have seen the Custard Factory as being instrumental in contributing to the development of creative industries. To this end, the Custard Factory supports 1,000 creative industries workers in its current configuration. The very existence of Fazeley Studios as a concept might also be seen as indicator of the Custard Factory’s success; it was designed around a brief for larger, more professional space suitable for established small businesses that have grown out of their Custard Factory studios.

Fazeley Studios, with its high-end specification and large studio spaces, has attracted businesses to Birmingham from London, Warwickshire and Buckinghamshire. The space, which has only been open for a year, has used the same tactical approach as the Custard Factory in generating a buzz through donating under utilised space for student shows, community events, and public meetings. It also runs a weekly “high tea”, to which all tenants and their contacts are invited. This is credited with contributing to a collegiate “open door” culture that helps foster collaboration between tenants, what Fazeley Studios describes as their “talent pool” (management interview).

The key issues for both of the projects have been funding and planning, but these seem to be relatively minor obstacles given that the projects are aligned so well with

policy objectives.

THE CRITICAL FACTORS

- allowing interim use of space to guide development of the space and services;
- a supportive but non-prescriptive planning and funding climate which encourages private-public partnership;
- strong, principled and visionary leadership;
- development of a supportive community of creative workers who will invest time and energy in the space.

APPLICABILITY

The approach to development undertaken by the Custard Factory is seen as being transferable to other cities, as long as these factors can be replicated. Indeed, Bennie Gray has presented the Custard Factory as a case study for creative industries space to policy makers in other European cities. International interest in the Custard Factory was also prompted when Birmingham hosted the 1998 G8 summit.

More information:

www.fazeleystudios.com

LUCAN GRAY,

Fazeley Studios/Custard Factory:

“Digbeth has become Birmingham’s creative quarter. It has a talented workforce available, a distinct sense of place and a very competitive cost of occupation. With Fazeley Studios, we have introduced a new quality of studio space, devoted to the fastest growing subsector of the creative industries; digital arts and media.

Since the onset of the credit crunch we have let space to 59 companies employing 680 people – all rapidly growing, ‘go-ahead’ digital businesses who are drawn to being part of a creative milieu where they draw on skills and resources and collaborate on new ventures. This applies as much to international corporations as it does to small businesses. Microsoft Games Studio, Rare Ltd is the latest firm to join us. We are now working on the next phase of development for Digbeth to cater for the very strong demand we have tapped into. Fazeley Studios is the first phase of a rolling programme that will help to propel Birmingham to its rightful position as a world city.”



Photos by Fazeley Studios



Photo by Eva de Klerk

ART FACTORIES (BROEDPLAATSEN) – AMSTERDAM

Art Factories is a programme for the development of real estate with a broader perspective, including topics like creative economy, cultural climate, social cohesion and urban regeneration. Affordable and suitable studios and (living and) working spaces for 'creatives' are a rare commodity in Amsterdam. That is why, since 2000, Amsterdam has been pursuing an active municipal policy to maintain the existing stock of affordable studios and (living and) working spaces and to find new locations for the development of new working spaces.

THE AIM

The objective of the Art Factories Programme is to develop suitable workplaces, in the form of art factories, studios or studio housing for artists and creative groups in the Amsterdam region. Specific targets are to:

- create 100-150 new workplaces, with a total area of 10,000 square metres, each year
- establish permanent art factories through long-term tenancies or the transfer of the leasehold to the users
- identify at least 5 buildings in Amsterdam suitable for conversion to studios or studio housing each year
- in partnership with the relevant local authority, open one art factory outside Amsterdam each year

ACTIVITY SPHERE

Art Factories have been set up in more than 40, mostly old, buildings in the city, providing a total of 1,500 spaces and offering a place to work and occasionally live to more than 2,500 artists, creative businesses and artisans.

Within the Art Factories policy, individual artists and art factory groups are the most important target groups. Some of the spaces that are vacated every year are reserved for young artists or artists from outside of Amsterdam. So, international students can prolong their stay in the city. Since 2008 in order to qualify for subsidised places, artists are being assessed every 5 years in terms of their income and artistic skills by the 'Commissie Atelier en (Woon)werkpanden Amsterdam' (CAWA, Atelier and (Living) and Work Space Committee).

The principal activities of the Bureau Broedplaatsen include:

- providing creative groups with expertise in property development, feasibility studies, management, legal affairs, etc.;
- mediating the allocation of creative workplaces in the Amsterdam Metropolitan area;
- making policy and defining objectives, in consultation with all those involved in the development of art factories;
- developing tools in support of the art factories policy, such as credit facilities, a property supply monitor, user demand research, a website to match supply with demand, etc.;
- initiating, encouraging and supervising property development;



Photo by Philip Smet

- distributing the one-off grants available to cover the commercially non-viable component of property development projects. This grant is worth up to € 250 per square metre in the case of a building to be used as an art factory for a period of at least ten years. If that period is less, then the maximum amount available is reduced accordingly.

HISTORY

The Art Factories Programme started as a real-estate project. Gradually, in an almost organic way, it became related to other cultural, social, spatial and economic policy initiatives. At the end of the twentieth century, real estate was booming in the Amsterdam Metropolitan Area and the city started the redevelopment of former industrial areas. Sub-cultural places were jeopardized, and in response to pressure from the users of the warehouses, the City Council approved the Art Factories policies, basically aimed at the relocation of sub-cultural spaces.

Owing to a combination of difficult conditions in the property and construction markets, the development period of Art Factories and the learning process of the organisation responsible for the implementation, it took 2-3 years before a substantial number of new spaces were handed over to users. From 2003 onwards levels fluctuated at around 10,000 square metres a year. The City Council has allocated over € 49 million for the programme (2000-2010).

PARTNERS

Art Factories developed into a platform for a wide range of (potential new) partners: city boroughs (policy support and property ownership), housing corporations (property ownership and development), project developers (property supply and development), user groups (networking and organisations), estate agencies (property supply), banks (financing). Collectively, these diverse organisations can provide all the commitment, expertise and resources needed to create new art factories.

CHALLENGES

In the coming years the programme will also direct its attention towards a more differentiated composition of the Art Factories and towards facilitating a so-called middle segment (professional medium-sized companies). Based on a differentiated lease system, small cultural, creative and traditional businesses increasingly form part of the art factory groups. This mixture provides artists with a better opportunity to develop into cultural entrepreneurs. Thanks to this they will be able to lease more expensive space and the cheapest places will become vacant for the basic segment (professional artists producing experimental and free work, small creative start-ups, creative groups and free zones).

SUCCESS FACTORS

The case is considered successful because it maintains and creates affordable and suitable working spaces for artists and creative start-ups and it can adjust and react to an ever changing political, social, economic and cultural environment. It has also been successful in developing the programme into a platform.

PROBLEMS

The development from a sub-cultural, artist driven initiative, to a broader definition of the target group (basic segment of creative industries) gave rise to a lot of debate with artists and politicians. It is difficult to find common ground as culture and economy are seen as opposites. Another problem is that a budget (or property) is needed to play a role in the real-estate markets. From a real estate perspective the budget is low, so the programme is dependent on the 'good will' of other partners. The problems are overcome, however, by the growing expertise and the expanding network.

APPLICABILITY

The case, seen as an organisation that develops incubators and gives creativity and nascent entrepreneurship space, is applicable to other cities, if adjusted to the local context (real estate market, emerging creative industries and so on). The main success factors in the Amsterdam situation were:

- overall understanding (city council) of the importance of such places for the city;
- an 'independent' office with budget, expertise and the 'right' attitude;
- the new allocation system;
- communication platform that involves all the actors needed;
- and also: patience and endurance.

More information:

<http://bureaubroedplaatsen.amsterdam.nl/en/>

MAARTEN VAN POELGEEST,

City of Amsterdam Executive member for Spatial Planning (including building and planning);

"The Art Factories Programme 2008-2012 is an initiative typical of Amsterdam. As well as offering a policy framework for creative activities, it provides for concrete action in response to the city's dynamism. Every year we attract huge numbers of new people, yet others decide to move on. What we call "Broedplaatsen" (art factories) seeks to nurture their creativity here. In the Amsterdam tradition, they channel artistic ambition into creative entrepreneurship and so encourage artists to stay in or around the city. As breeding grounds for talent, they have demonstrated their cultural, social and economic worth for our community."



ARTS FACTORIES – (FÀBRQUES DE CREACIÓ) BARCELONA

The Arts Factories initiative encourages cultural creation with a clear intention to diversify creative activity within different parts of the city.

THE AIM

Barcelona has continued to develop its cultural infrastructure over the last two decades (new museums, theatres and libraries have been promoted), raising its profile as a cultural city. However a large deficit needs to be covered on artistic production facilities and resources. In this context, the main purpose of this initiative is to increase the city's public venues networks for experimental and creative work in different artistic fields. It plans to transform Barcelona's outstanding buildings into spaces that generate culture – artistic creation factories – and hand them over to groups and associations in order to help stimulate the city's creativity.

Barcelona has been always committed to the most contemporary artistic production so, in this way, this project represents the city's wish to maintain its position at the forefront of European creative initiatives.

ACTIVITY SPHERE

As an initiative of revitalization and promotion of concrete areas of the city, the arts factories network is spread over five districts (Barcelona has ten districts). At present, there are four factories working, totally or partially.

On the one hand, the Arts Factories' network provides professionals and, consequently, citizens in general, with the much needed spaces for the development of creativity in its most artistic sense; and on the other hand, the network becomes a tool for the redistribution of this creativity among different quarters in order to revitalize the areas where the factories are placed.

The Art Factories' network is made up of the following centres:

- La Central del Circ: the provisional big top is already working as a space for circus rehearsal and production. The final space in the Forum Park was defined during 2010 with the completion of the architectural project and will be ready during the beginning of 2011.
- Hangar: This visual arts centre which hosts art ateliers and art production resources opened in 1999 at the Poble Nou and is currently enlarging its facilities.
- Fabra i Coats: the provisional space is already up and running, having been transformed into two floors of music and scenic arts projects from 2009 to June 2010, but the architectural project for the whole building still has to be finished. The final renovation and the opening of this space is planned for 2011. Fabra i Coats will be a multidisciplinary facility that, thanks to its size (it will be the biggest factory), is destined to be one of the central nodes of this network.
- Ateneu Popular de Nou Barris: This space focused on circus activity with a high social and community com-

ponent was already operational and the facility will be broadened following the implementation of the current project.

- Illa Philips: This is an old storage building used by the light bulb factory Philips that is being restored during 2010 and transformed into a space for choreographers.
- L'Escocesa: the artistic and the functional projects for the space still have to be defined.
- La Seca: This is located in an old coin factory situated in the ancient historical centre of Barcelona. It will be open in 2011 and this space will be for the creation and promotion of the scenic as well as the paratheatrical arts (magic, illusionism, cabaret, etc...)

It is also important to make clear that as part of the Arts Factory Programme, there is support to the whole network of initiatives and autonomous spaces of private property. This network has been developing for a long time, a targeted effort to promote emerging creators.

HISTORY

The Art Factories project stems from the reflections held during the making of the Barcelona Strategic Cultural Plan. This plan confirms the efficiency of some existing initiatives of a mixed public and private nature and states the need to enhance the feasibility of amateur, semi-professional and professional initiatives in Barcelona's artistic creativity field.

The Art Factories Programme was presented by the City Council in October 2007 as one of the main strategic actions in the cultural field. During 2007 work was started in order to establish the first Art Factory.

THE ROLE OF THE CITY

Whenever possible, the City Council promotes the physical transformation of spaces (the centres are municipal buildings) but intends to transfer the regular management of each space to the city's artistic community. The management of the facility will be the responsibility of representative artistic associations, with the exception of the Fabra i Coats facility, because of its multidisciplinary and non specialized character.

The forerunner and main actor of this project is Barcelona's Council, through the Institute of Culture of Barcelona, taking into account that from the beginning, and even now, the Council has kept in regular communication with the different cultural sectors. Therefore, the planning of the different factories is intended to fulfil the different needs of these sectors and groups.

Barcelona's Council finances the project and coordinates the factories at the outset but plans to transfer the management of the buildings to the associations and groups which use them in the short term. So, Barcelona's Council has an ongoing commitment to the development of this project.

Once these different factories are operational, the City Council's role will be limited because the political aim is that these new spaces should be managed by the groups and associations that represent the varied range of sectors and subsectors within Barcelona's arts field.

ASSESSING SUCCESS

It is still rather early to state that the Art Factories project has been a success for the city's cultural and arts development and also for the development of the different areas which the implementation of these factories is supposed to promote. Nevertheless, providing spaces that have been improved and tailored to the sector's needs can only further enhance Barcelona's artistic and creative activity.

CHALLENGES

The main problem that emerges is the re-configuration of the spaces. The creative factories have been placed in old buildings, a lot of them old industrial factories, that are part of the city's architectural patrimony and this makes their renovation as spaces for creation, rehearsal and exhibition more difficult. To the important municipal investment that any architectural project needs should be added the costs for maintaining the heritage value of the buildings. In addition, there is the difficulty of restoring a building for specific functions without any standards of how it has to be done.

On the other hand, the other problem that the Council has to face is to find a way to meet the demands of each sector and subsector without compromising the viability of the project. Although the Council may listen and take into account all the groups' requests, it has to decide which factories projects will be of more benefit to the city globally and in particular to the cultural sector.

Finally, we need to consider the difficulty that sometimes faces the factories' management from the entities and groups that do not have a suitable professional training. The application of such projects in other cities is possible and, indeed, there are already similar initiatives in other European cities like Paris, Berlin or London. However, the City Council has to explain to its citizens that these kinds of project are not just for the creators but for society in general, because they help to promote the cultural offer of the city. It is necessary, therefore, to sign contracts with the entities that specify what the city gets in return for its support via visiting days for the citizens, exhibitions, etc.

More information:
www.bcn.cat/cultura/

JORDI MARTÍ,
Barcelona Culture Councillor:
"Barcelona Art Factories is an initiative of the local Institute of Culture to increase available spaces and resources for training, creativity, research and art production in the city. Up to 30,000 sq metres are being promoted in former industrial sites to host cultural and artistic incubators in close cooperation with local cultural sector. To strengthen the production of cultural excellence is identified through this programme as a strategic priority in local cultural policies."



Photos by Gunnar Knechtel



Photos by Vasakronan

TELEFONPLAN AND "TRANSIT" INCUBATOR – STOCKHOLM

Telefonplan is an example of the transformation of a traditional industrial district into a creative district. In recent years, it has increasingly become a centre for art, design and architecture. Incubator "Transit" provides start-up support services mainly to fashion and design related companies.

THE AIM

The overall idea is to ensure that a cluster of creative industries can thrive at Telefonplan.

MAIN CHARACTERISTICS

The city district Telefonplan is located along the subway line just south of Stockholm. The area used to be the location of the telecom company Ericsson's main factory. One important milestone was the relocation of the University College of Arts, Crafts and Design to Telefonplan in 2004. Telefonplan is recognised as a prioritised area in the strategic document "Vision Stockholm 2030" as it provides exciting venues, an incubator, The University College of Arts, Crafts and Design, representative offices and unique exhibition spaces for creative activities.

ACTIVITY SPHERE

A large number of creative businesses in design, art, fashion, communication, and performing arts are located around Transit. Transit initiates and carries out activities and events with and for the Telefonplan companies.

Together they work for increased growth in the Swedish experience industry and to highlight the potential of the creative industries. Transit is open to graduate students from Konstfack and from other arts and design colleges, and it aims to create good conditions for the commercialization, planning and development of new businesses. Transit consists of Transit Incubator, where new graduates are able to operate, and the so called "Transit Corridor", where smaller companies can rent office space. The working methods of Transit originates from the so called ERIBA-model – a model that pushes the need for increased collaboration between Education and training institutions, Researchers, Industry and Business, and the Arts/culture sector.

Soon, a publicly funded day care centre with a special focus on design will open in the area. With one such day care centre already in existence in Johannesburg and another in Tokyo, the one at Telefonplan will be third in the world.

HISTORY

The principal actors behind the initiative have been the City of Stockholm (Hägersten - Liljeholmen) in close cooperation with the real estate company Vasakronan. Working closely together with the property owner, Vasakronan, the city owned company Stockholm Business Region, the district administration Hägersten / Liljeholmen and the incubator "Transit" have been important players

in the strengthening of contacts between firms at Telefonplan and work to fill the site with interesting content and skills.

Transit was founded in autumn 2004. Since 2008 a "node" for Fashion & Design has been incorporated into Transit. The node for Fashion & Design is a part of the National Network for the "experience industry", which brings together eight venues for the creative industries throughout Sweden.

A crucial actor for the development of the area is Konstfack: The University College of Arts Craft and Design that re-opened in the old Ericsson factory in 2004.

PARTNERS

The important local actors are the incubator Transit, SITE/ Moderna dansteatern, the exhibition hall Höglagret and the art gallery Färgfabriken. The largest property owner on Telefonplan – Vasakronan – has made significant investments both in attracting customers within the right segment of activities to Telefonplan, and in the development of the area in general.

Another actor in the cluster located at Telefonplan is Kolonien: Swedish for "the Colony"; a member-based office collective. It is actively working to promote cooperation and exchange among its members by bringing together stakeholders in various stages of the design process in order to create fruitful synergies.

The collective efforts and initiatives undertaken by the property owners and public actors working in collaboration have been very positive and crucial for Telefonplan's development. In 2008 there were about 50 companies with approximately 2,600 employees, located at Telefonplan. In addition, there were about 1,000 students in the area. According to a study conducted in 2008, creative companies find Telefonplan to be a very attractive place for the establishment of a business, largely due to the positive synergies that the physical and intellectual proximity to other businesses can create.

THE ROLE OF THE CITY

Stockholm City sponsors the transformation of the area into a node for the creative industry, and a steering group, led by the city owned company Stockholm Business Region, has been put together to work out an action plan for the future development of Telefonplan.

CRITICAL FACTORS

Some issues that have appeared along the way are related to the importance of continuous political support and clear signals from the city's political and administrative units. There has been a major need for unambiguous political priorities and financing for the Telefonplan initiative. An important aspect of this is the need to clarify to politicians the importance and significance of separate measures and policies aimed specifically at the creative industries.

APPLICABILITY

Relevant factors for the transfer and implementation of the Telefonplan concept could be:

- The need for early and sincere engagement of local

businesses into the process.

- The need for someone with a local connection to establish a clear leadership function.
- The importance of knowing the nature and type of costs that inevitably follows the early stages of this kind of process.
- The importance of connecting the creative environment with some type of public or private institution that in itself attracts creative and entrepreneurial individuals (such as an art school, public art institutions, art galleries, music studios, rehearsal studios and working spaces for artist)
- The need to secure and integrate not only artistic, but also entrepreneurial knowledge into the creative environment.
- The overall atmosphere, charm, physical attractiveness and historical heritage of the site.

More information:

www.telefonplan.com

www.transitkulturinkubator.se

MARIA MANNERHOLM,

Director, Hägersten-Liljeholmen City District:

"An old industrial district has been successfully transformed into a creative cluster of some 80 companies with more than 2600 employees in addition to about 1000 students at the Konstfack University College of Arts, Craft and Design and Hyper Island. Creative companies thrive at Telefonplan because they can easily meet and sit together with other innovators and entrepreneurs. This creates positive synergies which benefit and develop their business."



Photo by Tallinn city archive

FREE WIFI AREAS (IN PARKS) – TALLINN

Tallinn is among the top ten in the world by WiFi access – Discovery Channel's technology service chose Tallinn among the top ten cities in the world by WiFi access in June 2008. Free internet is partly provided by the city and is everywhere – in parks, pubs and hotels etc. And more importantly, the hotspots are clearly marked with orange and black signs and stickers.

THE AIM

Tallinn has been offering a free WiFi service since the year 2005 and a year-on-year extended service operation. The purpose is to make the Internet accessible to more people in Tallinn.

ACTIVITY SPHERE

WiFi is becoming the rule, not the exception, in the Estonian capital. Most of the Old Town of the Tallinn is covered by WiFi. WiFi is so wide-spread in Tallinn mostly because of the initiative shown by enterprises. The City has contributed as well, installing free WiFi among other places in the city parks (which is unique in Europe!). Most parks in Tallinn have free WiFi access from May to October. This makes the parks more attractive. The City of Tallinn has also set up WiFi areas in libraries, hospitals, city buildings, beaches and in the other public spaces and they are free to use.

In autumn 2009 there were more than 360 WiFi areas covered in Tallinn, of which 45 were offered (free of charge) by the City. Those 45 areas were for year-round use. In addition, during the summer the City offers WiFi areas in parks, squares, beaches and other public places (in 2009 – there was 19 summer WiFi-areas).

HISTORY

An initial idea that the City of Tallinn should offer free wireless internet access (in parks) is linked to the third sector. This was due largely to the work of Veljo Haamer, editor of the wifi.ee website. WiFi.ee is a non-profit service organization, which promotes the idea of WiFi wireless Internet throughout Estonia. Elion Enterprises AS, winner of the corresponding public procurement, is responsible for the establishment of the WiFi-areas (infrastructure).

An Estonian wireless Internet expert from WiFi.ee introduced the idea (that the city could offer free internet in parks) to the city government in year 2003. The preparatory work started in 2004 and the first city WiFi areas were opened in 2005.

THE ROLE OF THE CITY

The City of Tallinn spends about 60 000 EUR per year for the free WiFi. Responsible for the technical side is Elion Enterprises, which won the tender for procurement for 4 years. Year after year, the city has expanded the areas of the free WiFi. The current number of free WiFi areas offered by City of Tallinn is 64. The Internet Task Force (formed in 2006) has proposed a number of ideas, which the city could deal with. For example: to install WiFi in local and school buses, to allow internet access to poorer

residents, to open a free wireless Internet access to patients in hospitals, to expand wireless Internet coverage in the schools, to expand WiFi-summer areas etc. Some of the ideas have been carried out, but not all (due, in particular, to the lack of funding).

APPLICABILITY

Talking about applicability of the WiFi-areas in other cities, it is not very difficult and expensive. However, it should be borne in mind, that WiFi is a tool for the city, not the goal. It is also a tool for selling – here there is much room for improvement in Tallinn.

It is also important to point out that the citizens could be involved (people should be able to advise the City, where the areas should be).

The critical factors for success are also careful attention and security. (Street)signs that indicate the nearest access point are important. For reducing the security risks, for example, a person should have to identify himself before using the Internet.

More information:

<http://www.tallinn.ee/Wireless-Internet>,

<http://www.tallinn.ee/eng/Tallinn-City-Office>

VÄINO OLEV,

IT Director of Tallinn City Office:

"The main reason for developing free WiFi areas is to provide affordable, fast, universal access to the Internet. Municipal WiFi has many advantages. Businesses can attract more customers and more businesses; employees can be more creative and productive and can be inspired from the live city environment. It can make a city a very attractive, sophisticated place which can draw more professionals, entrepreneurs, creative people and many others to the city. This in turn brings rich economic benefits to the city."

MULTIFUNCTIONAL SPACE



Photo by Dmitrij Matvejev

Urban multifunctional creative spaces may take a variety of forms, from the formal creative space of the music studio, to the informal spaces of community centres, clubs and marketplaces. It may also include the launching of public multifunctional covered and open-air spaces, for the production of artistic, cultural, scientific and technological animation events intended for local inhabitants and visitors. Large abandoned urban industrial spaces, such as old warehouses and factories, are transformed symbolically into imaginative landscapes through the material practices of creativity. Some examples are offered below to illustrate the contribution of culture to attracting visitors through the creative use of space.

Schous Cultural Brewery in Oslo, Cable Factory & Suvilahiti in Helsinki and Arts Printing-House in Vilnius are examples of how to develop a dynamic and citizen-friendly place around old industrial buildings that engages itself in dialogue with the city through communication and regeneration. **Kulturhuset and DesignTorget in Stockholm and Library 10 & Meetingpoint in Helsinki** show that the same developments are possible for traditional cultural institutions like libraries and cultural centres.

However, this very fact shows that the development of innovative and creative approaches to culture and cultural identity will intensify if the city continues to progress. The present identity will, therefore, be increasingly challenged by young people, artists and intellectuals.



Photo by Elliot Elliot

THE HOUSE OF CULTURE & DESIGN MARKET (KULTURHUSET & DESIGNTORGET) – STOCKHOLM

Kulturhuset and DesignTorget are two examples of how the city can stimulate social involvement and demand for creative industries' products and services.

MAIN CHARACTERISTICS

Kulturhuset ("the House of Culture") is Stockholm's main cultural arts centre. It is situated in the very centre of downtown Stockholm. It offers a broad range of activities, exhibitions (with a focus on photography) and events related to contemporary film, literature, music and performing arts, aimed both at the general public and specific target groups. Kulturhuset also hosts restaurants and shops. Kulturhuset plays an important role in increasing public demand for CI services and products, especially through workshops and similar activities, to encourage creativity and participation among young people, and to stimulate an open-minded public attitude to culture. Kulturhuset has an explicit ambition to be "an arena for up-to-date, reflective and innovative art and culture" where artistic freedom is highly regarded.

Example of some regular activities:

- Klarabiografen, a new and modern cinema for independent film, documentaries, animations, experiments, video art etc.
- Lava, an arena for youth culture with creative workshops, media production, performances, etc.
- Serieteket, Sweden's only library for cartoons, an important place to show the work of contemporary cartoon artists.

Regarding special CI-related activities:

- "Sound workshop" – production workshops and education related to voice, sound, music, mixing etc.
- "Portfolio evaluation" to give feedback to both professional and amateur photographers

DesignTorget is an example of how the city through a small effort can provide creators with an attractive marketplace for creative products and support public demand for CI.

HISTORY

In 1993, architect Jerry Hellström was asked to do something interesting with the large and "hopeless" space on the lower level of Kulturhuset, Stockholm's cultural arts centre. This happened during a tough time for designers and inventors in Sweden due to economic recession. One of Hellström's intentions was to come up with an idea to create a marketplace for creators and their works. That was how DesignTorget first started. In the early days designers sold their items right off the loading pallets. Kulturhuset initially supported it through subsidized rent and help with staffing. A lot has changed over the years, and today DesignTorget is a well-known concept among people interested in design, interior decorating or original



Photo by DesignTorget



Photo by Anders Hviid

gifts. DesignTorget now has 15 stores in Sweden and Norway, and an Internet store.

Kulturhuset was created between 1971 and 1974 as a part of the reconstruction/renewal of downtown Stockholm. The purpose was explicitly to create a building that would "counter the negative aspects of commercialism in the city centre". The design of the building was made to combine a feeling of "street atmosphere" with "the possibilities of an artist's studio".

THE ROLE OF THE CITY

The Cultural administrative board of Stockholm City has been responsible for the overall administration and development of Kulturhuset ever since it opened. Total annual budget for Kulturhuset is approx. 82.5 million SEK, where 10 million comes from entrance fees, external funding etc. and 72.5 million from the City of Stockholm.

SUCCESS FACTORS

The following factors express the success of this case:

- Kulturhuset is a multi-purpose building, a showroom for innovative art and culture that stimulates public demand for CI products/services.
- The location in the very centre of Stockholm is advantageous, making it easily accessible and recognizable.
- It has historically embodied all the main political issues and controversies related to culture, such as: the polarization between city centre and periphery, the political idea of a "cultural living room", the ambition to reach new audiences for culture, art as a "tool for democracy", and a will to create cross-border exhibitions and programmes.
- Design Torget has gone from being an opportunity to use an unwanted space for selling creative products, to becoming a large company that is well-known nationwide. It is an example of a highly simplified, but yet very successful, business model for creative products.

CRITICAL FACTORS

During the early times some conflicts had to be overcome between state and municipal levels over what kind of activities Kulturhuset should house.

Critical factors for success:

- Geographical location, open and accessible spaces
- Wide variety of activities for all ages
- Activities that encourage public participation (e.g. workshops), to increase knowledge and interest in the creative sector (especially regarding youth activities)
- The management's ability to select and combine both "popular" activities/exhibitions and more "niche" activities etc.

More info:

www.kulturhuset.stockholm.se;

www.designtorget.se

ERIC SJÖSTRÖM,

Director, Kulturhuset:

"DesignTorget started as an opportunity to make use of unwanted space at Kulturhuset and has developed into an attractive marketplace for creative products with 15 stores in Sweden and Norway. Kulturhuset's wide range of activities, exhibitions and events and central location in Stockholm attracts a broad audience and encourages

creativity and participation. Kulturhuset and DesignTorget show how the city can stimulate public demand for Creative Industries' products and services."



Photo by Ida Næss Wangen

SCHOUS CULTURAL BREWERY – OSLO

A large section of a former brewery has been transformed into a lively centre for cultural activities. It is located in Grünerløkka, a part of Oslo that has over the last decade developed into a vibrant cultural district. Schous Cultural Brewery is yet another step in this process. Four projects will be located within the brewery: 'Rehearsal Hotel' (Øvingshotellet), 'Centre for Pop Music' (Popsenteret), 'Scene for National and International Folk Music and Dance' (Riksscenen) and 'Schous Cultural Station' (Schous kulturstasjon)

THE AIM

Buildings designated for CI activities function as a material symbol that embody the appreciation and importance of their activities. Sharing a space with other individuals and companies within the CI is also important for forming new relationships, thereby stimulating the establishment of new networks and developing existing ones. The aim of the Schous Cultural Brewery has been to create a space for different music activities in Oslo.

ACTIVITY SPHERE

Schous Cultural Brewery will host four exciting projects:

- Øvingshotellet – 'rehearsal hotel' for musicians (amateurs and professionals, all kinds of music, no age limits) with 50 rehearsal and pre-production rooms. The musicians pay for the time they use the rooms.
- Popsenteret – the Centre for Pop Music will focus on the past, present and future of Norwegian pop music. The public will be able to play and learn through interactive, digital experiences.
- Riksscenen is an independent foundation financed by the state. It is a meeting place for the different actors of the very varied folk music and dance scene in Norway located in premises especially adapted to the needs of these cultural expressions.
- Schous kulturstasjon is part of Oslo Music and Cultural School, the aim of which is to offer children and young people high quality education within theatre, dance and the visual arts.

HISTORY

The initiators of this large project were creative individuals. The idea was first communicated to a private property developer and supported by Oslo Musikkråd (Oslo Music Council, an independent association of different music organizations in Oslo) and Norsk Kulturråd (Arts Council Norway).

The initiative then received support from the Municipality of Oslo. The current partners are KLP (private property developer) and the Municipality of Oslo. The idea was launched in 2003 and the contract between the property developer and the municipality was signed at the end of 2006. The rehearsal hotel opened its doors in 2009.

The initiators stress the importance of private-public partnership. Without the participation of the municipality, the project would probably not have been implemented.

SUCCESS FACTORS

So far the main achievements have been the implementation of this ambitious project, as well as the successful cooperation between the property developer and the municipality.

The project has only just started, but the critical factors for success are estimated to be:

- The right creative individuals that see the opportunities and have the energy to work towards the realisation of an idea (in this case it took 3 years);
- Open-minded private property developers, who are willing to work together with public authorities on a long-term project without immediate profit and vice versa;
- Public authorities with financial means, and the willingness to invest. The co-financing by the city administration has been vital in realizing the project. Arts Council Norway provided the means for a pre-project;
- The appropriate and available space that is suitable for the particular activities.

APPLICABILITY

This model can easily be transferred to other cities. Challenges could be related to private-public partnership, financial resources for investments by the public sector. Public backing is essential because the project will not pay off during the initial phase.

More information:

www.schouskulturbyggeri.no (only in Norwegian)

KNUT HALVORSEN,

Managing Director of Oslo Teknopol:

"Music in all its sounds represents the strongest cultural drive for the Norwegian capital; the enormous interest in music has lifted Oslo to the status of Music Capital of Scandinavia. Schous Cultural Brewery in Oslo is a manifestation of the acknowledgement and support from the City of Oslo for the music loving people of the Oslo region and Norway. Between the new opera house in Bjørvika on the sea front and the Schous quarter with its rich offer of studios, rehearsal facilities, stages, technical service providers and a modern interactive museum, connected by the Akerselva River – the historical urban core of the city – one has captured the broad spectrum of sounds in Oslo and at the same time defined an urban renewal strategy, which is in tune with the spirit of Oslo."



Photo by courtesy of Øvingshotellet



Photo by courtesy of Schous Kulturbyggeri



Photo by Riikka Lahdensuo

CABLE FACTORY & SUVILAHTI – HELSINKI

Cable Factory is an old Nokia cable factory turned into an independent cultural centre at the beginning of 1990s. It offers five hectares of culture: events large and small, concerts, exhibitions, festivals and fairs. The Cable Factory is the home of three museums, 13 galleries, dance theatres, sports clubs, art schools, ateliers, rehearsing studios, radio stations, and other actors in the creative industries.

THE AIM

The main idea of both the Cable Factory and Suvilahti is to offer affordable spaces for artists and other actors in creative industries. They also host different events in their unique premises. Thanks to the multifaceted programming of the two centres, they offer creative experiences for very different kinds of audiences.

MAIN CHARACTERISTICS

The Cable Factory is unique because of its huge size (53,000 square metres) and the way it is administered and renovated. It is important that the City of Helsinki which owned the premises allowed the activities at the factory to take their form organically. As its current director puts it, "It is a good combination of chaos and control that makes it work".

The Cable Factory is self-funded. The income from rents in 2008 amounted to approximately 3.7 million euros. Most of the facilities are rented at a price that corresponds to actual maintenance costs. To collect funds for major repairs, some of the facilities are rented at market value to companies in the creative sector. As the building was in a bad shape when creative activities occupied it, it has been constantly under renovation since 1990s. Renovations are made little by little and so the factory is constantly changing.

In order to guarantee a sound financial basis for the activity of the Cable Factory, it was important that three museums (Finnish Museum of Photography, Theatre Museum and Hotel and Restaurant Museum) receiving statutory aid also settled there.

Suvilahti is an old electrical power plant, which was first converted into a warehouse and exercise facilities and is now turning into a centre for urban culture. The power plant area is a great example of art nouveau architecture. The combined floor space of the buildings is approximately 12,500 square metres.

HISTORY

The Cable Factory would not have turned into the kind of creative hub it is now without the active involvement of the artists and creative companies who moved to the run-down building when Nokia was about to leave the premises at the end of 1980s. The City had other plans for the factory but it then accepted the activities that had spontaneously started there.

In 1987, the City of Helsinki and Nokia agreed on the pro-

cedures for the transitional period and formed a delegation to plan the future use of the factory in the ownership of the city. According to the delegation, the entire factory was not worth saving. Plans were made to build schools, hotels, museums and even a carpark to the former factory.

At the same time, plenty of artists and businesses moved into the Cable Factory, as they were able to secure peaceful working spaces at very affordable rates. There were also spaces suitable for performances and exhibitions. The potential of the factory and its ideological-philosophical starting point was proven effective in practice before any official decisions were made. The administrative decision making took its time – four years to be exact.

The concerned tenants of the Cable Factory founded an association, Pro Kaapeli. Architects who had worked at the Factory, created a parallel plan to save the building and the activities that were prevalent in the post-industrial Cable Factory.

On the same wavelength as Pro Kaapeli was the committee formed to create guidelines for cultural activities in Helsinki. They felt that the building and its newly found artistic community were unique and too valuable to be wiped away: the Cable Factory was to remain in its original form. This was groundbreaking and a new agreement was made with Nokia. The City Council decided to protect the Cable Factory and its milieu and an estate company was founded. The estate company, Kiinteistö Oy Kaapelitalo was set up in the autumn of 1991.

Even though the Cable Factory offers plenty of working spaces for creative actors, its offer has turned out to be insufficient. Therefore city officials have wanted to establish equivalent activities in Suvilahti. However, also in this case, creative entrepreneurs were in the area even before the City had decided to officially dedicate it to urban culture. Together with many small-scale tenants, it is also important to have some tenants occupying larger spaces in the area (as the museums at the Cable Factory). Thus, the Cirko Centre for New Circus will start its activities in Suvilahti in 2010.

As the administration model of the Cable Factory has proved to be well-designed, the Mayor's committee considering the future of the Suvilahti area in 2007 decided to recommend the Cable Factory model for the Suvilahti area as well. At the beginning of 2008, Suvilahti became a part of Kaapelitalo's administration. Kiinteistö Oy Kaapelitalo will renovate the buildings and rent out space for cultural and other uses. The budget of Suvilahti is currently approximately 750,000 euros but will be growing as more and more premises are rented out.

THE ROLE OF THE CITY

Kaapelitalo works in close co-operation with the following city departments: City Planning Department, Real Estate Department and Culture Department. The first two are important for matters concerning the renovation of the buildings and the development of the surrounding areas. The role of the Cultural Department is also important as its grants are used to finance the activity of many actors

working at the Cable Factory/Suvilahti. Whatever happens to the Suvilahti area, the City has had a more active role in turning it into a centre for urban culture.

SUCCESS FACTORS

The Cable Factory is a success story for many reasons. First of all, the fact that the informal activities that occupied the building when Nokia was leaving were established can be considered a victory for Helsinki's creative scene. Second, the management of the factory was organised in a way that takes into account the needs of creative actors. The building is full of life. Besides offering working space for many, it is also a meeting place. More than 200 000 people per year attend the events taking place in the halls, museums and theaters. Third, the fact that the Cable Factory finances its own operations and has undertaken many important renovations at its own cost makes it a best practice example. No public funding is needed to run the place.

Whatever the future for the Suvilahti area may hold, the fact that it is now designated for creative purposes can already be considered a success for Helsinki's creative scene. As Kaapelitalo, the real estate company of the Cable Factory was chosen to run the place, it also highlights the functionality of the concept created at the Cable Factory.

CRITICAL FACTORS

Of course, there have also been many challenges to overcome at Cable Factory. As the idea is to learn from the process, the aim is, naturally, not to make the same mistakes at Suvilahti. One challenge has been to find a fruitful way to cooperate with the City Planning Department in order to develop the surrounding areas. Also, it is a crucial question how to (re)locate the tenants so that they will not be disturbed by the activities of their neighbours. It is important to enhance the "spirit of neighbourhood" so that the tenants might find ways to co-operate and also look at their activity from the viewpoint of a customer coming to the Cable Factory/Suvilahti.

A critical question is whether the Cable Factory/Suvilahti can maintain their independence and the process approach to their work. A kind of "indefiniteness" is an overarching aspect of the activities in these places that needs to be maintained in the future as well.

More information:
www.kaapelitehdas.fi/en,
www.suvilahti.fi

KATJA TUKIAINEN,
 visual artist:

"I have worked in my studio at the Cable Factory since 2000. Working in the factory is holistic; it is a place where I paint, draw, network and meet friends. I buy my materials there and use the services of frame makers and IT-skilled people based in the same building. I also teach at the Helsinki artist association's school in the Factory and the restaurant Hima&Sali feels like the living room of my studio."



Photo by Marja Helander



ARTS PRINTING-HOUSE (MENŲ SPAUSTUVĖ) – VILNIUS

The Arts Printing-House – is the first incubator of theatre, established in a former printing-house (dating back to 1805). It is a member of European independent cultural centres.

THE AIM

Menų spaustuvė – (Arts Printing House) is the first incubator of contemporary performing arts established in a former printing-house (dating back to 1805). It is a member of two European networks: Trans Europe Halles, uniting cultural centres established in non-traditional, often post-industrial spaces, and IETM, the International Network of Contemporary Performing Arts.

It aims to foster creativity and support performing arts NGOs. In other words, its vision is to serve as a matrix-case, which collects different types of independent performing arts projects into one place and is a medium allowing them to share their artistic vision with the audience.

ACTIVITY SPHERE

Arts Printing House is a contemporary performing arts venue hosting pre-production, production and post-production spaces (rehearsal rooms, offices, venues, conference rooms, information resource centre Infoteka). It also promotes dialogue between cultural operators and politicians, encourages theatre and dance critics (by maintaining the only Lithuanian website dedicated entirely to performing arts www.menufaktura.lt), demonstrates performing arts innovations from abroad, hosts international festivals and supports young and emerging artists.

HISTORY

After Lithuania gained independence, several performing arts NGOs used the premises of the former printing house for independent arts projects. From 2000, the old building was used for art projects of various organisations. Initiators of the main Arts Printing House activities – festivals, theatres, concerts, fashion-shows, etc. – are artists and creative companies. In 2002 the Arts Printing House was established as a legal entity and a lease contract between the Municipality of Vilnius and the newly founded organization was signed. Since then a number of theatrical, contemporary dance, interdisciplinary and educational projects take place in the building annually.

The premises of the Arts Printing House are still undergoing reconstruction, the main part of which has been funded by EU Structural Funds and Vilnius City Municipality. Currently functioning are 2 venues, 4 rehearsal spaces, a resource library and offices.

In the next few years there are also plans for a functioning non-commercial film cinema, offices for resident artists and organizations, a café-club and a guesthouse for resident foreign artists. The Arts Printing House is grateful to Vilnius City Municipality and the company Vilniaus

energija for continuous support. Our projects are funded by the Lithuanian Ministry of Culture and the Culture Fund of the Republic of Lithuania.

SUCCESS FACTORS

A strategically convenient geographic location – in the centre of the old town, near the river and recreation zone – is considered one of the main success factors of this urban renovation project.

THE ROLE OF THE CITY AND PARTNERS

The city's objective with this project is to renovate the infrastructure and material base, with the aim of ensuring the international standards that suit the "life-long education" concept, show business, performing arts, CI specialist competitiveness in a national and international context. This is in order to stimulate cultural training and strengthen integration into the country's social and economic workforce.

Soon after the Arts Printing House was established, the work with this complex of buildings became consistent and purposeful. At that time a few activities were started: 1) with the support of Vilnius City Municipality and the private company "Vilniaus energija" (Vilnius Energy), the buildings and territory were technically prepared for future renovation; 2) the Arts Printing House was presented to potential partners in other countries at various international events; 3) even at this stage the Arts Printing House hosted creative projects that were delivered not only by the Arts Printing House itself, but also by other organisations – like the disabled group "Be rampos", the public organisation "Elnių slėnio plėneras", "Keistuolių" theatre, Theatre and Cinema Information and Education Centre, the Lithuanian Dance Information Centre and others.

The entire territory and buildings have become a unique multi-functional creative industries space in the centre of the capital city: where the Arts Printing House is a neighbour to the Vilnius Academy of Arts, and where the Cultural Knowledge and Design Innovation Centre, Media Laboratory and exhibition spaces are also located. Nearby, in the same quarter there is the theatre studio "Meno fortas" headed by the famous director Eimuntas Nekrošius. In addition, the "Šekspyro" (Shakespeare) hotel and a restaurant also occupy the premises of the same former printing house.

APPLICABILITY

The experience of Arts Printing House can be used in other cities or other districts, if one or a few of these conditions apply:

- community civil activity and creative professionals' enthusiasm is prepared to deal with the inflexible and old CI support and organisational system;
- convenient geographic location and good connections with the city's other cultural centres;
- city's political support and partnership in investing in infrastructure renewal and reconstruction projects.

More information:

www.menuspaustuve.lt/index.php?lng=EN&content=page&id=181

AGNIUS JANKEVICIUS, theatre director working at the Arts Printing House since the establishment of the organization – involved in various projects as an emerging director of the younger generation:

"I like working at the Arts Printing House because it is different from other organizations. The main difference lies in the fact that a director can choose freely the team he would like to work with, which is not the case in state theatres. In state theatres we have to work with the actors who are employed there. This freedom of choice provides conditions for quality and good working relations. This freedom factor is important to me as an artist – it is sometimes more important than the financial conditions which can be much better at state theatres.

Here I have a freedom to experiment, try new things, to be wrong. And then there are many people in our field who possibly would not have an opportunity to show their work elsewhere – on other stages apart from this one."



Photos by Dmitrij Matvejev



LIBRARY 10 & MEETINGPOINT – HELSINKI

Library 10 is a modern library in the centre of Helsinki. In addition to having a broad collection of musical recordings, the library is equipped with versatile computer workstations.

THE AIM

The goal is to involve customers with not just being consumers of cultural works, but by participating directly in the production and presentation of cultural works, and making the premises open for anyone to use as a place of work, study, or gathering.

MAIN CHARACTERISTICS

As a public library, Library 10 supports user interest and activity in music and other cultural pursuits. The library provides equipment, tools, and premises for independent production and presentation of cultural works. Library 10 serves as a testing and development facility for new IT and music services. The library actively follows the changing needs of customers and the means by which the library can react to those needs. Library 10 offers the metropolitan area's most diverse collection of music. The collection is developed and expanded by cooperation with music providers using numerous procurement channels. Acquisition proposals made by customers also play a significant part in developing a relevant collection.

At the Cable Library's former location in the Lasipalatsi complex, a new library service has been founded under the name Meetingpoint@lasipalatsi. This 'library' has no book collection and the idea of its operations is to provide the city's populace with practical advice and guidance in electronic communication and living in an information society. Meetingpoint is an experimental unit that develops new methods and frameworks for cooperation with other corporate and public bodies.

Library 10 is Helsinki's most popular library and logs over 50,000 visitors each month. The floor space allotted for Library 10's customers amounts to 800 m², making it Finland's, if not the whole of Europe's, most efficient use of library space. Library 10 receives 587 customers per square metre each year, while the Helsinki City Library's average is 218.

ACTIVITY SPHERE

Library 10 is unlike the other Helsinki City libraries. While other branch libraries focus on serving the residents of their surrounding area, Library 10 and Meetingpoint serve the city's residents while they move about the downtown area. On weekdays the doors open early at 8am and close late in the evening at 10pm, allowing those commuting to and from work or school to manage their library errands on the move. Library 10 is open daily for a total of 78 hours each week. These are the second longest weekly operating hours for a public library in Europe (second only to Amsterdam's new central library's opening hours of 80 per week).

Of the customers that frequent Library 10, about half come to borrow items from the library. What is interesting, however, is what the other half does. While some come to read newspapers and surf the net, a growing number of customers are coming to make their own music, or then to see and hear the works created by other customers in the form of exhibitions and performances.

Meetingpoint operates in tandem with Library 10 and is a part of the Helsinki City Library system. However, its customer base is not limited to just library users. All age groups are welcomed from anywhere in the world. Though it is a part of the Helsinki City Library and primarily serves those customers, it often provides services to people who do not even have a library card.

HISTORY

The history of Library 10 dates back to 1994 when the Helsinki City Library decided to create an experimental library at the Cable Factory premises. The resulting Cable Library was the first public library in the world to offer Internet connection to its users. Subsequently the Cable Library's activities, following many changes and different phases, have evolved into what today is Library 10. Its task is to develop services and operations that will serve as the foundation for the new Central Library. During the past 14 years, this unit of the Helsinki City Library has aspired to keep up with the changing times, and to even be ahead of them. Specifically regarding the application of technical solutions along with the use of interior spacing, the Cable Library and Library 10 have been pilot libraries, whose experiences have been followed and capitalized upon by libraries around the world.

STRATEGIC DEVELOPMENT

Library 10 and Meetingpoint have been named as top priority projects in the Helsinki City's IT-strategy plan for 2007-2010: "Helsinki serves". These top priority projects are intended to speed up development and to forge the image of Helsinki. The informal motto that describes the principal undertaking of Library 10 and Meetingpoint is "IT within reach of everyone", and their task is to promote media readiness and the prevention of digital disenfranchisement of the city's populace.

Library 10's operations are economically very efficient. The cost of each loan is 2.16 € (entire library system 3.29 €) and one visit costs 2.11 € (entire library system 4.78 €). Unlike Library 10, which is funded in a similar way to other branches, the budget of Meetingpoint is solely dependant on the Innovation Fund of Helsinki City. Meetingpoint is a part of the Helsinki City Library's user evaluation system, but also employs its own evaluation forms to receive user input and feedback for various classes and customer situations. These evaluations are frequently reviewed and its services are developed accordingly. The functions of Meetingpoint have recently focused on implementing its services into a mobile format that can easily be carried out at other library branches. For this purpose, the acquisition of numerous laptops and other relevant equipment has allowed the proper execution of the mobile service format.

In tandem with offering such new services, has been the updating of staff skills and methods of customer service. Different staff members have undergone training in a variety of fields including media and IT-skills, cultural production, audio and lighting techniques, etc. Library 10 has also begun a novel approach to internship training, where a student graduates with a profession in the library and media fields. The average age of Library 10 and Meetingpoint's staff is about 35 years, and 70% of the staff is male, resulting in a staff profile that reflects the make up and interests of much of the customer base.

More information:
www.lib.hel.fi/en-GB/kirjasto10/

KARI LÄMSÄ,
 Director of Library 10:

"Library 10 is the central library point in Helsinki, but above all a public urban space for culture, creation and presentation. The relaxed and pleasant atmosphere is perfect for work and study. Especially in the afternoons and evenings, the library is crowded with customers sitting with their laptops, studying and meeting friends.

Music plays an important part in the identity of the library. The playing room and studio are busy from morning till night, and music enthusiasts can practise, record and edit their music. The extensive CD collections are also available for music students and enthusiasts. Hundreds of concerts, exhibitions, debates and events are organised annually on the stage of the library. Last year, already 80% of the events were organized by customers and partners.

Library 10 is a city space, owned by the citizens. Customers shape the space according to their needs, organize the programme of their choice, and suggest new services which they feel a modern library should provide. The library's most important content is not the material on the shelves, but the people using the space."



Photos by Library 10

BOTTOM-UP CREATIVE SPACE DEVELOPMENT



Photo by fotoblog.zowsik.com

It is commonly agreed that the architect designs a building knowing its future function. The normal urban planning process is a combination of top-down processes, with a town planner creating the plans. However, a more democratic urban planning process is now demanded by the public. It then becomes confused; the architect is restricted to the task of re-designing a warehouse or, more generally, some industrial building, transforming it into an envelope and leaving the user to do the rest. The role of the architect/town-planner should probably be lead in a new direction, avoiding labels such as architect-builder of hulls or architect-space imposer.

The main idea of the Casco theory not only changes the traditional role of the architect but also the role of the building itself. We have to question whether the basics of architecture such as the concept, the form and the function are taken into consideration in the Casco approach. As there are still not enough examples to prove or disprove it, it is too early to come to any definitive conclusion.

It is probably an interesting experience, but it would certainly be a better solution, to collaborate and try to find a common agreement between the user and the architect in order to avoid situations in which either the architect imposes his ideas or the user designs without any professional advice. The user would focus on his personal interest without paying as much attention to the look of the building as the architect would. However, the examples given so far seem mainly to focus on the quantity and the flexibility of the space more than its quality.

This publication presents the following three examples of bottom-up creative space development: **the Art City in Amsterdam**, **The Republic of Užupis in Vilnius** and **SpTķeri creative quarter in Riga**. Regarding all the three cases the bottom-up philosophy is directed towards transforming the district's physical environment as well as its social dynamics.



ART CITY (NDSM WHARF) – AMSTERDAM

At the Art City, the bottom-up philosophy is directed towards the realization of affordable working space as well as social dynamics. The end-users are to take responsibility for finishing (and financing) the building process and/or interior design. The central focus of the project is the transformation of a former industrial area.

THE AIM

The development of Art City is based on the methods of an alternative town planning strategy called 'Stad als Casco' (City as a hull). It is a philosophy which encourages the development of urban areas from the bottom up. It aims to create a living city where people take personal responsibility. Citizens are not seen as passive consumers, but as equal partners in the development and control of houses, buildings, neighbourhoods or even cities.

HISTORY

During the 1980s and 1990s, the site – like many others in the docklands – was discovered and gradually occupied by all kinds of squatters who used the large buildings and open spaces for a variety of experiments. Nobody else was interested in the site. This situation changed dramatically in the second half of the nineties. The City decided to redevelop the docklands and real estate developers started turning the warehouses into apartments, offices and leisure or retail spaces. To preserve the character of the area a private (citizen) initiative of artists, craftsmen, skaters and non-profit organisations, calling themselves Kinetisch Noord (Kinetic North), presented a plan for the redevelopment of the former shipyard (86,000 m²) into a cultural hotspot and the largest hotbed for artistic and young talent in the Netherlands. In 2002 they were given the opportunity to start the redevelopment and successfully lobbied for a 10 million euro credit to restore the derelict NDSM Warehouse, owned by the local city council of Amsterdam North. The NDSM hall – a hangar-like structure 20,000 sq. metres by 20 metres in height – now houses an art city with studios and workspaces, a skate park, rehearsal space and theatre platform.

PARTNERS

The NDSM community is not the only developer on this site of 32 hectares. The total area is divided into several development areas with a mix of developers and development strategies.

Mediawharf is a consortium of real estate developers with a focus on the development of creative city zones. Their aim is to turn parts of the former shipyard into an international media-centre. The monumental facade of this hall (6,800 m²) was renovated and the interior was transformed into offices and studios and opened in 2007. The result is a distinctive mix of industrial heritage, contemporary design and popular culture.

Near the NDSM a 270 metre long crane jetty was discovered by the architect Trude Hooykaas. This concrete construction with a width of 10 metres stands on 14 metre high pillars. She designed a 3-story building on top of this,

with more than 12,000 m² of flexible floor space. She convinced the local authorities not to demolish the Construction, and, together with ING Real estate, they turned her vision into reality. The new building was delivered in 2007 and in 2008 won the MIPIM Green Buildings Award. A climate facade, made of glass, controls the inner climate. Water from the river is used to warm the building in winter and to cool it in summer. Underneath the building are caves for wild birds. Like the other buildings in this area, the first user is a creative company.

The Art City (Kunststad), which is built inside the hall of the former shipyard, is a good example of a bottom-up development. The initiators approached and organised 200 fellow artists and cultural entrepreneurs, who were willing to contribute (time, ideas, workshops) to the development of the plan. Kinetic North invested 2 million euros to build a metal framework with concrete floors. The basic units vary from 50 to 150 sq. metres, with heights of 3.20 m, 6 m or even more. Each unit has electricity, water and sewerage connections. The units are then completed by the individual artists and companies (end-users) themselves. Together, the units form a small city of artists' studios and workshops on one or two levels, connected by a network of long broad streets and narrower side streets. This city is 'owned' by the users from day one. Not because together they invested 2 million euros in building their own working spaces, but because they were also involved in designing the overall plan for the Art City. And of course the end-users know what is best for them: the kitchen on the first floor; an elevator strong and big enough to carry artworks; sound isolation to make music all night long; a dark room with no windows, etc. Every space is customized. The Art City is still growing. New tenants share the mission, or maybe a better bottom-up mentality, as they become equal partners in the further development and financing of the Art City.

Besides the NDSM hall the collective of artists also manages two historic ship slipways. Under these slipways are a number of spaces that sculptors, painters, a photographer, set builders and a coppersmith use for their profession. On top of one of the slipways is a canteen, the other is used for open air performances. On the premises are also a café-restaurant and Dazzleville, a temporary building of portcabins with studios and offices.

The NDSM wharf is now a centre for underground culture in Amsterdam. It is a free space where many refreshing ideas and experiments will be born, where all forms of artistic media and small scale craftsmanship will go hand in hand in the same place: an impressive monument to an industrial heritage that has been lost.

This monument is a breeding ground and meeting place for co-operating and innovative small scale industries, which are the starting points and test beds for many artists and small entrepreneurs.

SUCCESS FACTORS

The NDSM case shows that it is possible to redevelop city-areas bottom-up (starting with the end-users). The activities of the "creatives" kept the site alive and gradually other actors (including the city administration) showed an interest in the further redevelopment. The creatives

overcame all the usual (financial, creative, organisational) problems.

Part of the wharf is reserved (urban planning) for these kind of activities, which 'protects' these pioneers from more profitable developments.

APPLICABILITY

The application of the principles is possible in other cities, but depends on legislation (urban planning, land-use). In Amsterdam, developers lease a site from the government and the yearly lease depends on the land-use, with a higher lease for commercial, and a lower lease for non-commercial users.

The critical factors in such kind of development are:

- an active local community of artists and (creative) entrepreneurs
- the instruments for local government to interfere in land-use
- risk-taking by local government

More information:

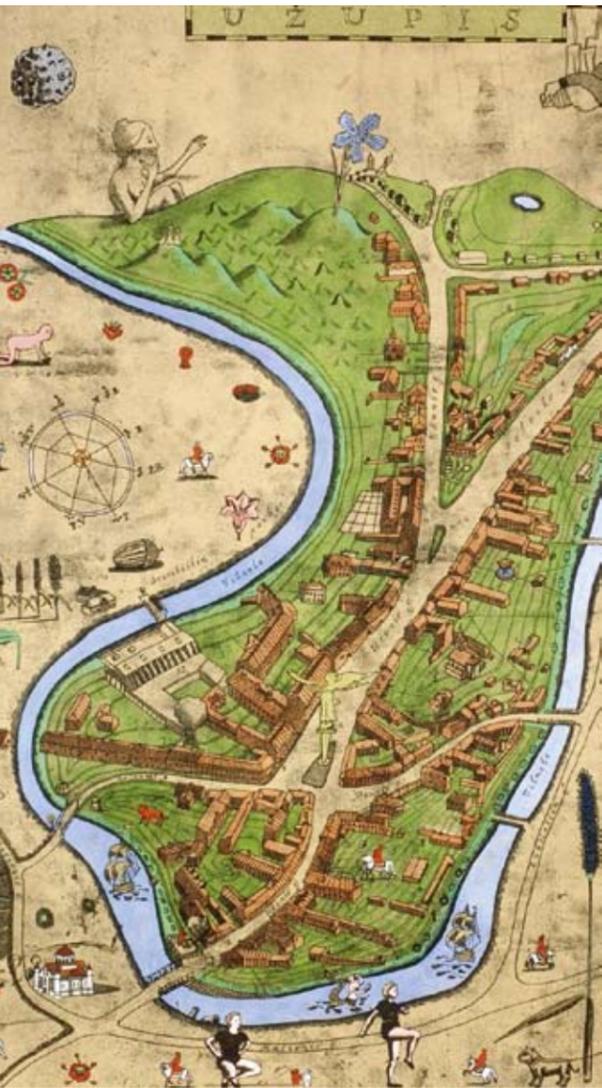
www.ndsm.nl/index.php?pg=0&subpg=3

EVA DE KLERK,
initiator of the Art City:

"The Art City is a still rare, example of how a group of 200 citizens, have developed their own working environment. It also shows the possibilities of developing parts of our cities together. Public authorities should not only work with private real estate developers or housing corporations, but should also encourage citizens to invest their own capacities, creativity and capital in the development of their cities. The Art City is a living proof of the many possibilities this offers. The Dutch Ministry of Housing, Spatial Planning and Environment mentions the Art City as an 'exemplary project' for its sustainable character, the re-use of industrial heritage, and the bottom-up approach of the development."



Photos by R. Marijnissen



Map of the Republic of Užupis by Birutė Zokaitytė

THE REPUBLIC OF UŽUPIS – VILNIUS

The Republic of Užupis is a cultural and social phenomenon, where a bottom-up initiative of creative people is naturally changing a neighbourhood's physical environment, generating social, political and economic innovations and forming a vibrant platform for the creative industries cluster.

THE AIM

The Republic of Užupis (one of the old town districts of Vilnius) is a unique cultural, social and economic model which successfully stimulates creative industries (CI) development. It has a specific strategy and methodol-

ogy and can be multiplied. It is a unique social – cultural phenomenon, a state within the State. The world famous Užupis is the artists' 'republic', with its own Constitution, Flags, Hymn, Calendar of festivals and Cosmology. It has a President, Prime Minister, 232 Ambassadors in many parts of the world and a patron – the bronze Angel in the main square, who meets all the guests, and symbolizes the rebirth of this area of the city.

ACTIVITY SPHERE

Užupis is distinctive because of its unique character, where art and business, luxury and poverty mix. It occupies an area of a few square miles and has about 7,000 inhabitants. People living here are from very different social and economic backgrounds (from city mayor and Parliament members to people with the lowest incomes). Yet everybody cooperates together in one creative community development. A unique cultural and social infrastructure with a certain set of traditions through support of bottom up and grass roots initiatives released creative powers which have a visible influence not only on the entertainment, artistic and cultural life of the neighbourhood but also on the economic and political life of Vilnius and, in some cases, of Lithuania.

HISTORY

When this initiative started more than 13 years ago, Užupis was the most undesirable area in the city with high crime and a low life neighbourhood, apartment blocks with no heating and water in the flats. **And the creative people initiative has changed everything.** In a single district of Vilnius Old Town, separated from the main part of city by the river – Užupis, they created a unique cultural model with a powerful implementation strategy and called it "The Republic of Užupis". Beginning in 1997 on 1st of April they clearly identified their values and moral code and made this creatively loud by proclaiming an INDEPENDENT STATE – The Republic of Užupis. And the independent state of different beliefs started to evolve.

The essence and meaning of "the Republic of Užupis" is BEHIND (UŽ) the limit, – BEHIND the limit of everyday life, BEHIND the limit of negative, primitive, not-creative relationships, – it is for positive relations and an active UŽ (FOR) position. The Constitution which reflects and declares totally different values, in comparison with the values of the majority of post-Soviet capitalist states in the Eastern Block was developed in the Republic. Some of the lines of Constitution are: "Everyone has the right to make mistakes. A dog has the right to be a dog. No one has the right to violence. Everyone may share what he possesses. Everyone is capable of independence. Everyone is responsible for their freedom. Do not defeat. Do not fight back. Do not surrender!".

On the formation of the Republic, the relevant symbols were created. They were the badge and flag of Užupis depicting a hand with a hole in it which meant that Užupis was a hand open to relationships, creation and the world, where the hole symbolizes the principal law of the Republic of Užupis – that nobody has a right to privatize Užupis. Because Užupis is not only a physical place in the Old Town of Vilnius but is a way of thinking – open, positive, active, not egoistic, and creative. In the centre of Užupis, the 6 metre high sculpture ("Angel" by Romas Vilčiauskas)

was erected through the efforts of artists and businessmen in the community. The whole symbolic and administrative system of an independent state was formed: the cyclical calendar of festive days, 4 flags (changed by season), the President was elected, ministries were established, embassies and agencies were allocated abroad, the Užupis Anthem, postmarks, postcards were all created, Užupis radio station broadcasts, information portal www.uzupiozinios.lt is in place, the Užupis television is being developed etc. Such well known people as the Dalai Lama, Antanas Mockus, Jonas Mekas became honored citizens of Užupis. Gradually Užupis, from being the most dismal Old Town district, turned into the most popular and favourable space for artists and creative people where they live, work and create. It also became the most popular resort for tourists and guests of the city.

THE ROLE OF THE CITY AND PARTNERS

Through 13 years of local community and city administration cooperation, the district of Užupis, from the most unwanted, became one of the most wanted areas to live in Vilnius. Vilnius City sees this district becoming the visiting card of creative Vilnius – the place where a specific social and economic model for effective CI development emerged. This area works as a magnet attracting international projects, investment and attention; it stimulates creative industries development and tourism. Vilnius municipality contributes to the formation of the creative city concept in this district by supporting creative initiatives, education, creative incubators and CI projects in the area.

For a number of years, the city municipality has supported Užupis Art Incubator which is one of the organizational hubs in the community development of Užupis. Thus, there is no special scheme of support for this action as a whole. It develops through different initiatives which are supported through various city and EU programmes. Annual festivals in Užupis, creative cluster initiatives, arts and craft fairs, festivals and many others are often partly supported by the municipality. One of the unique attempts of the city administration is to expand and insert this cultural and social infrastructure model of Užupis into the Park of Architecture project.

SUCCESS FACTORS

Gradually, Užupis from the most dismal Old Town district turned into the most popular and attractive space for artists and creative people where they live, work and create and it became the most popular resort for tourists and guests of the city. Now Užupis is a LIVING MAGNET for: IDEAS, PERSONALITIES, INNOVATIONS (social, technological, business), wealth, prosperity and wellbeing.

The community of Užupis arranges events that unite members of the community and support their creativity and commercialization of the activities on a regular basis. The cultural life of Užupis, regulated by symbolic authorizations and agreements, today has a considerable impact on social, cultural and even business development in the city. In the course of time, this unique social and cultural capital as well as the dedicated activities of the community has turned Užupis into a centre for creative industries, and its influence on the cultural, economic and social life goes beyond the limits of Vilnius and even of

Lithuania itself. Over the years Užupis became an organically formed platform for the creative industries cluster. **The facts speak for themselves:**

- Over 300 representatives that are directly related with CI are active in Užupis;
- There are 50 businesses based on the commercialization of culture and creation;
- About 10,000 sq m of creative spaces;
- The first Art Incubator to be set up and working, in the Eastern Baltic countries – The Užupis Art Incubator – is now expanding – some new 1200 sq. m. of incubator is currently being constructed;
- Vilnius Academy of Art, private art schools, galleries, exhibition spaces are located in Užupis.

In the Republic of Užupis, its unique social capital and its cultural environment continuously generates social, political and economic innovations.

APPLICABILITY

In supporting these kind of developments, City administrations should pay attention to the following points:

- Be involved in supporting social capital and cultural architecture and infrastructure development initiatives;
- Show flexibility and sustainability in support of grass roots initiatives;
- Find the balance in investment programmes for developing real estate infrastructure together with cultural, social and human values-based infrastructure (value through values);
- Support and foster the formation of private public partnership (PPP) schemes in the development of such models;
- Develop special fiscal policies for CI development, for example – the creation of free economic zones for CI;
- Stimulate the formation of CI magnets and lighthouses.

More information:

www.uzupiozinios.lt/en

GINTAUTAS BABRAVIČIUS,

Deputy Mayor of Vilnius City.

"The Republic of Užupis is a unique social experiment which created a vital cultural, social and economic model. Such a model of development and multiplication I see as a solution for today's economic and values crisis through stimulating creative personalities and community activities. The case of Užupis is an inspiring example of how personal, community and city administration initiatives can be combined into a consistent and very effective mechanism for developing valuable cultural, economic and social products and also life satisfaction factors for the area."



SPIKĒRI CREATIVE QUARTER – RIGA

concerts in its new concert hall. The Dirty Deal Café, for its part, organizes independent theatre, artistic and musical performances. If the nearby Daugava riverfront is refurbished by the city as planned, then Spīķeri is sure to become a veritable, cultural tourism attraction."

Spīķeri creative quarter can be considered a successful collaboration of private property owners, municipality and state institutions.

THE AIM

The purpose is to enliven the district by offering spaces for different organizations thereby improving the prestige of the area and making it more desirable for the general public to visit and for creative businesses to locate their offices.

MAIN CHARACTERISTICS

Spīķeri is a district located close to the Old Town. However, the location is rather unpleasant at most times, except for central market working hours. The owners of the buildings in the district had a vision for making the place more dynamic and organized a series of exploratory activities in order to determine the future direction of district development.

The uniqueness of the situation lies in the fact that most of the buildings in the district are in private ownership but the land between and around them belongs to the municipality. Such a situation has led to the unusual cooperation of the private owners and the municipality with the main objective being the development of a creative district.

THE ROLE OF THE CITY

The Riga municipality is indirectly providing support for the creative district by improving the infrastructure in the area. The financing for the support project was granted in 2009 and the work is about to start.

PARTNERS

Altogether there are four principal partners: (a) the owners of the property, (b) the municipality, (c) the state institutions, and (d) organizations and businesses. Such a high level of representation of different types of agents makes the case worth highlighting. The property owners took the initiative of introducing state and city support.

CRITICAL FACTORS

The risk factors:

- the customised solution for a unique situation, i.e. it may not be applicable in other cities/situations;
- availability of funding for the municipality (in this case – ESF funding which may not be there on other occasions).

More information:

www.spikeri.lv

ULDIS DINNE,
co-owner, "Spīķeri":

"The Spīķeri creative quarter is now home to more than a dozen cultural, creative groups. Located a stone's throw from the Central Market by the shores of the Daugava River, Spīķeri hosts regular art exhibitions organized by the "kim?" creative group, as well as high-calibre music



Photos by www.spikeri.lv

DEVELOPING URBAN DISTRICTS WITH CREATIVE INDUSTRIES

The study indicates that cities can develop urban districts with creative industry activities by integrating city living, education, business and leisure. Creative industries have the capacity to increase social involvement in public spaces, for example in water fronts and city parks. The case studies present challenges to improving some suburban areas and actively engaging entrepreneurs and inhabitants in urban policy as well. Cultural heritage and creative industries are seen as linking fields between the local environment and the international economy.

This chapter shows possibilities of how creative industries can contribute to improving the quality of city districts. Cultural activities may bring creative people to particular urban areas to work, live or spend their leisure time. The following examples of urban practice present some of the challenges for these processes in different cities.

Some of the following cases, **the Praga Poludnie District in Warsaw**, **Kalniciema Iela Wooden Houses Quarter in Riga** and **the Park of Architecture in Vilnius** stress the importance of an architectural built environment for improving city districts with creative industries activities. **22@Barcelona** is a large scale urban transformation project. The example of **Helsinki Arabiaranta** shows possibilities for supporting investment in art through the reconstruction of public spaces. The **Stockholm cases Subtopia Kista Art City** integrate various cultural fields within the concept of experience industries.



Photo by Eva de Klerk



Photo by Ludvig Duregård



Photo by Klara G

SUBTOPIA IN BOTKYRKA – STOCKHOLM

Subtopia in the municipality of Botkyrka in southern Stockholm is a "cultural hub" that combines the development of a creative city district with business support for creators, in a suburban environment.

Subtopia is part of the public administration's strategy for "experience industries" as a growth factor in Botkyrka. It is an example of how a relatively small suburban municipality can choose to prioritize culture and the CI as an important part of its business policy for long-term growth and to invest in creative industries (CI) for the benefit of its residents, for local, regional and national creators and also for a sector nation-wide.

THE AIM

Subtopia can be described as a "microcluster" as well as a cultural incubator. It is a free zone for creative entre-

preneurs and its main purpose is to become a "Silicon Valley" for culture, stimulating cross-discipline networking, supporting CI entrepreneurship, education and activities for both the public and professionals and profiling Botkyrka as a dynamic cultural creative environment to increase the municipality's attractiveness.

Subtopia has a social dimension with activities aimed at young people, and a vision to transform the overall image of the suburban municipality. Subtopia also combines CI business development with community services aimed at supporting marginalized youth, unemployed, civil society participation, etc.

MAIN CHARACTERISTICS

The municipality of Botkyrka is located in southern Stockholm in an old industrial area. The average age of its residents is 37 years, and people of more than 100 nationalities live here. Botkyrka has a tradition of creative industries and performing arts, with a strong youth culture.

ACTIVITY SPHERE

Subtopia also has a distinct profile and a unique position in Stockholm through its focus on contemporary circus through the collaboration with Cirkus Cirkör (the most well-known modern circus group in Sweden).

Subtopia stimulates new contacts and dialogue between creators, entrepreneurs and "activists" within the cultural sector. This results in, among other things, the creation of Subtopia-hosted performances, festivals, workshops, educational activities, and conferences for both creators and the general public.

Subtopia houses many different actors: companies, associations, education, short-term projects and long-term collaborations. Subtopia is a local, regional, national and international meeting point that also encourages network building across CI sub-disciplines. The goal is to create new arenas for culture, education and business. The dynamic mix of artistic expressions (see the Box), educational activities, entrepreneurship and social involvement is what makes the place feel alive and creative. There is also an open stage and a restaurant.

At Subtopia different services (Kraft@Subtopia, Starthuset@Subtopia) are provided for creative entrepreneurs, including offering help and support for the creation of new businesses.

Kraft@Subtopia deals with business advice whereas Starthuset@Subtopia is more of a classic incubator, with a selection of projects being accepted and then offered free "office space" at Starthuset for up to six months. The selected projects receive weekly coaching activities, together with access to advanced competence resources within areas such as law, economy, sales and marketing. The ambition is to go from idea to a concrete business plan and finally the creation of a company during the time at Starthuset.

These services are open for all individuals within the Stockholm region but it is financed and run by the municipality of Botkyrka.

HISTORY

The initiator for Subtopia was the municipality of Botkyrka. The public administration municipality board decided in 2002 that the "experience industry" should be a prioritized area of growth in Botkyrka. Subtopia was created as a "hub" as a visible sign of this decision. The municipality's official business development strategy explicitly recognizes the CI as a current and future growth factor for Botkyrka that also increases its overall attractiveness, making Botkyrka a more dynamic and interesting place in which to live and do business.

When Subtopia was created in 2002 it housed seven cultural organizations in an area of 3,000 m². Today Subtopia houses roughly 50 organizations, including several national and international organizations. The area now covers over 13,000 m².

THE ROLE OF THE CITY

Today Subtopia is part of the municipality-owned company "Upplev Botkyrka" ("Experience Botkyrka"). The creation of a publicly owned company specifically for developing the "experience industry" shows how Botkyrka has chosen the CI as a priority area.

Subtopia receives the majority of its funding from the municipality of Botkyrka, roughly 10–15 million SEK per year. But it is important to mention the large initial investments in the physical infrastructure of Subtopia and its surroundings (roughly 80 million SEK). From a CI perspective, Subtopia focuses mainly on youth culture and young entrepreneurs, but with a foundation in the municipality's development policy, which is a combination of education, culture and entrepreneurship.

SUCCESS FACTORS

What makes Subtopia successful is the combination of multiple functions and participants. It involves both the general public and CI professionals. It offers CI productions, activities and events created by Subtopia, as well as external initiatives. It is cross-disciplinary, but rests firmly in Botkyrka's strong position in circus and per-

forming arts, dance etc. It is also an expression of the public administration's commitment to the CI and specifically youth culture and performing arts.

The development of Subtopia has many important impacts:

- Politicians in general now see Subtopia and the experience industry-policy as beneficial to Botkyrka's development
- Surveys show that the decision to focus on CI development has strengthened Botkyrka's position and image in the region, creating a more positive and dynamic picture of the municipality.
- Relatively small financial investment from the public administration has resulted in much larger pay-offs in terms of a positive impact on identity, attractiveness and self-image
- It is clear that a municipality with limited economic resources can initiate a gentrification process.

CRITICAL FACTORS

- Several critical factors for success can be brought out:
- The municipality's identification of local strengths in CI
 - The administration's ability to select a few sectors of CI to profile Botkyrka in relation to other initiatives in the region
 - Initial and continuous support and participation of dominant/strong CI actors (such as Cirkus Cirkör) can make the place a magnet for smaller CI actors
 - Cross-disciplinary, cross-border productions
 - Firm support from the municipality by creating a dedicated publicly owned company to deal specifically with local CI development
 - Ability of the administration to build alliances with strong local CI actors to work for a win-win situation
 - A clear commitment from the municipality through substantial initial investments in the Subtopia physical infrastructure
 - A broad policy for CI that includes both young people and professionals, and with a social dimension (integration etc)
 - Crucial to create strong partnerships with creators. The municipality itself cannot be responsible for all the creative content
 - Deal with issues regarding regional competition. Limited economic resources makes it important to avoid regional "cannibalism" in CI development

More info:

www.subtopia.se;
www.botkyrka.se/naringsliv/kreativnaring/

GUSTAV FRIDLUND,
Project Manager, Head office, Botkyrka Municipality:
"Surveys show that the decision to focus on CI development has strengthened the local identity and Botkyrka's position and image in the region, creating a more positive and dynamic picture of the municipality. Subtopia and Botkyrka's support for CI show how a relatively small suburban municipality can actively choose to prioritize culture and CI as an important part of its business policy for long-term growth. Subtopia also combines business development with community services aimed at supporting marginalized youth, unemployed, civil society participation, etc."

ACTIVITIES INCLUDE:

- street dance and contemporary dance
- circus
- music/song projects
- recording studio
- film projects and film education
- education in radio production
- festivals
- workshops
- exhibitions
- concerts
- performances
- youth group activities
- event services
- conference/meeting facilities to rent
- "circus hotel"
- casting agency
- artist studios
- web production

BOX



Photo by Leena Manila

ARABIANRANTA – HELSINKI

The district of Arabianranta is a good example of a successful plan that started practically from nothing and now, when almost ready, ends up being a diverse and interesting area for living, education, business and leisure. The somewhat empty space of "Arabia" in the eastern corner of urban Helsinki has turned into one of the most important areas when the so called creative scene is under scrutiny.

THE AIM

The main objective was to build a new area where different groups of citizens could live together in an historical (the former porcelain factory gives characteristics to the area), creative and, at the same time, urban atmosphere. Art was already considered an important vehicle in the planning process. It was thought that having works of art around and living in an area surrounded by different forms of art increase the satisfaction and commitment of those citizens who are not artists themselves.

MAIN CHARACTERISTICS

Arabianranta is a new residential area. Practically all the buildings, especially residential ones, have been built after 2000. Arabianranta is also home to three higher education institutes, which mostly concentrate on art and culture, and thousands of students maintain the culture-filled atmosphere of Arabianranta.

In the summer of 2009 when Arabianranta was almost ready, the area was a thriving neighbourhood where art was visible everywhere. In addition to numerous arts projects all over the area, one of the most visible elements from the viewpoint of art was the presence of educational institutes.

Arabianranta has remained popular amongst residents. The population has grown and is still growing. Yet, Arabianranta has successfully managed to maintain its heterogeneous and diverse atmosphere despite increasing housing costs.

HISTORY

The planning of Arabianranta started in the early 90s, the first initiator being the planning committee of the City Board of Helsinki. The other partners comprise, for example, Art and Design City Helsinki Oy (ADC), the University of Art and Design and many private design offices. ADC which was established in the mid 90s aimed to make Arabianranta the leading design centre in the Baltic Sea Area and has had an important role in shaping the public image of Arabianranta. The shareholders of ADC included the City of Helsinki, the Ministry of Trade and Industry, the Foundation for the Support of the University of Art and Design, the Foundation of the Pop & Jazz Conservatory and Oy Hackman Ab (later Iittala Group).

Since the beginning, different departments of the City of Helsinki have been the driving force behind the project which is centrally coordinated by the Development Unit of the City of Helsinki Planning Centre.



Photo by Tuija Reinikainen

The planning committee of the City Board decided in December 1988 to establish a development project for the area around Arabianranta. The project was given the task of housing construction, a new waterfront park and a new attractive form for the whole of East Helsinki. The project started in 1994 in North Hermanni, an area in the south of Arabianranta. The detailed planning of Arabianranta started in 1992 and the planning of public service infrastructure and siteworks began at about the same time. The first residents moved to Arabianranta in 2001. Nowadays, there are more than 3,000 residents living in Arabianranta. The construction is expected to be completed by the year 2012.

SPECIAL SCHEME – PERCENT FOR ART

Art has played central role in the development process of the area in the form of the "percent for art" principle. The process has been guided by the Art Coordinator, a post funded by the City of Helsinki, at the University of Art and Design. On the other hand, the new area of Arabianranta fast became home to several schools of art and also companies and other arts-related initiatives.

The "percent for art" principle in Arabianranta is based on the fact that City of Helsinki has used a lot of resources to clean up the soil and thus has provided builders with safe land on which to build. In the light of this, requiring resources for art is well justified.

From the perspective of art, setting up the post of Art Coordinator has been crucial. The person appointed to the post has helped implement the works of art around the area. The coordinator has participated in the work of the planning and project groups. Right from the start, local cooperation has been seen as important. Artists have been selected for each site and commissioned to plan and implement their works during the building process. Cooperation between artists, architects and the Art Coordinator is planned to begin at the same time as the actual building phase.

CRITICAL FACTORS

The critical factors behind the project's success are clearly linked with planning and cooperation and, in addition, with finding a suitable location. A project with dozens of participants is difficult to manage. In the case of Arabianranta the issue of communication has been pivotal and has helped to find solutions despite conflicts and contrasting views.

A poorly located new area would hardly be successful where a creative scene often connected to urbanism and urban activities is concerned. Arabianranta, also, is relatively far from the city centre and this must count as one of the future challenges. The service structures in the area must also be maintained in the future and take into account the diversity of residents and other actors. In terms of leisure activities, Arabianranta can only partly compete with the centre which is the leading "creative district" of Helsinki. In the context of outdoor activities, Arabianranta is probably one of the best locations in Helsinki, but to some extent a genuine urban atmosphere is lacking. However, good connections, proximity to sea and parks and nearby old neighbourhoods are factors that increase the appeal of the area. In addition to good

planning, these structural issues may be the reasons why Arabianranta has succeeded in retaining the educational institutes and companies in the area. The most important of these from the viewpoint of Arabianranta's image must be the University of Art and Design Helsinki that has surely attracted other activities to the area. The challenges for the future can also be linked with this since the University of Art and Design Helsinki is one part of the new Aalto University and the final locations of the different departments are still under discussion.

APPLICABILITY

All the above-mentioned facts must be taken into account when thinking of the possible implementation of this example of good practice in other cities. It can be difficult to find good locations with working infrastructure where completely new areas could be built. If this structural problem can be overcome, however, following the example of Arabianranta, these new projects need to adapt their plans to the special characteristics of the area. In Arabianranta one important concept has been the consideration of the different dimensions present in the location such as history, nature, an old factory area and a sense of community.

The process is long, in the case of Arabianranta more than 20 years, and to be successful several different stakeholders should be engaged in the process. However, the case of Arabianranta also shows that new areas can gain a status that normally belongs to older areas.

More information:
www.arabianranta.fi

Project Manager SARI SNELLMAN,
Art and Design City Helsinki:

"In my opinion the biggest challenge in the Arabianranta area is integrating the present to the past. The historical Helsinki, the roots, are visible layers and form an important part of the modern life in this creative city district. The residents' own association, Artova, has done a lot of good work in this field. Even their name comes from different parts of the district – Arabianranta, Toukola and Vanhakaupunki (Old Town)."



Photos by fotoblog.zowsik.com

PRAGA POŁUDNIE DISTRICT – WARSAW

Praga Południe district offers an attractive, unique atmosphere with a pre-war urban setting and architecture (also post-industrial buildings) as well as attractive open, green areas. That is why the district is seen as an attractive place for location by institutions and firms from the creative sector.

THE AIM

This good practice presents how the city authorities support creative industries development by helping to find a home that provides stable conditions for their activities. The main goal of the actions undertaken by both the city and the district authorities was to assist in establishing proper conditions for the Sinfonia Varsovia Orchestra and the work of a group of creators / performers, who were at the beginning of their professional careers.

ACTIVITY SPHERE

Practices like those described below enrich the cultural offer of a district. They also contribute to regeneration as well as to changing the image of an area, which is becoming more attractive for both its inhabitants and visitors from other parts of Warsaw and beyond. Part of their activities can be regarded as a kind of service to the community, although they are not locally oriented.

The Sinfonia Varsovia Orchestra will continue the unique project 'Sinfonia Varsovia for Its City' – festival which began in 2001. The festival has already become a landmark on the cultural map of Warsaw and is a favourite among music-lovers. Each year, at the end of the summer, the orchestra performs free concerts in a plethora of venues in the capital not normally associated with mainstream cultural events. These include community centres, churches and open air concerts. These events add extra value to public spaces.

The appearance of cultural institutions attracts visitors and other services, including clubs located in post-industrial buildings.

HISTORY

The Sinfonia Varsovia orchestra is a much loved orchestra in Warsaw, having been established in 1984. Since then, the orchestra has not had its own home and has performed in different places including theatres or cinemas. In the case of Sinfonia Varsovia, although discussions about the problems of this internationally acclaimed orchestra started much earlier, the process of support was institutionalized in 2008, when the orchestra became a cultural institution under the City Government of Warsaw. Thus the city authorities became responsible for securing proper conditions for the orchestra to function. In cooperation with the district's authorities, the building of the former Veterinary Institute was selected as a potential future headquarters for the orchestra. The choice of location was not random: the place is easily accessible and attractive because of the adjacent plot of land occupied by the park. Since the location of the building, its sur-

roundings as well as its architecture, is very attractive, the owner has received different interesting purchase offers, including from developers. The City of Warsaw authorities exercised their right of pre-emption and bought the real estate in April 2009. In June 2009, the first concerts of the Sinfonia Varsovia Orchestra were organized in the new location. There are plans for other cultural institutions to be located in the new home of the orchestra, including the European Centre of Music and master classes for remarkably talented young musicians.

In contrast, a group of young artists – Association of Creative Workshops (established in 2005) – moved to the district. Artists from the Association of Creative Workshops selected this location when Praga Południe was not as rooted on the cultural map of Warsaw as it is now. As they admit, they treated development of their activities in this location as a challenge. They also wanted to participate in creating a new image for the district. The district authorities made premises for rent available to the artists who adopted rented spaces for their activities. The district's authority runs a reduced-rent policy to give incentives for the development of cultural institutions. Common location of cultural institutions at the address Lubelska 30/32 is exceptional in the context of Warsaw and constitutes a cultural, creative cluster that contributes to the unique nature of the place.

THE ROLE OF THE CITY

The public authorities played a proactive role and were responsive to the artists' situation. The policy of the district authorities was in favour of supporting the development of culture as an important part of social life. Thus an initiative to bring the orchestra to the district emerged. The established partnership between the city authorities and managers of the orchestra has led to the successful solution to the long lasting problem of a permanent location.

Additionally, the district authorities' policy is to attract creative businesses. Thus the partnership between the public authorities and representatives of the Association of Creative Workshops was a natural development.

It should be mentioned, that both Sinfonia Varsovia Orchestra and the Association of Creative Workshops receive support from the city and the district within a framework of cultural policy conducted by self-governing authorities.

SUCCESS FACTORS

It seems that the factors that had a critical impact on the successful outcome of the two undertakings are: determination of the district's authority, cooperation between the district authorities and the authorities of the City of Warsaw, openness and readiness of the public administration representatives to consider different options of cooperation with the creators. It helped convince the City Council to allocate financial resources to buy the Veterinary Institute to house the orchestra. It also set a path for the future development of the creative sector in the district.

More information:
www.sinfoniavarsovia.org/sv.php?ref=%2F

ADAM GRZEGRZÓŁKA,

Deputy Mayor of the District Praga Południe:

"What was important for the local authorities was to create a change in some part of Praga Południe district in 3 areas:

- culture – to bring a cultural offer to district citizens;
- image – to create a new image both of this part of the district and the whole district;
- social change – to attract new people, who think and act differently from the original inhabitants of the area, and let them cooperate and learn from each other.

I can see that these changes are happening, and that is the main benefit both for Praga Południe and for creative industries and artists."



CULTURAL INFRASTRUCTURE KISTA AND KISTA ART CITY – STOCKHOLM

Cultural Infrastructure Kista and Kista Art City are the two expressions of the creative industries' (CI) role in the development of urban spaces. These two examples show how CI can be used to improve weaknesses in the physical environment of an area, and to work for a long-term improvement in living conditions through increased social involvement in public spaces.

THE AIM

Cultural Infrastructure Kista (CIK) is a programme whose aims are twofold: to enliven the everyday cityscape; and develop new means of engaging spaces throughout the city using a broad spectrum of technology-related works. In developing the "Cultural Infrastructure layer" in the urban environment, CIK looks for innovative ways to engage and utilise existing networks, structures and places: Key to CIK is the concept: PEOPLE – PLACE – STORY. CIK is intended to be a focal point for producing and encouraging cultural projects, stimulating the people who live and work here and making the area a more vibrant and engaging place to be.

Kista Art City (KAC) is an idea of the contemporary art institution as a mobile, open office without walls and a workshop that connects the site with its actors. It is also an idea about art as a practice to recreate society and a collective sense of community – as a critical instrument for influence and change.

MAIN CHARACTERISTICS

Kista is a suburb just north of Stockholm city, characterized by a large concentration of ICT-companies, but also by segregation and socio-economic problems among the residents.

KAC is made up of workshops, seminars, presentations and collaborations. The project is open to anyone who is interested: inhabitants, businesses, associations, organizations and artists.

The major challenge in the project is to develop a context that involves different groups in society. The local actors in Kista are a diverse group consisting of an expanding international business sector and, on the other hand, a group of inhabitants. Any future arts institution must respond to the needs of both these groups in order to be a part of urban development, integration and the work to further democracy. KAC challenges the traditional image of the artist as a solitary producer, as well as perceptions of the general public and those who commission artwork as passive consumers.

HISTORY

The concept of Cultural Infrastructure Kista (CIK) was originally developed in 2007 by the "Interactive Institute", a state-funded experimental IT-research institute that

combines expertise in art, design and technology to conduct "world leading applied research". In Kista there is a strong business community with 35–40,000 people. At the same time there are socio-economic problems and segregation in the surrounding neighbourhoods. Kista Science City and the Interactive Institute found a great need to break down negative structures. The goal was to use CI and the creative sector as a force for change. At the start, the initiative consisted of identifying good project cases and lobbying to build confidence among investors, real estate owners, etc. to support the idea of making a layer of culture and a living urban environment. It has since become part of a wider initiative called Kista Kultur.

Kista Art City started out in 2005 as an initiative from a group of artists in dialogue with the then president of Kista Science City.

PARTNERS NETWORK

Kista Kultur is an initiative to work with questions concerning the public space in Kista Science City in order to create an attractive, diverse and vibrant city district, where people both want to work and live. For now a forum/network has been created which will work together during a period of 7 years to create tools and solutions that will make Kista grow and come alive, through combining technology and art. The network consists of Stockholm University, The Royal Institute of Technology, Interactive Institute, Stockholm Konst, the Stockholm city cultural administration, the Stockholm city office for physical planning, and Kista Science City.

Besides the City of Stockholm, CIK includes the following partners: Kista Science City, the board of the Business Group, the board of the Real Estate Owners Group, The Electrum Foundation, and the City of Stockholm.

Since 2009 KAC has been cooperating with the foundation Innovativ Kultur, which supports KAC financially, as do Kista Science City, local real estate owners in Kista, Thorildsplan Gymnasium, the Interactive Institute, Kista folkhögskola and Kista Galleria.

THE ROLE OF THE CITY

The City of Stockholm previously supported CIK mainly through general advice, feedback and participation in discussions. More recently, the City has decided to contribute via 10 million SEK earmarked for public art in Kista.

CHALLENGES

This case has brought about a change in attitudes amongst both the city administration and private actors. This approach has proved to be viable in improving urban spaces.

The problems to overcome lie, first of all, in succeeding in securing finance for activities that are more strategy-based than resulting in tangible objects, and on the hand, in finding creators/artists with sufficient skills in entrepreneurship and marketing of new ideas.

CRITICAL FACTORS

The following factors can be considered critical for success:

- Create a policy that benefits all actors and is sustainable in the long run
- Engage enterprises, make them committed to the concept
- Make different parts of the city administration cooperate and encourage them to try new working methods
- Receive sufficiently large initial investment/financial support, necessary to establish quickly
- To have some real results to show politicians, investors, etc. at an early stage

More info:

www.cuinkista.com;
www.kista.com/adimo4/Site/kista/web/default.aspx?p=2360&t=h40;
www.kistaartcity.com

MATS SYLWAN,

Coordinator, Culture Administration, City of Stockholm:
 "Cultural Infrastructure Kista and Kista Art City show how the creative sector can be used as an instrument for influence and change by creating a context that bridges the physical and intellectual divide between two very different local groups – the high-tech business district and the residential neighbourhood. It has led to a change in attitude among both the city administration and private actors regarding the credibility of the concept as a way of improving urban spaces."



Photos by Kista Art City



22@BARCELONA – BARCELONA

22@Barcelona is the most important project of urban transformation of Barcelona city where an industrial district has been transformed into an innovative and creative working and living environment.

THE AIM

22@Barcelona project aims to transform two hundred hectares of industrial land in Poblenou into an innovative district offering modern spaces for the strategic concentration of intensive knowledge-based activities. Therefore, activities that will be hosted in the 22@Barcelona district count on human talent as their main productive resource, whatever economic sector they may be in: research, life sciences, design, engineering, culture or multimedia, to name but a few. However, this initiative is also a project of urban regeneration and a new model of a city, providing a response to the challenges posed by the knowledge-based society.

ACTIVITY SPHERE

It is the most important project of urban transformation in Barcelona city of recent years and one of the most ambitious of its type in Europe, with a high real estate potential and a 310 million euros plan for public investment in infrastructure. It provides the city of Barcelona with spaces and facilities specially targeted at hosting knowledge intensive economic activities, but also universities and housing areas.

As a project of urban transformation, it responds to the need to restore the social and economic dynamism of the old industrial area called Poblenou and creates a diverse and balanced environment where the different facilities coexist with state-subsidized buildings, facilities and green spaces that improve the quality of life and work.

As a project of economic transformation, it constitutes a unique opportunity to turn Poblenou into an important scientific, technological and cultural platform, turning Barcelona into one of the most dynamic and innovative cities in the world.

As a project of social transformation, it facilitates the interrelation among different professionals who work in the area and the participation of the district's neighbours in the opportunities which information technologies offer.

HISTORY

In 2000 the Barcelona City Council approved a new urban planning ordinance aimed at transforming the old industrial area of Poblenou, with obsolete factories that had long ago been abandoned or were simply not very productive, into a magnet for new activities. This new ordinance permitted classification which increases the low level of occupation characteristic of industrial areas and establishes a more rational and compact use of urban space. At the same time it allows new public spaces or green areas and subsidized housing, as long as the

previous industrial activity is replaced by offices or other business services and equipment related to new technology and knowledge. A new infrastructure model is included in this ordinance, providing the sector with modern telecommunications networks, centralized climate control and selective pneumatic-waste collection among others. It also allowed for a new land designation called 22@, which substituted the traditional industrial designation 22a, aimed at attracting activities that rely on human talent as their main productive resource, whatever economic sector they may be in: research, life sciences, design, engineering, culture or multimedia, to name but a few.

In addition, it fosters companies, innovative capability and creates a culture of entrepreneurialism through initiatives that attract different R&D and technology centres, the main Catalan universities and provide spaces for small and medium businesses and areas to exhibit projects, among others.

At the same time, business activity is strengthened through the 22@Barcelona Association of Businesses (22@Network), the creation of a networking space and other services like: access to risk capital, advising on available aid, promoting networking between local and international professionals, etc.

THE ROLE OF THE CITY AND FINANCING

Regarding the financing scheme, the central role played by the City Council has been important in that it offers the land for free, as a concession of use, in order to promote the settlement of @activities in the area and invests 310 million euros in renewing the infrastructures. Part of the total infrastructure budget is contributed by some European or national funds and a great part is being given back by the real estate companies.

PARTNERS

As for the other institutions involved, the network has been established on the basis of sectoral clusters. Five clusters were defined and identified and are currently being fostered by the 22@Barcelona district. These clusters are ICT, Design, Energy, Media and MedTech. All these clusters are supported by a tissue of companies, public or semipublic institutions, specific spaces, universities, technological centres, incubators, residencies and dissemination organizations with a view to facilitating the global development of the sector and to promoting new synergies that enrich all the parties.

The real estate sector has decisively supported the Project: 78 of the 117 plans approved are promoted by the private sector, of which planning permission has been granted to build more than 650.000 m² of above ground GFS for production activities.

SUCCESS FACTORS

Since the beginning of the project, the refurbishment of 68% of the site area has been started, under 117 plans for urban improvement. Such projects will result in obtaining over 2,830,596 m² of above ground GFS for new production facilities, social housing, facilities and technical services.

The 22@Barcelona project has likewise been warmly received by the business community: 4,500 firms are already established in the 22@Barcelona district or are in the process of building their corporate HQs there. Almost 31% of the companies that have moved to the 22@Barcelona district since 2000 are knowledge- or technology-intensive and most of them belong to one of the five strategic 22@Barcelona sectors: media, ICT, MedTech, energy and design."

As a result, the number of people working in Poblenou has risen significantly. There are currently more than 56,000 new workers and that number is predicted to reach 150,000. Additionally, the global business turnover, not only of companies that carry out @ activities, totals some 8,900 million euros per year.

More information:
www.22barcelona.com/

JOSEP MIQUEL PIQUÉ,
CEO of 22@Barcelona:
"22@Barcelona has become the innovation district of the city of Barcelona. It has turned an old industrial area into one of the most dynamic and innovative districts in Europe."



Photos by 22@Barcelona



KALNCIEMA IELA WOODEN HOUSES QUARTER – RIGA

Kalnciema Iela Wooden Houses Quarter is unique because of the nature of supporting activities that were not initially intended to provide the basis for the future development of a special kind of quarter. The second aspect is related to the presence of architectural heritage artefacts as the starting point for the quarter formation. The case illustrates the combination of private initiative and public support.

THE AIM

The aim of the project is to support the promotion and protection of Latvia's wooden architecture heritage through openness, culture and education for various groups of the public.

HISTORY

The idea for restoring wooden houses on Kalnciema street came about through a private initiative in 2002 but the city's authorities did not give a positive reply at that time. It was only after preparatory activities before the NATO summit in Riga started to unfold in 2006, that public funding was allocated for the restoration of Kalnciema street wooden houses. The support turned out to be the crucial factor in the further development of the quarter.

Since 2007 the quarter has become the home for several design salons, offices and other establishments. It has also become a notable spot on tourist routes and a place for regular thematic events. Together with this, the houses which constitute the quarter are examples of a unique wooden architecture.

PARTNERS

The main actors are private owners of properties on the one hand, and state and municipal institutions on the other.

CRITICAL FACTORS

The main problem was with persuading the state and municipal authorities to grant support to the private properties. The solution emerged only because of the pressure related to the NATO summit. So the case study suggests a way of supporting privately owned, but at the same time potentially successful and useful projects for city space might be possible.

APPLICABILITY

The applicability of the practice elsewhere is questionable due to the unique nature of the project even in Riga itself. It depends on local legislation and direct support policies in each city. The critical factor here is the ability of authorities to recognize the value of the artefacts in question and then produce tailored solutions in each case.

More information:
www.kalnciemaieila.lv

MARTINS and KARLIS DAMBERGS, Kalnciema Iela:
 "The residents of the wooden buildings around the junction of Kalnciema and Mansila streets get together frequently – the neighbourhood, open both in terms of space and attitude, has turned into a shared experience. The neighbourhood has acquired passionate residents; lovers of good food and inspiring design have found another meeting place and the area of Agenskalns has discovered one more reason to be proud of itself."



Photos by Kirits Kirasirovs



PARK OF ARCHITECTURE – VILNIUS

Vilnius Park of Architecture will feature an exclusive area for architectural and active cultural life where local residents and visitors to the city can spend quality leisure time.

THE AIM

Vilnius Park of Architecture (PA) is one of the most ambitious projects initiated by Vilnius Municipal Government in recent times. It is based on an integrated planning process and the involvement of social and professional capital in the creation of an identity for this new development. It seeks to bring new life to the traditional industrial areas of the town, and an expansion of creative old town space. The Vilnius Park of Architecture will feature an exclusive area for architectural and active cultural life where local residents and visitors to the city can spend quality leisure time.

ACTIVITY SPHERE

The development of the Park of Architecture (PA) involves the modern design of the new area while adapting innovative technologies, environmental solutions, and advanced social ideas that had been implemented in comparable areas abroad. PA is planned to accommodate attractive residential apartments, creative industries clusters, creative workshops, spaces for exhibiting art, cosy cafes, shops, green areas, leisure zones, etc.

A large part of the Park belongs to the area of Vilnius' Old Town – the World Cultural Heritage Site. In the Soviet era this place was an industrial site, where some protected industrial buildings from the beginning of the 20th century still exist. These buildings are waiting for a new form and functions that could correspond to the status and importance of the world heritage objective.

HISTORY

Vilnius Municipality began the Vilnius Park of Architecture project in 2006, when the assignment was prepared for an environmental analysis and a technical feasibility study. The Creative Workshop of PA started in 2008. It brought together many professionals – architects, landscape specialists, and sociologists – for the process of designing the new area.

Vilnius Residents were especially active in generating new visions for the PA public spaces. In 2006 Vilnius city municipality organized an opinion poll for Vilnius's citizens about the project's public spaces. Inhabitants were invited to express their ideas and visualizations on the project web site. This was a very positive initiative and the largest part of the residents' proposals was related to the revitalization of the Vilnia riverfront.

The first buildings in the Park of Architecture are scheduled for construction until 2014.

THE ROLE OF THE CITY AND PARTNERS

The project is being developed together with partners

– private real estate developers– owners of the land. From the very beginning of the partnership there was an agreement to follow the principles of sustainability and to use the best architectural and artistic solutions for the project implementation.

The municipality is ready to undertake the part-financing of the infrastructure and construction of public spaces. The possibility of securing EU funding for the development of the territorial infrastructure is also being considered. During the territorial planning process Vilnius city municipality sets high standards for the area development and the need for new cultural resources. It plays a role of mediator while looking for suitable social or cultural objects for this particular territory. It also helps personalities with creative potential to meet real estate developers in order to share their common ideas for the development of the area.

SUCCESS FACTORS

The project is still at the first planning stage, therefore we can not provide final recommendations. Though it is now clear that the success of the new project depends on an integral approach to planning. Another important factor is the involvement of creative society – both architects and designers – in the active process of planning. Implementing this unique (for Lithuania) integrated principle of future project planning and realization will focus on the needs of a global city. They will be satisfied if close cooperation with the owners of the land actually happens and if the municipality helps them to create a unique identity for the area.

APPLICABILITY

The Vilnius Park of Architecture experience can be used in developing other cities or districts if:

- the city clearly and coherently shapes district development, taking into consideration the specifications and identity of the location, history, cultural traditions and creative potential and recent and future expectations of local residents;
- there is an active and direct collaboration between professionals (architects, designers, sociologists), city residents and developers;
- the process is initiated and supported by science and CI representatives.

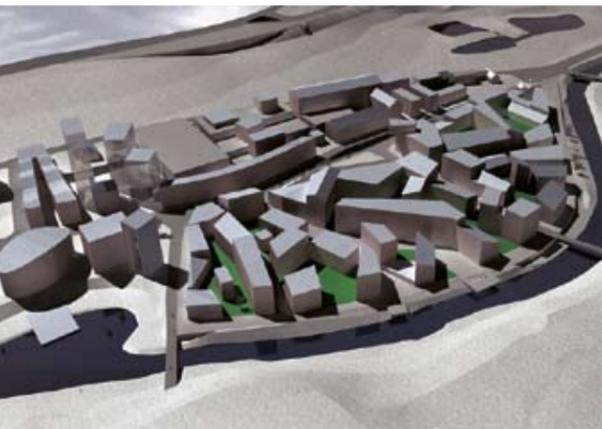
More information:

www.archparkas.vilnius.lt/main.php

AUDRIUS GLOBYS,

Deputy Director of "PST Investment" Ltd., project partner: "We, as the real estate development company, can foresee the perspective in developing such kind of projects. Our idea is to create the project Park of Architecture, which will have added value, as it will be not only be a real estate entity, but also a space for creative people to express their ideas. An area like this attracts creative people – it's becoming a way of life. Here they can meet, discuss and realize new projects. It should be a trendy place as well – attracting not only Vilnius citizens, but also city visitors. This project should be economically profitable – for us, it is very important to have a fruitful cooperation with Vilnius city municipality. The Park of Architecture must be integrated into the historical urban

texture of Vilnius city in a very harmonious and rational way. At the same time it should correspond with today's needs. Project Park of Architecture is a great challenge both for us and for Vilnius city municipality."



Photos by Vilnius City Archive

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IN COOPERATION WITH THE FOLLOWING
PARTNERS IN 11 CITIES:

AMSTERDAM
BARCELONA

BERLIN

BIRMINGHAM

HELSINKI

OSLO

RIGA

STOCKHOLM

TALLINN

VILNIUS

WARSAW

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City of Helsinki,
Business Development Unit & Cultural Office
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Hagersten-Liljeholmen City District Council
Tallinn City Enterprise Board
Vilnius City Municipal Government Administration
City of Warsaw, Mayor's Office

On behalf of the Research and Creative Metropolises
Project team we express gratitude to the City
Municipalities and all who have contributed and
shared their thoughts and experience.



CREATIVE
METROPOLES

Co-financed by the European Regional Development Fund and
the Norwegian funding through the INTERREG IVC programme

Developed in the
framework of

