

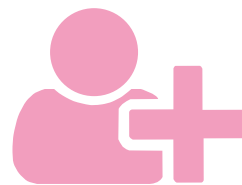
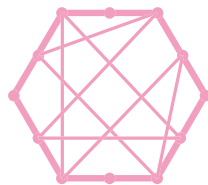


# CULTURE

for Cities and Regions



## Successful investments in culture in European cities and regions: a catalogue of case studies



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## INTRODUCTION TO THE CATALOGUE

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Culture for Cities and Regions is an initiative of the European Commission, fully funded through the Creative Europe programme. The project is managed by a consortium led by EUROCITIES, with KEA European Affairs and the European Regions Research and Innovation Network.

Investment in culture is broadly recognised as a key element in urban and regional development strategies. The presence and quality of cultural activities is a major factor of attractiveness of a city and a measure of quality of life.

The **Culture for Cities and Regions project** aims to examine existing practices of culture as a key element in local and regional development strategies.

Three main dimensions are explored:

- culture and the creative industries for local economic development and urban regeneration
- cultural heritage as a driver for economic growth and social inclusion
- culture for social inclusion, social innovation and intercultural dialogue

Following an open call to all interested cities and regions we have identified **71 practices from all over Europe** and gathered them in this catalogue. Its purpose is to foster the exchange of information and promote peer-to-peer learning. We also want to help local and regional authorities to understand and make more of the positive impacts which investments in culture can have on economic development, social cohesion and urban regeneration.

Although we have classified the practices in three main categories, most of them overlap across different dimensions. The practices cover different types of local and regional authorities: regions, large or capital cities, small and medium-sized cities (under 350.000 inhabitants). This includes very low-population density regions, very small cities and initiatives connecting rural areas. European Capitals are also well represented in this catalogue.

Successful initiatives such as those outlined in this catalogue are being developed all over Europe and are making European cities and regions more successful, attractive and culturally vibrant.

The Culture for Cities and Regions team



# CULTURE

## for Cities and Regions

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## Cultural heritage as a driver for economic growth and social inclusion



## CULTURE for Cities and Regions



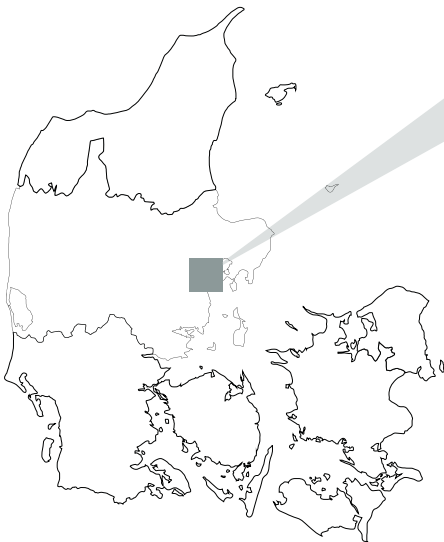
## City of museums : Investing in new generation museums

© Moesgaard-museum



- Citizenship
- Education
- Attractiveness of the territory
- Access to culture
- Urban regeneration
- Better governance

### Context



**Aarhus** is Denmark's second largest city, home to 325,000 inhabitants, and a further 1 million people living in the Central Denmark region. Over recent years, Aarhus has reached several milestones in its efforts to become an international knowledge centre: a number of international businesses have decided to establish or expand their activities in Aarhus; and Aarhus University has been ranked among the top 100 world universities. More and more international employees, researchers and students are coming to Aarhus. Aarhus also has Denmark's highest degree of specialisation in architecture and design.

Aarhus is a growing city and is undergoing a phase of major changes. By 2030 Aarhus is expected to accommodate an additional 75,000 residents; 50,000 new work places; and 15-20,000 more students, compared to 2005. Large social housing areas from the 1970s are being renovated and former industrial areas are being transformed into central neighbourhoods. The city views this current period as a unique opportunity to change its image from a provincial city to a large city, not just in terms of size but also in terms of mentality, character and values.

Arts and culture are an essential part of the process of changing the city's physical infrastructure. They are seen as drivers of economic growth in terms of attracting new citizens, companies and tourists. In the strategic document "Cultural Policy 2014-2016 Vision", the arts, culture and creativity are placed at the heart of the city's identity. Cultural policy is closely coordinated with other municipal policies, such as business development, urban development, international strategy, sports and leisure, children and youth, health, as well as libraries and citizens services.

Public libraries have an important role to play in Aarhus and actively contribute to culture-led urban regeneration in the city. They are rapidly developing into community and civic centres that embrace far more than the traditional lending of books. An example is Urban Mediaspace Aarhus, the new central library that opened in June 2015. It is a hub for citizens to access municipal services and knowledge through traditional and new media.



## City of museums

The museum sector is a key political focus for Aarhus municipality. Over the past 12 years, heavy investments have been made in building and refurbishing museums. Three museums in particular have contributed to giving Aarhus a leading position as a tourist destination in Denmark:

- *Den Gamle By* - The Old Town Museum ([www.dengamleby.dk](http://www.dengamleby.dk)) is a national open air museum of urban history and culture. It allows visitors to experience what it was like to live and work in a Danish market town in the olden days. The museum is currently expanding to include new town districts portraying 1927, 1974 and 2014 with authentic shops and homes as well as modern exhibition halls.
- ARoS - Aarhus Art Museum ([www.en.aros.dk](http://www.en.aros.dk)) is a new main art museum in Aarhus and one of the largest museums in northern Europe. It showcases major special exhibitions and international art installations as well as its own collections of art from the 19th century to present. The building opened in 2004 and was complemented in 2011 by a spectacular "Panorama rainbow " installation by Studio Olafur Eliasson (275 tons of coloured glass and steel).



- Moesgaard Museum ([www.moesgaardmuseum.dk](http://www.moesgaardmuseum.dk))- a brand new museum focusing on prehistory and ethnography. It presents a collection of anatomically precise reconstructions of human species. It uses innovative narratives and settings with light, sounds and animations.

These museums have adopted truly user-centered approaches. They present compelling stories focusing on people and concentrate on developing new exhibition designs and story-telling formats. This includes initiatives for groups with special needs. This innovative approach attracts both more visitors and visitors from new target groups to the museums - and to Aarhus – and has enabled a new and broader societal outreach. One example is the "apartment of memory" in the Old Town museum. Furnished in the style of a 1950s apartment, it allows elderly people, and especially people with dementia, to see, hear, smell and feel the past, often leading to short moments of clarity. ARoS is also currently developing new methods to introduce contemporary art to visitors through art shows, live journalism and "meet the artists" sessions.

The city administration has not allocated additional financial resources to these new developments but has nonetheless played a key role in supporting the development of local museums. It acted as a broker between museums and politicians and helped coordinate joint activities. In the cases of ARoS and Moesgaard the municipality decided to allocate extra support to the running costs and has helped the museums to lobby for additional state subsidies. The municipality was very closely involved in the Panorama Rainbow project: through high level representation, on the project's steering group and by contributing to solving problems that arose during the various phases of project development. In the case of The Old Town Museum, the national cultural ministry was originally opposed to the plans to develop a modern quarter, and political support from the city was instrumental in making the project possible.

One of the city culture department's recent objectives has been to foster more cooperation between museums in Aarhus. The aim is to join forces in terms of marketing, ticket sales and other ad hoc projects. The culture department is also involved in a tourism consortium working with local stakeholders on international marketing and cultural tourism.

## Budget and financing

The three museums are partly funded by public operating grants from the state and municipality, and partly through internally-generated revenue and financial support from sponsors, private foundations and businesses. There are no financial resources specifically dedicated to better cooperation between museums (only staff working time).



## Impact

In 2014 ARoS attracted 536,000 visitors; the Old Town museum 499,000 and Moesgaard 95,000 (between 10 October and 31 December). Every third tourist in Aarhus is a cultural tourist and the three big museums are the main drivers of the growth in cultural tourism. Aarhus is one of the fastest growing cities in Europe in terms of tourism.

The three main museums have been successful in securing large grants from foundations that contribute to the construction of buildings, facilities and exhibitions, resulting in a significant increase in entrance revenues. Furthermore, indirect economic impacts arising from both local and international visitors led to increased revenues in the hospitality and business sector.

## European capital of Culture 2017

Aarhus will be European Capital of Culture (ECoC) in 2017 and museums will play a significant role over the year. The theme, "RETHINK", emerged as a result of input from more than 10,000 residents. It aims to create a "cultural laboratory" in the region where innovation and alternative solutions can develop, and to explore whether things can be done differently.

Beyond its artistic project, Aarhus 2017 includes a focus on urban development, integration, business development, tourism, infrastructure and international collaboration. It will receive strong support and backing from the local and regional business community. According to a survey conducted by the consultancy group COWI, the ECoC will help create 2,200 new jobs in the private sector in the years up to and during 2017.



## Transferability

Profiling Aarhus as a key cultural and touristic hub in Scandinavia

Providing new public spaces and cultural institutions which represent new models for libraries, museums, cultural productions, community centres and learning environments



## Sustainability

The museums are continuously expanding at a significant pace. Currently, Den Gamle By is finishing building its modern areas, while ARoS is planning a spectacular project, which is expected to increase the total number of visitors per year to 750,000.

## Tips

It is not always about the money; city administrations can support local cultural organisations in various ways:

- 💡 By facilitating meetings between different actors involved during project negotiations or in case of conflicts
- 💡 By acting as a broker and fostering more and new cooperation between local actors and with external actors, such as tourism organisations
- 💡 By coordinating joint communication and promotion campaigns

## Management level and partners

The museums are independent from the city. Aarhus culture department works in close cooperation with the three big museums and with Aarhus 2017, the organisation in charge of managing the European Capital of Culture 2017 event, and with Visit Aarhus, the official local tourism organisation.

Links :

<http://www.aarhus2017.dk/en>

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## CULTURE for Cities and Regions



## PACT: Pooling efforts to address rural isolation

© Geraldine Aresteanu - Excentrique 2012 - Beaulieu-les-Loches

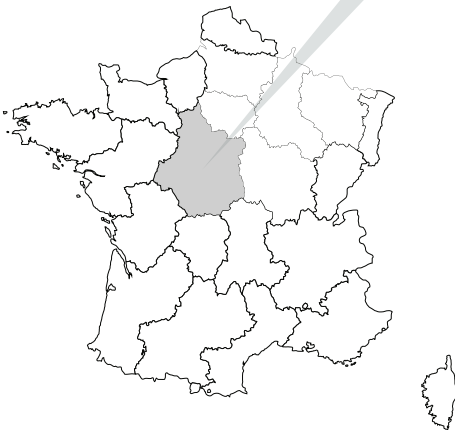


- Social cohesion
- Inclusion of marginalised group
- Attractiveness of territory
- Access to culture
- Public/private partnerships
- Better governance

### Context

**Centre - Val de Loire** is a political and administrative region in central France. The region has established itself over the years as an essential actor in the development of cultural policies. The areas on which it has focused its attention, both as a promoter and agent, are cultural creation and dissemination and the managing of the rich heritage it boasts.

Such emphasis was guided by the regional authorities and developed in a specific chapter for culture in the land planning framework "Schéma Régional d'Aménagement et de Développement Durable du Territoire", in 2011. The document states that the region set for 2020 the target of achieving culture for all- which means addressing rural isolation -with heritage and creativity as priorities.



### Challenges

A key challenge is to overcome the multiplication of single and isolated cultural initiatives in rural areas, which impedes the existence of a comprehensive and far-reaching cultural agenda, due to the scarcity of resources. Only collective efforts between a variety of stakeholders can respond to this need. The plan also tries to solve the issue of cultural access by those who live outside central urban spaces. The challenge is to find an efficient tool to provide a real decentralisation of the cultural offer, and reach the most remote territories and more isolated audiences in order to tackle inequalities in access to and financing culture.

## PACT

In 2011, the region designed a new policy instrument, the Artistic and Cultural Territorial Projects, or "PACT", approaching culture as a dimension of rural planning and involving a variety of actors.

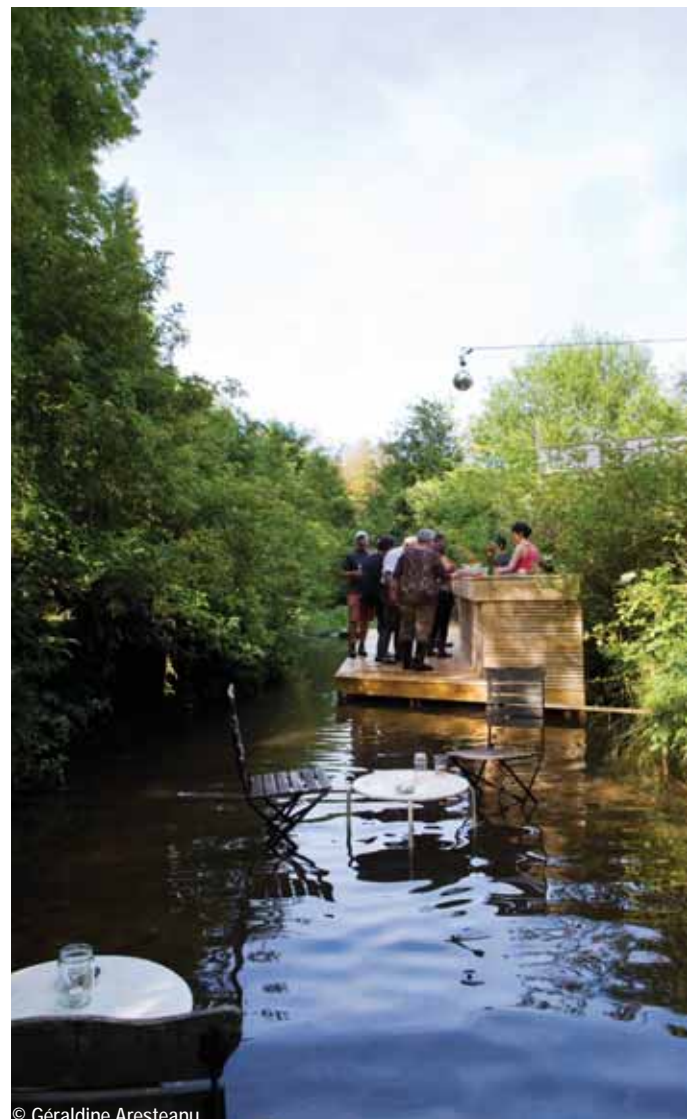
The practice is a complete framework of cultural policy to disseminate cultural activities over the territories, through partnerships between professionals and citizens on the one hand, and several municipalities on the other. Eligible institutions are municipalities, associations of municipalities, local associations or regional natural parks. Based on an evaluation of the cultural offer available in a territory, PACT projects are elaborated in partnership with local officials and cultural actors. They must be adapted to local specificities and the territory covered by the project must be home to at least 5,000 inhabitants. The PACT instrument therefore encourages collaboration between small towns, which creates a coherent local cultural development while avoiding cultural concentration in large cities and urban areas. At the last stage, the projects are submitted to the region, which is in charge of studying the cases and funding the successful proposals.

Through the PACT instrument, the region supports a wide range of activities: theatre, concerts, festivals, conferences, debates, exhibitions, etc. Cultural events are organised in facilities such as theatres, libraries, music schools but also facilities not specifically dedicated to cultural events, such as companies and local cultural heritage monuments.

In the selection process, special attention is given to financially disadvantaged people with little access to culture, as well as to people with disabilities. Priority is given to projects in rural areas, implemented by more than one municipality (in order to encourage cultural cooperation between towns) and involving regional artists.

The region launches PACT calls for proposals every year. Two types of contracts can be granted under the PACT instrument: a three-year contract to support cultural events, or a one-year contract (renewable) to support the emergence and development of regional projects. In this case, the region, through its regional cultural agency "Culture O Centre", provides tailor-made advice and technical support for the project's elaboration.

PACT aims to achieve wider cultural dissemination by reaching new audiences and supporting creative and cultural activities in areas where they are lacking or non-existent, especially disadvantaged and rural areas. The instrument reflects the desire to undertake a real cultural mediation, combining the involvement of both amateurs and professionals: along with the pooling efforts of several public entities, this is one of the two pillars of the instrument. It has been conceived as a tool to fight rural depopulation and a means to meet the needs of the inhabitants of these areas.



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## Budget and financing

The budget for PACT evolved as follows:

- 2013: €2,656,365
- 2014: €2,856,034
- 2015: €2,987,283

The budget is made up of several contributions, for example in 2014: 53% from the municipalities, 29.5% from the region, 9% from private sponsors, 7% from the county ("département"), 1.28% from the national administration and 0.08% from the EU LEADER Programme.

## Impact

The PACT instrument has shown good results, four years after its implementation, such as a growing number of territories and municipalities offering cultural or creative events in the region (increase of 54.1%) and in the number of residents reached by cultural and creative events (28.7% more).

In total, PACT projects affect more than 32% of the Centre regional population, as of 2013. Furthermore, the content of cultural events has changed since the introduction of the PACT instrument with a constant rise of artist residencies and literary events. The number of commissions of new artistic work is also rising. In addition, the number of projects implemented by municipalities has diminished in favour of projects run by groups of municipalities ("Communautés de communes"), which is precisely the outcome sought by the instrument.

The PACT initiative has also promoted the presence of regional and local artists in cultural programming, involving them in the cultural life of the spaces but also generating growing interactions between them.



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## Sustainability

The programme is based on public grants from municipalities, regions and counties ("départements"). In this sense the sustainability of this "public policy" will depend on the political commitment.

## Management level and partners

The management framework is a traditional model of public management. The plan depends on the public agency "Direction de la Culture" that is conducted by the Vice-President of the Region in charge of culture and digital creativity.

### Tips

- 💡 Ensure financial stability and foster communication in isolated areas: encourage municipalities to apply together for cultural projects and form partnerships with professionals and citizens.
- 💡 The existence of a solid bureaucratic/administrative background is a necessary condition.



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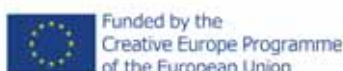
Links :

[www.regioncentre-valde Loire.fr](http://www.regioncentre-valde Loire.fr)

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## CULTURE for Cities and Regions



## Cēsis' cultural strategy 2008-15



- Urban regeneration
- Attractiveness of the area
- Economic growth and well-being
- Employment
- Access to culture
- Visibility and tourism

### Context

**Cēsis** is a small town of 17,000 located in the northern part of Latvia. Surrounded by rural areas and natural parks, its economy is based mostly on agriculture, retail and small industries (manufacturing, transport). Its cultural profile takes its roots in its medieval heritage, now populated with contemporary creative projects. Cultural life in Cēsis is surprisingly vivid despite the city's size and remote location. Cēsis was the smallest city to ever bid for the European Capital of Culture title (for 2014) and despite its insufficient scale for a successful candidacy, the quality of its strategy was still acclaimed by the jury.

The Creative Latvia 2014-20 strategy (one of 15 different sectorial strategies under the National Development Plan 2014-20) acknowledges Cēsis as one of the most important cultural centres of the country. The main priorities are to support accessing new markets for creative industries (direct visits, participation in international fairs and exhibitions) and the international promotion of Latvian design. The main lines of action are the use of local specific culture and creative potential for the development of the territory (mapping cultural and creative cities and territories; using tangible and intangible heritage in creative industries etc.) and the availability of cultural services for everyone (development and modernisation of cultural institutions network).

### Challenges

- Poor and old cultural infrastructure (from soviet times).
- Lack of qualified and ambitious culture managers and leaders based in Cēsis.
- Very limited available budget for culture marketing.

The main remaining challenge in the coming years is how to balance high art events and proposals for culture tourists and incoming artists with the needs of local inhabitants, using culture more for local social innovation and development of small-scale local creative entrepreneurship activities.



## Cēsis' cultural strategy 2008-15

Cēsis is an excellent example of a city where an unsuccessful bid to become an ECoC was turned into an opportunity. The process leading to the bid allowed for the development of Cēsis's cultural strategy 2008-15 (currently under review). It pursues three objectives:

1. Cultural tourism development, supporting concert hall development plans and working together with producers of festivals (such as the Cēsis Art Festival described below), attracting new audiences from neighbouring countries.
2. Foster citizenship and attractiveness of the city for inhabitants, as the population had gradually been decreasing in recent decades. The plan aims at increasing wellbeing and quality of life through the development of attractive public space surrounded by cultural heritage, opportunities for creative learning and favouring participation in cultural events for different generations.
3. Development of culture and creative industries, promoting Cēsis as an attractive working place for creative professionals and increasing the economic impact of these industries (new working places, growth of local GDP). Concrete activities to accomplish this objective are planned in partnership with the private sector in the coming years, such as establishing a centre for creative learning, as well as residencies for artists and scientists.



Despite its unsuccessful bid to become a European Capital of Culture, Cēsis has kept investing in culture and the strategy was successfully implemented and significant actions are on track. Cēsis has developed a set of targeted actions to become a leading creative city, with a view to:

- developing culture infrastructures;
- safeguarding cultural heritage (with the goal of joining the UNESCO list of cultural heritage);

- organising professional arts festivals;
- supporting art hubs and residencies;
- supporting local creative initiatives and amateur arts.

Cēsis is not lacking in cultural resources and assets but they have long been largely untapped. Its landmark heritage (with an 800 year-old medieval castle and a 730 year-old church) is being conserved in an authentic way. Refurbishing and preserving these historic buildings around this iconic heritage (including in particular the regional acoustic concert hall of 800 seats), attracted visitors from the whole region and beyond, thereby improving considerably the image of the city. The Cēsis Art Festival (dating back to 2007) is the largest professional art festival in Latvia and has been recognised as an event of national importance. It is a successful grassroots initiative (now supported by the city) which aims to deliver the biggest and best professional arts festival outside the capital city. It now greatly contributes to boosting cultural tourism during summer.

New large-scale cultural infrastructures opened their doors to inspire vocations locally. Between 2011 and 2014, a new artistic residency, a centre for young urbanists and galleries opened in Cēsis. A support scheme for CCIs was also set up to encourage creative entrepreneurship, and start-ups can apply for small municipality grants to establish themselves in the city. This set of coordinated actions have led young creative professionals to choose Cēsis as a place for living and working, whereas the city's population had been decreasing.

The city also leads joint initiatives such as the Cēsis-Tartu cooperation project "Local Artists for Regional Development". In the framework of this project, an online portal was developed to allow local CCIs to market their work on a shared online portal to increase their visibility (see <http://culture.cesis.lv/en/>).

In order to stimulate access and participation to culture, the municipality finances premises and teachers for around 500 adults, who practice amateur arts (singing, dancing, performing) and around 1,000 children, who participate in creative after-school workshops. The municipality also supports art and music schools for children with a view to developing local cultural education. Such actions also contribute to involving more directly citizens in the cultural strategy and favour civic ownership of local activities for culture and creativity.

## Budget and financing

The budget used for the implementation of Cēsis's cultural strategy is tantamount to the total municipal budget devoted to culture:



Yearly municipal spending for culture in Cēsis (EUR)

Year	Operation of cultural institutions and support for culture events (EUR)	Infrastructure investment (EUR)	Total (EUR)
2009	1,303,174	1,040,691	2,343,865
2010	991,021	1,117,381	2,108,402
2011	1,121,008	3,491,750	4,612,758
2012	1,243,368	2,961,288	4,204,656
2013	1,497,493	6,652,317	8,149,810
2014	1,571,641	5,229,154	6,800,795
2015 (planned)	1,667,168	623,987	2,291,155
<i>Total:</i>	<i>9,394,873</i>	<i>21,116,568</i>	<i>30,511,441</i>

For infrastructure development the greatest sum - €16.4 million - comes from European (ERDF) and state funds.



## Impacts

The successful implementation of the strategy gradually solved the aforementioned challenges with considerable impacts:

- the main culture infrastructures (medieval castle and church acoustic concert hall, library, castle museum and castle park with an open air stage) are now reconstructed or restored thanks to European Regional Development Funds, leveraging investment of €16 million in total;
- successful development of the yearly Cēsis Art Festival with high quality cultural events and the ambition to apply for the title of European Capital of Culture 2014 helped to achieve both necessary goals – enhancing Cēsis's reputation as an artistic and cultural place on a national level and attractiveness of Cēsis as a work-place for culture professionals. Cēsis Art Festival has been growing in quality and numbers of visitors every year since 2008, finding new sites in the cityscape, where music and art events are enjoyed by visitors (20,000 visitors in 2014);
- the number of tourists in Cēsis has increased by 60% over the past five years.

## Transferability

The 2009-10 economic crisis was a significant obstacle as all municipal budgets were considerably cut, but the candidacy for the title of European Capital of Culture helped to keep focus and maintain high ambitions to pursue a culture-led development strategy. The main factors enabling this to come to fruition were:

- Accessibility of EU funds for investment in cultural infrastructure (ERDF) helped to alleviate the impact of the economic crisis on the cultural strategy of Cēsis.
- Constant political support was critical to ensuring success, despite the changes of political representation in the municipality.
- Capitalising on successful initiatives.

## Sustainability

Due to the region's importance and the concrete provisions for culture in the national development plan for the following years, the Cēsis strategy will be refunded and sustained at least until 2020.



## Management level and partners

The partnerships include the Cēsis Art Festival Foundation, small creative enterprises, and other organisations (such as the Cēsis Art School, Rucka Artists Residency, Society "Forum of Latvian Design" and Culturelab, to name a few).

Links :

<http://www.cesis.lv/en/cesis-municipality>

<http://culture.cesis.lv/en/>

<http://tourism.cesis.lv>

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[www.cultureforcitiesandregions.eu](http://www.cultureforcitiesandregions.eu)



## CULTURE for Cities and Regions

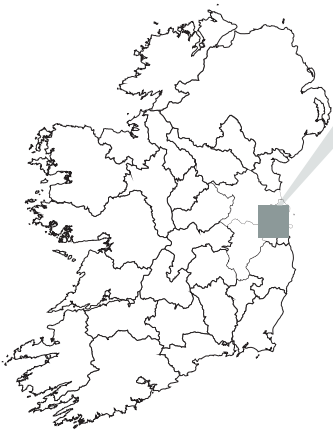


## Temple Bar District Large-scale renewal of a touristic and cultural hot spot



- Urban revitalisation
- Cross-sectorial cooperation
- Economic growth
- Visibility
- European profile
- Cultural development

### Context



Dublin is the capital of and largest city in Ireland. Beyond its impressive historic and cultural heritage, it is an academic and artistic centre (museums, theatres) with a vibrant cultural and entertainment life (festivals, concerts, creative districts and events). Dublin was the European Capital of Culture (ECoC) 1991, shortlisted for World Design Capital 2014 and has placed a bid for ECoC 2020.

From the 1990-99 Urban Pilot Scheme to the 2010-17 Dublin City Council Culture Strategy to the 2016-22 Metropolitan Development Plan, there has been a continuous tradition of culture and heritage deeply integrated into national and local policies. Culture and heritage are identified as high priority sectors and the main measures deal with built heritage, and the promotion of and access to arts, culture and tourism. They are considered a field of investment and economic growth as well as key assets in preserving and increasing the attractiveness of the city and the area.

### Temple Bar District

Temple Bar is a historic district of the medieval centre of Dublin that was at risk of full dismantlement in the 1990s, due to the setting up of new industries.

The Temple Bar district underwent a thorough culture-led rejuvenation which touched upon multiple areas such as the preservation of cultural heritage, urban regeneration, image and attractiveness, tourism and creative entrepreneurship. With this holistic approach, the Temple Bar district became a reference for culture led development.

The rejuvenation process originates from a grassroots initiative taken up by the city of Dublin, when artistic and cultural associations in the area called on local authorities to restore and preserve the cultural heritage of the district. Intervention by the city mainly focused on heritage preservation until 1995, while in a second phase the focus was on cultural activities aimed at further improving the attractiveness of the district for citizens, visitors and creative businesses. After 10 years of redevelopment, Temple Bar entered a management phase where balancing the needs of its cultural,

tourism, retail and residential sectors took priority, while continuing to develop and pilot innovative solutions in its urban programme.

The district is now hosting an unparalleled concentration of cultural venues and organisations including:

- Temple Bar Gallery for visual artists, which hosts a programme of talks, events and educational activities that engages visitors and communities with artists and art-making. It is also home to more than 30 artist studios
- The Ark, a cultural centre dedicated to educating children across artistic fields: theatre, music, literature, art, film, dance and more, with a programme of performances, exhibitions and creative workshops.
- The Irish Film Institute for the promotion of Irish cinema, including media literacy initiatives, as well as conservation and preservation of film heritage. It also shows a curated selection of Irish films on-site.

This concentration of leading cultural organisations forms a creative cluster across the whole district, with key stakeholders ranging from local authorities to creative organisations.

## Key challenges

Nowadays, the core issue is to preserve the authenticity of the district due to the high influx of tourists, and especially on:

- Preservation of cultural heritage against risk of new construction;
- Development of economic activities in a historical neighbourhood;
- Recent gentrification issues with rising real estate and retail prices across the area.

## Budget and origin of funds

Interventions were mainly financed under the Urban Pilot Scheme from 1990 until 1999. In total, a significant amount of the €255 million in structural funds was invested in the whole rejuvenation project over time. This funding also had an important leverage effect on additional public and private funds, as this sum represents only 10% of the total budget injected in the project (around €2.5 billion).





## Impacts

- The number of cultural and creative companies in the area grew from 31 in 1993 to 80 in 2011, the total income from €10 million to €700 million (total turnover) and the number of people employed from 240 to about 700.
- At least 140 new businesses, including 108 ground floor retail units, have been established, and the initiative has created around 1,900 long-term jobs in the cultural and service industries, together with 3,000 temporary jobs in development and construction.
- The quarter now attracts 40,000 daily visitors during peak times of the tourism season. Over 500,000 people attended cultural events in Temple Bar in 2011, including 17,000 who participated in a wide range of workshops, classes and talks given by the artists and makers at the centre of the Cultural Quarter. Temple Bar is also ranked in the top 10 of Dublin brands internationally.
- 133 residential apartments, 63 new retail units and seven hotels were constructed by July 1996.

## Sustainability

The initiative has been included in the 2016–22 City Development Plan as well as in the 2010-17 Dublin City Council Culture Strategy plan where a sustainable vision for the district is promoted, tackling notably gentrification and district overcrowding issues. It is mentioned as a development cluster and therefore worthy of protection and attention. There is a conservation commitment for the Temple Bar district as it has been designated an Architectural Conservation



Area (ACA). The district is now financially independent, which shows the long-term and sustainable impact of initial cultural (heritage) investment.

## Management level and partners

The activities and functions of the Temple Bar district are now wholly managed by Dublin City Council, after the association "Temple Bar Cultural Trust" was disbanded in 2012. The development and implementation of the Temple Bar initiative is in fact a complex matter since more and more institutions and agencies have been involved in the initiative over time (in addition to Temple Bar Cultural Trust, which was launched in 1991), including the CIE (Irish State Bus Company), An Taisce (National Trust for Ireland), the Temple Bar Development Council, Dublin Corporation, the Irish Government, Temple Bar Renewal Limited/Temple Bar Properties Limited.

The Temple Bar district represents an innovative management model with an extended network revolving around Dublin City Council. It gathers 34 local administrations and 150 key stakeholders in Dublin in a creative cluster management scheme.



## Tips

### Success factors

- 💡 Fine-tuning and constantly refining the local strategy to achieve the right balance and timing of intervention concerning very different stakeholders (from artistic organisations and creative businesses to retail and bars/restaurants).
- 💡 Combining creative industries and "evening economy" eventually led to the successful development of "24-hour activity" in the area.
- 💡 Rejuvenating a derelict area through artistic intervention.

### Obstacles

- 💡 Achieving architectural and urban coherence between new buildings and the existing historic fabric.
- 💡 Tensions between the original artistic community of the area and the development of tourism businesses.
- 💡 Problematic location of pubs and restaurants on certain streets close to residential units.

### Lessons learnt

- 💡 Establishing a future-proof blueprint for the development of the district is instrumental to having a very clear idea of the challenges and issues that are addressed through the Temple Bar project. The purpose is to make a project that will be passed on to new generations who look after it so as to make it sustainable, including the know-how and skills behind the project.

### Links :

<http://www.dublin.info/temple-bar/>  
<http://www.templebar.ie/about>

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## CULTURE

for Cities and Regions



© Gianluca Baronchelli

## Fondazione Aquileia : Innovative tools to bring new audiences to an archaeological site



- Access to culture
- Digitisation
- Intercultural dialogue
- Attractiveness of the territory
- Education
- Better governance

### Context



With 1,230,000 inhabitants, the **Friuli Venezia Giulia region** has always been an important meeting place of cultures between Western and Eastern Europe. The regional economy mainly relies on small and medium sized enterprises specialised farming and tourism. The town of Aquileia was founded by the Romans in the second century. At that time it was a major European city and counted 100,000 inhabitants. Today only 3,500 live there and the population is ageing. Aquileia is a rural town with an economy based on agriculture.

Despite its small size, Aquileia is home to various cultural organisations, thus offering a vibrant cultural context. Aquileia's archaeological site has been on the UNESCO World Heritage list since 1998. The site includes the remains of ancient houses and paved roads, numerous mosaics, residential neighbourhoods, revealing the city's urban history, late antique walls, market structures, burial places and a basilica complex. Some of the remains date back from the first century BC.

Culture, creativity and tourism are a specific priority area within the "smart specialisation strategy" developed by the Friuli Venezia Giulia region as part of the 2014-20 ERDF operational programme. The region foresees developing and consolidating local cultural and creative industries. Organisations, such as the Fondazione Aquileia, active in the fields of archaeology, restoration of mosaics and stones, architecture, graphic design, communication and ICTs will be supported by this policy.



## Fondazione Aquileia

Fondazione Aquileia is the body in charge of the management and valorisation of the archaeological site. It was founded in 2008 to improve coordination among government entities dealing with the conservation and enhancement of the cultural heritage of Aquileia and to strengthen the cultural and touristic potential of the archaeological site. Fondazione Aquileia opens the site to the public, prepares strategic plans, promotes the development of cultural tourism and carries out operations of research, conservation and restoration.

Fondazione Aquileia developed participatory processes and implemented new cultural and promotional activities, thereby strengthening the positioning of the archaeological town as a hub for culture. The following events and activities have been developed in order to attract new audiences:

- The Aquileia archaeological film festival.
- "Tempora in Aquileia" ("Reenactment of the Foundation of Aquileia"), a three-day annual event with re-enactments of historical scenes from the Roman times.



- The "Aquileia Lab", an educational laboratory for young children inspired by the lives of the ancient Romans.

In parallel Fondazione Aquileia has developed a series of innovative tools and products to increase the attractiveness of the archaeological site, including:

- 65 3-D reconstructions of the most relevant parts of the archaeological site, 12 videos, and interactive information boards.
- The "Antica Aquileia 3-D" app, which provides an overview of the city as it appeared in ancient times, thanks to 3-D reconstructions.

Developing transnational cooperation through EU-funded projects, in particular with countries from the Balkan region, is also a key objective of Fondazione Aquileia. These include "Tech-tour", linking technology and tourism to promote two European cultural routes through Aquileia (one Roman and one Byzantine) via the use of new augmented reality technologies, and "EXPO AUS" (EXTension of POTentiality of Adriatic UNESCO Sites). The latter provided a comparative analysis of management plans of UNESCO sites. The project also enabled sharing experiences on management and technological innovation and fostered cross-border cooperation.

## Challenges

In Aquileia the heritage site covers the whole town. Both archaeological and urban priorities exist and it is hard to find the right balance between the conservation of the area's cultural heritage and the city's daily life. Another challenge lies in securing funding for the maintenance of the archaeological site.

Implementation challenges:

- Different bodies (at national, regional and local level) have competences on archaeological sites; the dialogue and coordination among them can therefore be difficult.
- The city is situated next to key touristic attractions (Trieste, Grado and Venice), making it hard for Aquileia to be visible.

## Budget and financing

The total annual budget of the Fondazione is around €2 million. Most of it (86%) comes from the Friuli Venezia Giulia region; the rest comes from the national administration (5%), Udine province (4%), European funds for specific projects (3-4%) and private investors.



© Fondazione Aquileia

## Impact

The number of visitors in Aquileia has been increasing thanks to new activities and investment in innovative tools to present the site. The opening of the Südhalle's mosaics (more than 300 m<sup>2</sup> of mosaic pavements discovered at the end of the 19th century and never before presented to the public) attracted 30,000 visitors in 2013 and 20,000 in 2014. The Aquileia Archaeological Film Festival attracts an audience of more than 3,000. The three editions of "Tempora in Aquileia" attracted more than 400 performers and thousands of visitors.

In Aquileia, the average expenditure of foreign tourists per day (€107) is above the national average.

Fondazione Aquileia has also contributed to a local change of mentality. Archaeology is no longer seen only as an obstacle to agricultural activities but as an important part of the local economy. The participation of Aquileia in five transnational projects has attracted researchers and archaeologists from various countries.

In 2015 the archaeological site of Aquileia was rewarded with a Europa Nostra award for the conservation of the palaeochristian mosaics of the basilica complex (dating to 1031).



© Gianluca Baronchelli

## Sustainability

Fondazione Aquileia is strengthening its relations at local, regional and international level through different networks and collaborations. The Fondazione is actively participating in drawing up a UNESCO management plan with a joint approach with other sites on the Adriatic. Moreover several applications for European-funded projects are under development.

## Management level and partners

Fondazione Aquileia's institutional partners are the Italian Ministry for Culture and Tourism, Friuli Venezia Giulia region, Udine province, Aquileia municipality and the archdiocese of Gorizia.

Fondazione Aquileia benefits from great autonomy thanks to its specific status of "participatory foundation" under Italian law. This model, between a foundation and an association, facilitates the transfer of cultural goods or money towards the valorisation of cultural heritage, for non-profit use. The Ministry of Culture transferred the management competence of the archaeological site, and the archdiocese of Gorizia the management of the Basilica's ensemble, to the Fondazione Aquileia. The municipality of Aquileia provided the building that hosts Fondazione Aquileia's headquarters.

The local population is actively involved in Fondazione Aquileia's development strategy. A "Committee Agenda 21" composed of local stakeholders makes direct proposals and suggestions to the management board of Fondazione Aquileia.

## Tips

- 💡 Make effective use of ICT to foster audience development.
- 💡 Rely on a multilevel governance system gathering public institutions at local, regional and national levels. While the partners provide strong financial support they also give Fondazione Aquileia a certain autonomy to implement its projects.
- 💡 Maintain and foster the presence of a lively local cultural context. The city of Aquileia hosts around 14 associations involved in the activities of studying and enhancing archaeological heritage. It attracts tourists all year long, even in the low season, thus making the archaeological heritage a strong pillar of the local economy.



Links :

[www.fondazioneaquileia.it](http://www.fondazioneaquileia.it)

[www.temporainaquileia.eu](http://www.temporainaquileia.eu)

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[www.cultureforcitiesandregions.eu](http://www.cultureforcitiesandregions.eu)



## CULTURE

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# Romanian National Opera

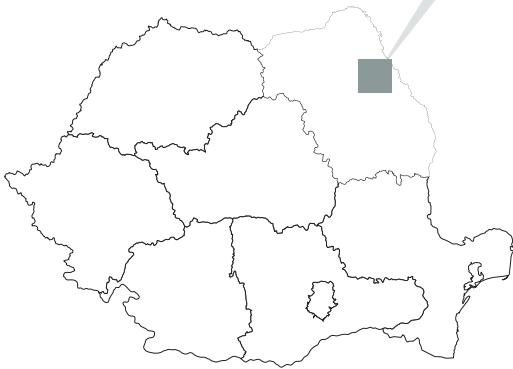
## New management to rejuvenate a local cultural institution



- Education
- Access to culture
- Attractiveness of the territory
- Tourism
- Internationalisation
- Private/public partnerships

### Context

With 310,000 inhabitants, Iași is the fourth largest city in Romania and the largest urban area of the North-East region. Home to the largest student population, it hosts five public universities, including the country's oldest university, gathering approximately 75,000 students (25% of the population). This bestows on the city a lively character alongside its cultural traditions.



Iași is indeed known as the "Cultural Capital of Romania": its architecture and particularly its religious heritage, make it a symbol of Romanian history. It was the first place to stage a play in the Romanian language and in the 1960s the first to host a National Opera. Iași cultural landmarks include significant monuments and well-established institutions including the National Opera, a National Theatre, the Moldova Philharmonic Orchestra, the Luceafărul Theatre and the Moldova National Museum Complex, located in the historic Palace of Culture, which is acknowledged as the city's most well-known museum and a cultural icon, attracting an average of 75,415 visitors per year.

Iași's Horizon 2020 strategy considers culture and creative industries an important factor in local development. The city has been creating and sustaining a number of cultural centres, events and festivals on its territory, such as the International Festival of Education, the International Theatre Festival for Children and Youth, and the recent Iași International Literature and Translation Festival (FILIT) that has turned into a prestigious event of international scope, flinging the city as Romania's capital of literature.

During the last two years, Iași doubled its budget dedicated to culture from €500,000 in 2013 to €1,000,000 in 2015. In September 2013, the municipality launched the 'Iași - European Capital of Culture 2021' foundation to develop cultural projects as part of the city's candidacy for the title of European Capital of Culture. The 2015-2025 Cultural Strategy of Iași supports and fosters long-lasting infrastructure and partnerships in order to provide broader substantial backing to culture and art-related initiatives (e.g. a Contemporary Art Centre, an International Creativity Centre, the International Design Fair and Iași Creative Hub).

## The Romanian National Opera of Iași

The Romanian National Opera of Iași (thereafter referred as 'the Opera') aspires to become the spearhead of Iași's cultural offer, triggering a new dynamic within cultural organisations at the local level.

Despite a difficult economic context and lack of funding for artistic activities, the Opera stands as an example of a cultural institution being revitalised with a strong academic profile and finding a place in a modern urban community. In 2011, to tackle the relative decline and lack of visibility of the Opera, the city of Iași decided to reshuffle its management. Thus it opened a call to select a new manager for the Opera with a four year term mission to reinstate the Opera as part of the city's identity, image and life.

New management methods led by Mrs. Beatrice

the Museum of Literature) and took part in a 'Flash Mob' organised by the national broadcaster TVR at Palas, the recently opened shopping centre next to the Palace of Culture.

The new management strategy also included capacity building for the staff, creation of quality partnerships with local authorities, institutions and art schools and awareness-raising through marketing and public relations. Such actions aimed at putting the Opera on the spotlight to attract media partners, to get promotion of the shows locally and nationally as well as to raise the interest of the business community in the Opera's activities.

The artistic programme of the first season (2011-2012) was the outcome of the collaboration between the Opera and ten public authorities or cultural institutions in Iași. During the following years, the Opera has been counting an increasing number



Rancea, who was appointed in 2011, implied working on the Opera's programme, diversifying the repertoire (promoting alternative genres like musicals, dance-theatre, and modern dance), organising open air and unconventional events and initiating collaborations with renowned national and international artists.

As a result, the opera was successfully brought 'outside' its traditional building thus playing on unconventional settings that allowed attracting a broader audience (especially young people). Performances were organised in the streets at the opening and closing of the theatrical season, gathering 5,000 people for the first edition in 2011 and around 10,000 in 2013. The Opera also performed in Museums (such as the Museum of the Union and

of partners for the design of cultural and artistic programmes, including the local university, two County Councils, the Ministry of Culture and National Heritage, the Rotary Club Suceava, Radio România Cultural, Iași Museum of Romanian Literature and the Theatre Union of Romania (UNITER). Moreover, the Opera recorded a significant growth in the interest of local businesses in its activities. Indeed, thanks to the success of the Opera, more and more shops in the city seem to be interested in sponsoring its productions and events.

### Budget and financing

As an institution subordinated to the Ministry of

Culture and National Heritage, the Opera is given an annual public endowment covering 93.56% of its organisational expenses. Then 5.72% of the budget comes from the Opera's own income (sale of tickets) and 0.72% is provided by private funds (for events commissioned by local associations).

For the organisation of the National Opera's Gala Awards both the Mayor's Office and the County Council contribute with additional funding.

## Challenges

The challenges tackled by the revitalisation of the Romanian National Theatre of Iași were notably to enrich the city life through its cultural agenda, by raising the Opera's cultural offer. However, Iași's fringe location, 400 km away from the capital city Bucharest, together with the state of disrepair of regional infrastructure and limited international connections, hamper access to the Opera. It is therefore difficult to attract partners and collaborators from other parts of the country or from abroad.

Additional hurdles to the revitalisation process of the Romanian National Opera of Iași came from infrastructure constraints. Indeed the Opera is hosted by the Vasile Alecsandri National Theater, the oldest theatre in Romania, rebuilt in 1896. The historical building has been under continuous renovation works since 2006, preventing the Opera from having its own stage for the last 6 years. Without proper space for rehearsal and study, it had to adapt its activity and find alternative solutions in order to carry on its programming. Thus new spaces such as the Students Cultural Arts Centre, the Tătărași Athenaeum and the Ion Baciú Moldavian Philharmonics were used to

stage concerts. Cohabitation with another cultural institution also leads to difficulties in preparing the Opera's agenda. Even though the main auditorium was re-opened in 2012, the Opera's programme still depends on the National Theatre's agenda for the availability of space. Moreover, rehearsal and study rooms are not sufficient for the entire staff of the institution, and storage rooms for stage sets and costumes remain too small.

Another challenge is the shortage of artistic staff with professional training as most of Romanian well-known artists go for international careers abroad. .

The Opera's development plans and international collaborations are finally hindered by cuts in public spending as a result of the sluggish economic context. Besides, the limitations imposed by the payment system regulating Opera employees' wages tend to turn their motivation down.

## Impacts

Since 2011, the Opera has gained national and international recognition and visibility. Reorganising its management has breathed a new life into the institution that went through a relative decline of activity. The Opera is now back as a key cultural organisation in the Moldavia region. It has proposed 109 shows and performances so far, including 23 premières for most of which tickets are sold out. It has thus reached out to 78,000 people (19,000 more than foreseen) and due to the high demand the theatre even had to change its sales policy, proposing 50 standing seats in addition to the 700 regular seats. On top of its programming, the Opera launched the National Opera's Gala Awards organised together



with the Municipality of Iași and Iași County Council and supported by the Ministry of Culture and National Heritage to reward the best Romanian lyric artists. Broadcasted on TV, the ceremony was watched live by approximately 200,000 viewers worldwide as the greatest event of the Romanian lyrical scene.

The number, growing dynamic and quality of the Opera's collaborations with local cultural institutions throughout the last four years indicate a positive evolution in its relationships with its direct environment. Good perception in the local and national media is reflected in numerous articles, promotion chronicles, radio and TV appearances on occasion of events. The Opera has also succeeded in raising its image in local citizens' opinion who qualify it as 'good' or 'very good'. According to recent internal polls, 79% of the Iași inhabitants consider that it is the most important cultural institution in the city and 97% of the population appreciate the events and activities proposed. In 2015 Mrs. Rancea was awarded 'Ambassador of Iași' and received the highest distinction from the Ministry of Culture and National Heritage of Romania for her 2011-2014 management term.

## Sustainability

The Romanian National Opera of Iași plans to pursue managerial efforts to maintain a high quality artistic and enhance the city's cultural environment. Besides, the logistics capacity of the Opera has been extended.

## Transferability

The experience of Iasi revitalising its Opera underlines the importance of effective management for cultural institutions.

## Tips

- Establish fruitful collaborations and sustainable partnerships with institutions and artists at national and international levels.
- Sound financial planning to circumvent financial difficulties faced by the region to develop the activities of the Opera.
- Investment in communication and branding, setting up a Marketing, Public Relations and Graphic department, creating a visual identity for the institution to build recognition of the Opera and bring visibility to its activities. Such marketing strategy helped to attract renowned artists and trigger new partnerships to the Opera.

## Management level and partners

The Romanian National Opera of Iași is a public cultural institution subordinated to the Ministry of Culture and National Heritage. It is administered by a manager selected for a four year term through a public contest held by the same Ministry. 258 people are employed by the Opera.

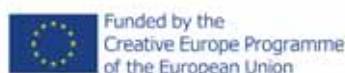
Iași City Hall and Iași County Council partner with the Opera at the local level. Other partners mobilised for punctual productions or events are the Mihai Ursachi Iași Cultural Arts Centre, Vasile Alecsandri Iași National Theatre, Octav Băncilă Iași National College of Arts, George Enescu University of Arts, Moldavia and Bucovina Metropolitan Church, Palas Complex in Iași, "Moldova" National Museum Complex, the Unification Museum, Iași County Council, Suceava County Council, the Rotary Club Suceava, Radio România Cultural, Iași Museum of Romanian Literature and the Theatre Union of Romania (UNITER).

Links :

<http://www.operaiasi.ro/>

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**CULTURE**  
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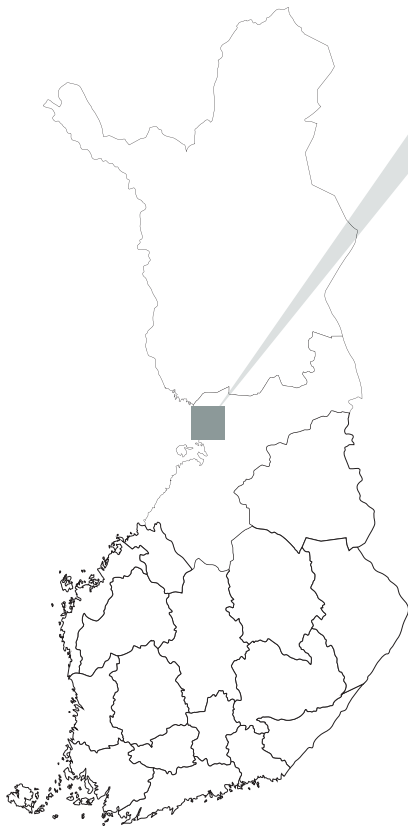
## KulttuuriKauppila Art Centre : Artistic residencies for local development in rural areas

© Kai Tirkkonen



- Sustainability
- Attractiveness of territory
- Tourism
- Access to culture
- Well-being
- Education

### Context



Ii is a small municipality in the province of Oulu, a region with low population density but with some competitive assets such as strong traditional industry, ICT expertise, excellent R&D and education supply, clean environment and high quality of life. The municipality of Ii is committed to using creativity and green energy as drivers of development. Nowadays Ii is a business location hosting environmental enterprises, high-tech businesses and advanced services. Since 2008, Ii has hosted the ART Ii Biennale of Northern Environmental and Sculpture Art (four editions till 2014), which produces site-specific artworks for the cultural tradition areas of Ii, the Kuivaniemi Heritage Market, and the horror film festival Iik!!.

The Oulu Regional Development Plan 2020 proposes improving operating conditions to influence the development of cultural and creative industries. In addition, cultural heritage, citizen well-being of citizens and touristic initiatives are included in the visions of the region in so far as they touch on the cultural and creative industries. The Council of Oulu Region prepared a specific planning document for "Creativity. Development of the creative economy. 2018", whose goals are to make Oulu competitive and attractive, consolidate the creative business sector, improve the quality of life through culture and art, and achieve all these objectives through a collaborative model between educational institutions, research and public art centres, creative professionals and artists, and cultural operators and other sectors that could be beneficiaries of the inputs of creative sectors (tourism, construction, trade, health, welfare services, etc.)



## KulttuuriKauppila Art Centre

The KulttuuriKauppila Art Centre is an integrated project led by three local artists (Helena Kaikkonen, Sanna Koivisto and Antti Ylönen), in collaboration and cooperation with the municipality. It includes:

- an art centre with extensive summer exhibitions;
- an atelier house with the studios of the founding members of KulttuuriKauppila and other visual artists;
- a tailored residency programme for international artists;
- a training programme and networking spaces for Finnish professional visual artists;
- an innovative arts education programme to bring arts education to schools;
- the production and promotion of the "ART li. Biennale of Northern Environmental and Sculpture Art", where outdoor projects are created with the locals.

The origin of the project is an artistic initiative and results in a three-phase EU project (Interreg IIIC). The educational activities are financed by a 2012-14 project under the European Regional Development Funds.

The initiative also presents a comprehensive approach to the artistic process, ranging from education and training to creation to diffusion and building audiences.

The KulttuuriKauppila Art Centre opened in 2006. The first summer exhibition started in 2007. The ART li Biennale held its first edition in 2008. The programme for arts education was developed for the period 2012-14.

### Challenges

The centre's first objective was to provide a space for international artistic residencies in a region where there was no offer in 2006, by transforming a geographically peripheral place into an important node in the visual arts. In Finland, visual arts indeed tend to concentrate in the largest urban areas. The centre raises the profile of the area as a visual arts destination, with a strong link with endogenous resources related to the environment, landscape and site specific artworks.



© KulttuuriKauppila Art Centre

## Budget and financing

The centre receives around €23,000 annually from the KONE Foundation for its educational programme.



© KulttuuriKauppila Art Centre

## Impact

KulttuuriKauppila has properly articulated the centre and the interest of three individual artists with the resources of the territory. The institutional framework is clearly oriented towards promoting culture, education in arts and artistic training.

The artist-in-residence programme has raised the profile of the municipality of Ii in Finland and has already been praised as an arts education model. Nowadays Ii provides high quality exhibitions for local residents, and also attracts tourists. KulttuuriKauppila has already held four editions of the Biennale, and provides around six residences annually for international artists.

In fact, the success of the educational dimension of the project encouraged the municipality of Ii to invest significantly in arts education.

In terms of communication and branding, 70% of respondents to a 2009-10 media survey indicated that the centre contributes to Ii's positive image.



© KulttuuriKauppila Art Centre




## Transferability

KulttuuriKauppila is a good example of balance. The tension between local/global or heritage/contemporary creations is well managed by combining the international components of the Art li Biennale (residencies) with local specificities and endogenous resources. As stated in the presentation of the Biennale, "As is typical of environmental art, the works of the ART li Biennale are not only positioned in a specific location but their birth is affected by the temporal, local, and cultural circumstances of the location in question". The Biennale gives local residents and the international art community a chance to come together and interact.

## Sustainability

Although KulttuuriKauppila started as an artist's initiative, the municipality of li soon detected the potential opportunities posed by the project and joined the local policy structure, ensuring adequate funding. But the centre has also been concerned with establishing strong partnerships with agents and public and private institutions both regionally and internationally. The main funder of the Art li Biennale is the KONE Foundation, an independent and unaffiliated organisation which aims to promote Finnish research, arts and culture.

## Tips

-  Integrate local specificities in the design of the project to facilitate interactions between local and international actors.
-  Develop specific activities that make the most of rural areas and do not replicate blindly urban models.
-  Combine capacity building (education and training) with more visible activities that contribute to developing tourism (Biennale).

## Management level and partners

The centre's management model involves three types of actors: the municipality (through the "Institute of li"), local artists (through the non-profit association "KulttuuriKauppila li ry") and individual artists who have their ateliers in the centre. The KulttuuriKauppila is directed by an officer of the municipality of Li.

KulttuuriKauppila is a member of Res Artis, a worldwide network of artist residences with more than 400 centres and organisations in over 50 countries.

To develop its works, KulttuuriKauppila has partnered with regional organisations (heritage associations, schools, professional associations, public bodies), five national arts councils and residency programmes, and 16 foreign arts centres or museums.

Links :

<http://www.kulttuurikauppila.fi/>

<https://vimeo.com/80264948>

Contact :

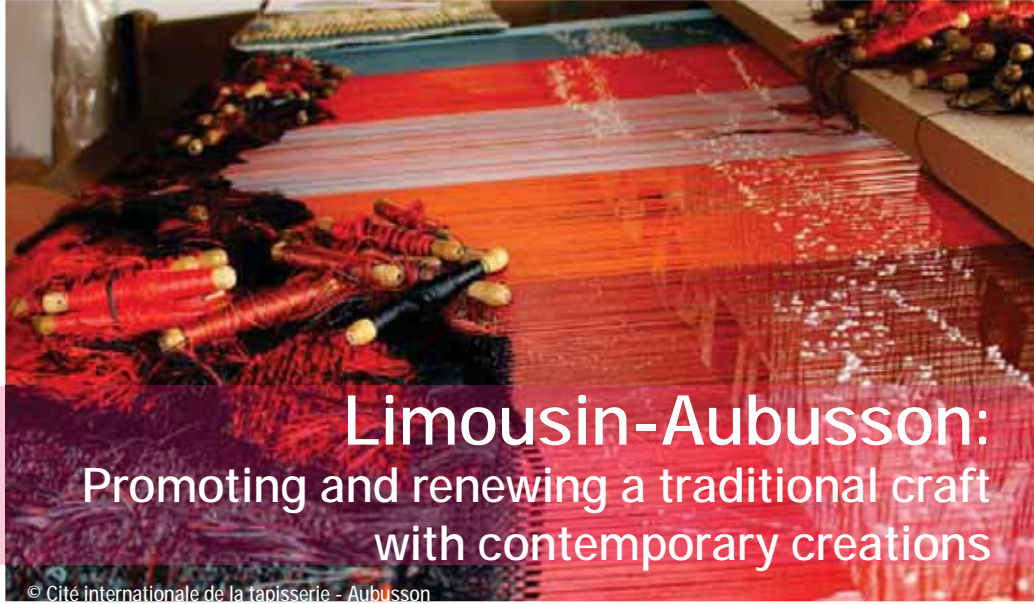
Leena Lämsä, Executive Director

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## CULTURE for Cities and Regions



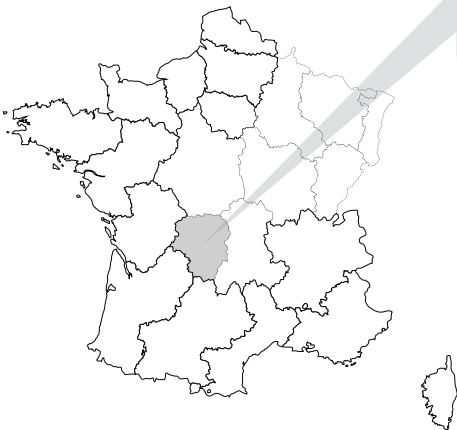
# Limousin-Aubusson: Promoting and renewing a traditional craft with contemporary creations

© Cité internationale de la tapisserie - Aubusson



- Employment
- Education
- Attract private investment
- Skills
- Tourism
- New business models

### Context



The Limousin region (740,000 inhabitants) is the second least populated region of France, with 45% of its population living in rural areas. Limousin is a “region in transition”, considering its economic growth based mainly on small manufacturing industries.

The territory is rich in ancient crafts including tapestry, porcelain, enamel and lace. The city of Aubusson (only 3,700 inhabitants) is renowned for its production of tapestries and benefits from almost six centuries of local know-how. Since 2009 the Aubusson tapestry has been on the UNESCO list of intangible cultural heritage.

Two major budget lines support the development of the cultural and creative sectors in the Limousin regional policy development plan: “Promoting the well-being and personal development of Limousin inhabitants through access to culture” and “enhancing the attractiveness of the Limousin territories through their cultural offer”. All cultural and creative sub-sectors (film and audiovisual production, live performing arts, publishing, plastic/visual arts, heritage and festivals) are integrated and supported by regional policies through specific objectives and measures:

- Foster culture for all and support the employment of professionals and the cultural offer.
- Stimulate access to art and culture.
- Enhance the attractiveness of the region by providing quality cultural facilities..
- Promote the cultural sector as a lever of the regional economy.
- Enhance public collections of art works.

The Limousin region recently launched a specific regional brand (“Limousin – osez la différence”) in order to increase the attractiveness of the region. It is a shared brand that all interested local actors can use (enterprises, tourism operators, local authorities, NGOs, etc.). One of the objectives of this new strategy is to modernise the image of the traditional crafts of the region such as porcelain, enamel and tapestry. In the 2012-14 regional plan for touristic development the international centre of tapestry of Aubusson is one of the main attractive points to valorise as a “hub of excellence for rural tourism”.

## Challenges

Limousin has a fragile economy composed mainly of small and medium sized enterprises. The number of weavers is falling sharply and there has been no sign of a revival from the younger generation. Traditional activities such as tapestry suffer from international competition and lower demand due to the evolution of consumer tastes. The creation of Aubusson tapestries is expensive and time-consuming, making it hard for small companies to compete and maintain their activity. A key challenge is to develop better communication and marketing, as well as new links between artists using traditional crafts and enterprises in order to bring unique skills to fashion and other high-end products.

## International hub for tapestry and woven art

Tapestries were traditionally used to decorate walls and furniture, as rugs or for fashion accessories. They are made manually by weavers using a loom arranged horizontally and yarns. In the art world, tapestry is now considered a luxury product.

The international hub of tapestry and woven art is composed of a tapestry museum and a series of specific activities to develop and promote Aubusson tapestry in terms of training, promotion, development and innovation. It values creativity, cultural heritage, and cultural and creative industries but also vocational training, economic development and tourism.

Its three main objectives are:

- Maintain and enhance the local tapestry and woven art heritage with a relevant collection of works and ensure that the historical expertise is safeguarded and transmitted (knowledge of techniques, craft skills, etc.).
- Write a new page in the history of Aubusson tapestry by mixing traditional know-how with contemporary creations, and opening up to new markets and the luxury world.
- Foster the development of the local tapestry tradition, and thereby the region's economic development, through the creation of new businesses from this very specific sector.

The tapestry museum is currently being enlarged and will focus on a new scientific and cultural project collecting the know-how of the tapestry field. The new museum will be three times the size of the current one and should double the number of visitors (from 20,000 to 40,000 per year). A new documentation centre will open and all museums collections will be digitised.

Since November 2010 the hub provides a two-year training for 12 weavers. The programme was renewed in 2012. Following the first training programme five production sites opened in 2013. The training programme is financially supported by the Hermès Foundation. Other partnerships have been developed with local schools to provide educational materials and services, with the tapestry museum and the library of the national school of decorative arts to open a common documentation centre, and with the academy of fine arts of Hangzhou in China. This is a clear international recognition of local skills.

The Bettencourt Schueller Foundation supports another hub initiative to connect architecture with tapestry. The winner of the Pritzker Prize (one of the most recognised international awards in architecture) will be asked to design tapestry and rug models for the international hub, thus increasing its visibility and creating cross-overs between disciplines.

From 2010 to 2014 the region launched five international calls for proposals for the creation of contemporary tapestries and in total 1000 applications were received from more than 20 countries. In 2012 the hub hosted a UNESCO conference on the management of intangible cultural heritage and a research programme was supported by the European Agricultural Fund for Rural Development (EAFRD).

The hub dates back to 2010 and was initiated by the Jean Lurçat Cultural Centre in Aubusson (the current tapestry museum) in association with the national school of decorative arts. The new tapestry museum will open in spring 2016. Support activities for professionals are ongoing.

## Budget and financing

For the activities of the international hub of tapestry and woven art around €1 million is spent each year. The total budget for the new museum of tapestry is €8.5 million.



© Cité internationale de la tapisserie - Aubusson

## Impact

Although the project is still in its first phase, some positive outcomes can be observed already. Fifteen existing jobs have been consolidated. Around 10 tapestry manufacturing sites and associated micro-enterprises have already benefited from direct support from the hub. A series of tapestries were ordered for the regional archives and the international hub already launched several promotional events. The objective of the new museum to attract 20,000 more visitors per year will also have economic benefits for the region.

The support of private foundations is a positive sign for future private investment and cooperation with luxury brands, profiling tapestry as a niche market. The international recognition of the Aubusson name was decisive in attracting private funding. Strengthening this positive image will enable the set-up of exchanges of art pieces with other institutions in the world and the hosting of major international events.



© Cité internationale de la tapisserie - Aubusson



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## Sustainability

The project is still in its starting phase and will be further developed. Key actions underway are: further developing links between tapestry makers and the luxury good industry; reinforcing the high qualitative image of Aubusson tapestry; encouraging artistic exchanges and strengthening the community.

The tapestry hub will also develop cross-innovation and become a prospective study and innovative research centre in the design and architecture fields, introducing other forms of artistic expression (photography, video art, etc.) in the tapestry and woven art field. The innovations and experimentations will be tested in an "experimental lab" in order to be implemented later on.



## Tips

-  Good coordination of local sector stakeholders. The aim was to encourage cooperation in order to share common objectives and make best use of the public and private tools available.
-  The creation of a specific entity implemented by the national, regional and local public authorities ("Syndicat mixte") to manage the international hub and provide strong institutional support.
-  Support from prestigious private partners, which increased the international visibility of tapestry and woven art.
-  The enlargement of the cultural and economic scope of tapestry. Implementing new communication tools, fostering participation of students and encouraging the practice of contemporary art enables Aubusson tapestry to modernise its image.

## Management level and partners

The project is managed by a specific entity ("Syndicat mixte") created in 2010. It is composed of the Regional Council of Limousin, the Creuse General Council, the Aubusson-Felletin municipalities' joint association, the French state, the consular chambers and some factories and small production sites. Private partners actively contribute to the running of training and development programmes.

Links :

[www.cite-tapisserie.fr](http://www.cite-tapisserie.fr)

[www.limousinnewsensation.com](http://www.limousinnewsensation.com)

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[www.cultureforcitiesandregions.eu](http://www.cultureforcitiesandregions.eu)



## CULTURE for Cities and Regions

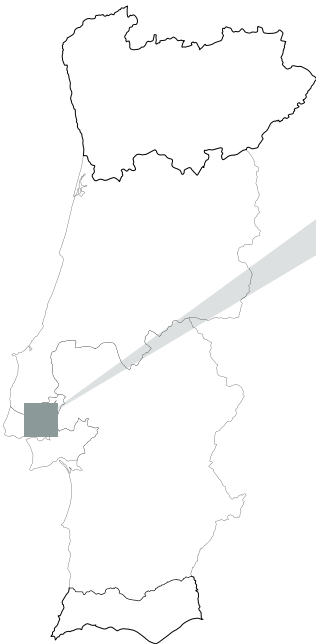


## Urban Art Gallery : art is in the streets!

Add Fuel - n/a © José Vicente | DPC | CML 2015



- Social cohesion
- Access to culture
- Crime prevention/safety
- Intercultural dialogue
- Citizenship
- Civic participation



### Context

**Lisbon** is a diverse and cosmopolitan city in the south of Europe. Since 1994, when it was European Capital of Culture, Lisbon has hosted a series of international events (such as Expo '98 and Euro 2004) that have had great impact on the development of activities and cultural facilities.

But in recent years, it has been seriously affected by the crisis. Culture and cultural policies have emerged as plausible instruments to fight the crisis both as a catalyst for economic recovery and as intervention to mitigate negative social impacts. Culture has a transversal dimension that cuts across several policy areas, and a qualitative capacity to maximise the results of several different forms of intervention in the city.

### Challenges

"The strategic goals outlined by the city council are:

- to implement a proximity policy to the citizens by improving the relationship of the city with its inhabitants;
- to promote an intercultural and caring city that receives, integrates and gives the conditions for cultural expression to the several communities that inhabit the city;
- to institutionalise and promote an intense cultural life by qualifying and consolidating institutions, agents and cultural project;
- to develop a structured policy of heritage safeguarding;
- to promote Lisbon as a competitive city open to innovation."

*Agenda 21 for culture "URBAN ART GALLERY OF LISBON"*

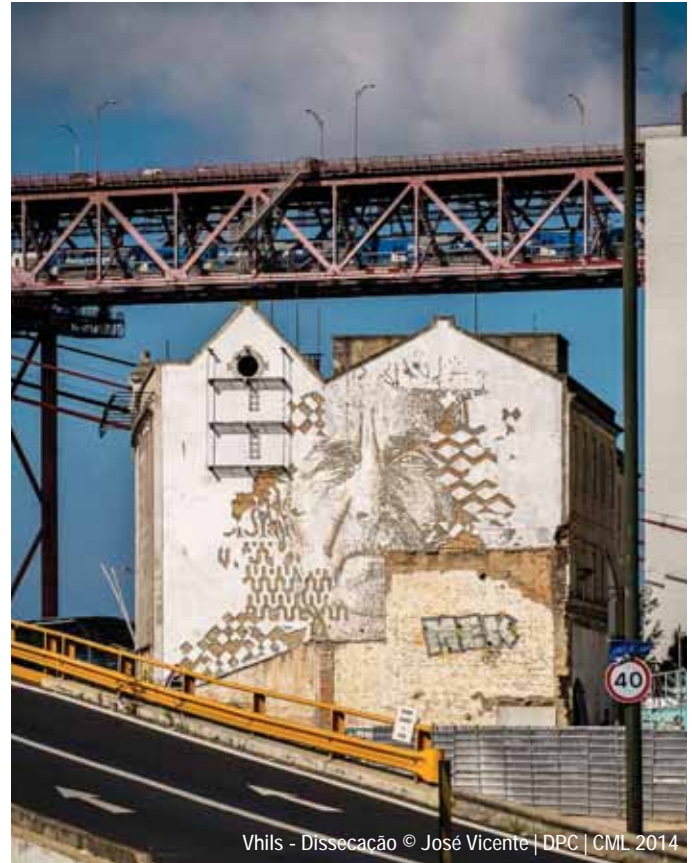


## Urban Art Gallery

The Urban Art Gallery (GAU) is an urban intervention project launched by Lisbon's Department of Cultural Heritage (DPC). In a regulated manner, it promotes and facilitates the use of public space as a medium for graffiti and street art.

The GAU was born in 2008 as part a rehabilitation plan that Lisbon City Council decided to operate in Bairro Alto, a 16th-century district very degraded by vandalism, dirt and noise. Among other actions, the council invested in the creation of a place dedicated to street art, publicly assuming and recognising its importance. After the success of this localised action the project was extended to the whole city.

The GAU combines an explicit recognition of a form of artistic expression (graffiti and art street) – which is usually outside formal circuits and often occupies the margins of (il)legality, with the willingness to extend respect for and awareness of the common heritage and quality of urban spaces. This strategy requires a dialogue with the arts community to provide a regulated but flexible context for using public space as well as legitimacy, recognition and opportunities for these aesthetic practices.



The more technical GAU intervention consists, on the one hand, of providing curatorial mechanisms, inventory, research, publications and dissemination of content, and, on the other hand, of promoting communication, pedagogy, public awareness and internationalisation strategy that integrates the GAU in multiple European networks of urban creativity and artists exchanges.

But the GAU has a wider dimension. The project is conceived as a tool for social intervention in critical neighbourhoods and for promoting the mitigation of conflicts through culture. It calls on the responsibility of citizens in the aesthetic construction of city identity, facilitates citizens' involvement in inclusive life experiences and promotes the values of democratic participation.

## Budget and financing

- €30,000 + staff cost for six public officers (2014).
- Sources of funding: 50% municipality 50% private sponsors.



## Impact

The first obvious impact is the increase of urban art in the streets of Lisbon, as well as their appreciation and recognition. There are currently over 400 documented works of street art. The programme also conducts outreach through a biannual publication of this type of art, launched in 2012. The city has become the world's sixth-best for urban art, according to various specialised publications.

The visibility of urban art makes it a suitable tool for generating a sense of citizenship and citizen participation. At the same time the debate generated by its practice raises the awareness of cultural heritage and other public goods.

The singularity of the proposal has triggered special attention both for the generalist media and those more specialised in art, city life or urban dynamics, and is having a noticeable effect on the city's image and its ability to attract tourists.

The GAU has also been considered an example of good practice through the "International Award UCLG – Culture 21", and similar proposals inspired within the GAU are being tested in other cities around the world.

Finally the programme has non-negligible effects on urban art-related businesses (galleries, tour providers, and street art workshops).



## Transferability

Although the GAU now has several diversified goals, the initial project targeted social groups that are either at risk of poverty and social exclusion or are estranged from mainstream cultural expressions.

But relevant collateral challenges are reinforcing and propagating heritage consciousness, and promoting the safeguarding of heritage and the artistic quality of urban art objects.



## Sustainability

The project is quite scalable and its communication capacity makes it especially attractive to sponsor. Currently, 80% of the artworks have some kind of sponsorship.

## Tips



The GAU is easily transferable as it does not depend on equipment or sophisticated infrastructure. The initiative only requires accessibility to urban artists and a friendly social environment.



The initiative was initially confined to a very specific space and had concrete but limited objectives. Success depended on gaining the trust of urban artists, detecting a global opportunity in the urban art scene and scaling it in a rigorous manner (operatively and conceptually and with limited resources).

## Management level and partners

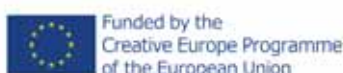
The management model is somewhat a traditional (top-down), while the programme is part of the cultural policy of the municipality of Lisbon and is dependent on the Cultural Heritage Department, which is composed of five public officials. Intervention methodologies of intervention developed by the GAU help manage the dynamics between public authorities and local stakeholders in the co-management of walls authorised to display street art.

Links :

[www.tinyurl.com/ojdshpw](http://www.tinyurl.com/ojdshpw)

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## CULTURE for Cities and Regions



## Culture Action Plan 2014-18: Beyond the ECoC year



- Internationalisation
- Attractiveness of the territory
- Tourism
- Urban regeneration
- Economic growth
- Employment



### Context

**Liverpool** lost half of its economy and population in the latter half of the 20th century but has achieved consistent economic and population growth since the late 1990s and early 2000s respectively. The city has consistently used culture and heritage as a core part of its strategy for renewal – from the International Garden Festival, Albert Dock renewal and opening of Tate Liverpool in the 1980s, to UNESCO World Heritage Site designation in 2004, to European Capital of Culture (ECoC) in 2008.

Since Liverpool's ECoC year, tourism growth has consistently been greater than that of the UK as a whole, and almost 3,000 additional hotel rooms have been built. Cultural action plans (2009-11 and 2012-14) set out the priorities to sustain this success, especially by consolidating the development of major cultural organisations, as well as by promoting festivals and creative communities (including young talents).

Liverpool City Council's Culture Liverpool Unit has also diversified and evolved from the Culture Company that delivered the ECoC. The unit is tasked with ensuring that cultural activities contribute to the mayor's vision and to the growth of the visitor economy.

The Liverpool City Region Visitor Economy Strategy to 2020 identifies Liverpool's cultural offer as the driver for visitor growth and the main priority for marketing the metropolitan area's visitor offer.

### Challenges

The main challenges faced at the launch of the Culture Action Plan 2014-18 were the financial pressures upon the City Council (budget cuts from central government amount to a loss of 40% of spending power between 2014 and 2017). Similarly, the local cultural organisations also face reducing budgets and funding opportunities.

## Liverpool, A Cultural Capital

The Culture Liverpool Action Plan 2014-18 provides the medium-term plan for how cultural investment and activity will support the city's vision and economic goals. It aims to maintain the legacy and growth momentum from Liverpool's ECoC year as well as to support, preserve and grow a competitive cultural offer. It streamlines the efforts undertaken since 2008 into a single medium-term strategy, with a view to promoting synergies across policies for local development.

Steered by a strong political leadership, Liverpool took action to raise its profile, increase well-being and nurture economic growth. Culture is a significant factor that contributes to these objectives. The Action Plan aims at improving infrastructure and facilities, maintaining culture and heritage so as to attract investment and sustain a first-rate cultural offer to visitors and residents. The internationalisation of Liverpool and creating world-class events are other core objectives of the strategy, as are enabling access to cultural venues and events and teaching skills to enhance qualifications and chances of being employed in the cultural sector.

The Action Plan supports strategic and targeted large-scale actions to consolidate Liverpool's international reputation, such as the Liverpool International Music Festival, the International River Mersey Festival, Giant Spectacular (July 2014): Memories of August 1914, and Three Queens (May 2015).

The Action Plan is considered an economic growth generator and is at the heart of the city's cultural resources. It provides financial support to the cultural sector via the Art and Cultural Investment Programme 2009-14 (ACIP) and its successor, the newly established Culture Liverpool Investment Programme (CLIP), which contributed €4.5 million to cultural activities. Apart from financial investment, CLIP aims to support, advocate and facilitate networking and partnerships of cultural organisations as well as to widen the marketing impact and streamline bureaucratic administrative processes.

The Action Plan is in many ways a "mature" strategy that feeds into existing dynamics, as structures have been nurtured and are now well-established to ensure a voice for large and small organisations (Liverpool Arts Regeneration Consortium, or LARC, and Creative Organisations of Liverpool, or COoL).

“I have great ambition for this city and culture to me is the rocket fuel for its continuing regeneration...We know the feel-good benefits and the economic impact that culture brings, it sustains and attracts jobs and is the lifeblood of the fast growing visitor economy. Liverpool has well documented evidence on the importance of culture to the economy and the return on investment the arts generate.”

*Mayor Joe Anderson*



## Budget and financing

Most of the budget relating to the Culture Liverpool Action Plan (CLAP) for 2014-15 comes from the municipality and other public departments (76%); 5% from the European Regional Development Funds; and 9.4% from private investment.

The total budget earmarked in 2014-15 totals approximately €7.4 million and is allocated as follows: events budget: €2,524,400; CLIP budget: €4,767,350; contributions: €85,480.

## Impact

The 2014 Culture Liverpool Review states some important impacts:

Based on independent economic impact studies, the three major events (Memories of August 1914, the International Mersey River Festival and the second Liverpool International Music Festival (LIMF)) have attracted 1.4 million attendees so far, generating €76 million into the local economy. The events attracted 173,000 visitors from outside of the north-west England and 34,000 were overseas visitors. The satisfaction ratings from residents and visitors topped an average of 88%.

CLIP distributed €4.5 million to 41 cultural organisations, safeguarding over 1,345 jobs, and raised another €46 million in turnover from the funded organisations. Economic impacts from previous programmes estimate that every €1 the Council invests in the cultural sector generates over €12 into the city.

In general the economic impact of the visitor economy is huge across the entire city, with the number of visitors increasing to 3 million from 2012 to 2014.



## Transferability

The success of Liverpool's legacy strategy lies in mass engagement of city residents. Funding from CLIP has reinforced the message that Liverpool is a city that delivers free art to all citizens. The role of culture and events is essential to presenting a positive image and generating media coverage of the city, thus image and profile marketing that played to the city's strengths greatly contributed to changing perceptions of its economic revival.

However, central government budget cuts amounting to €218 million (2014-17), will challenge the ability to deliver not only major events but also the CLIP investment programme, which is scheduled until 2017. Public and private partners have also increasingly smaller budgets. Engagement with a wide range of commercial and public sector partners is essential but time-consuming and can be a challenge when it comes to tight deadlines for submitting grant applications, securing budgets or formalising project partnerships.

## Sustainability

The Culture Liverpool Action Plan 2014-18 includes a commitment to continuing the two annual programmes (events and CLIP) until 2018, subject to annual Council budget allocations. A far-reaching consultation process is planned during these five years to come up with a master Liverpool culture plan for 2018-25, 10 years after the ECoC. This master plan would be consistent with other key policy documents to coordinate and intensify local development efforts.

The 2014-16 CLIP includes a provision for an indicative budget of £6.5 million (€9 million). Local organisations receive CLIP grants and financial assistance worth around £3 million (€4 million) a year. Regular review and monitoring of what is supported and what outcomes are desired and being achieved is key to maximising outcomes. This enhanced transparency and planning also helps in securing investment, as it cements trust among partners and potential investors.

## Tips

- 💡 A robust events strategy is essential to supporting fewer but larger events that provide greater impact.
- 💡 Strong networks and stakeholder relationships are key to success (Liverpool's cultural organisations have developed their own strong networks, such as Liverpool's Art Regeneration Consortium and Creative Organisations of Liverpool, giving the sector a louder voice).
- 💡 Strong stakeholder relationships and communications is key to successful planning.
- 💡 Consultation and transparency of process was the key to CLIP's success. The programme went through a formal scrutiny committee review in 2012 and as a result it is more robust, transparent, and fair and has clear guidelines and outputs. This enabled Liverpool to apply lessons learnt and constantly improve working methods.

## Management level and partners

Funding partners involve budget allocations from all levels of public authority, including municipalities (culture department, but also with contributions from other departments), partnerships within the region (other cities and local authorities, the police, schools, universities, the Royal Liverpool Philharmonic Orchestra), and the national administration (Arts Council England, Department of Culture Media and Sport, Imperial War Museum) but also from private investors/sponsors including e.g. Arriva NW, Cammell Laird, Merseytravel. This broad support is not only financial, as large-scale events organised in Liverpool also attract many in-kind contributions and volunteering through numerous participatory projects (such as Sea Odyssey in 2012).

Links :

<http://www.cultureliverpool.co.uk>

<http://liverpool.gov.uk/business/finance-funding-and-grants/arts-and-culture-sector-grants/>

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## CULTURE

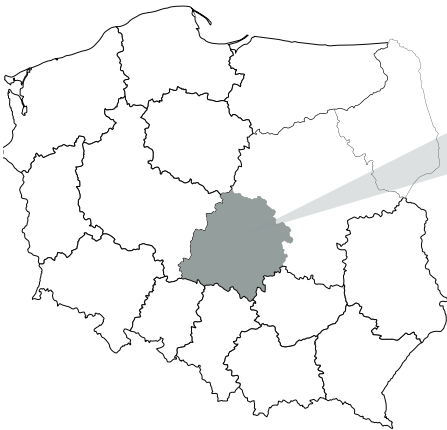
for Cities and Regions



A rooted regional strategy to build on local heritage for social inclusion and revitalisation



- Social cohesion
- Territorial regeneration
- Tourism
- Access to culture
- Economic growth
- Social inclusion



### Context

**The Łódzkie region** (Łódź Voivodeship, 2.6 million inhabitants) is situated in the centre of Poland, within 200 km of other main Polish cities (Warsaw, Krakow, Gdansk and Wroclaw) and within 1,500 km of nearly all European capitals. In Łódź, the region's 600-year-old capital, the post-industrial past intertwines with the present and innovation.

Back in 1997 a Special Economic Zone, covering 140 hectares (brownfield and greenfield areas), was established in Łódź. Through 2017, investment in the area receives special treatment including tax relief and payroll cost reimbursement. This has attracted many companies and created nearly 4,000 jobs. All in all, the region is facing a high rate of depopulation and a lack of integration among regional and local stakeholders.

Culture is deeply integrated in the regional vision. The Łódzkie region has contributed through specific strategies to showcasing the area as a cultural centre (museums, theatres, cinemas, galleries) but also as an academic centre (28 colleges and universities). One of the main objectives for Łódzkie (by 2020) is to efficiently use its endogenic potential in order to develop the intelligent economy based on its residents' creativity and entrepreneurship. This objective is detailed in the Culture Development Programme, based on discussion with local stakeholders. The "Regional Innovation Strategy for the Łódzkie Region - LORIS 2030" is evaluated as generator of growth and part of the key sectors in Łódzkie. In 2010, Łódź defined its marketing strategy, in which the city was called Poland's centre of Creative Industries.

Social inclusion is one of the values of the regional strategy. The aim is to create an environment supporting participation in society of excluded people and those who are at risk of social exclusion (Regional Strategy on Social Policy 2007-20).

### Challenges

The regeneration projects in the region were initiated in order to tackle challenges such as strengthening residents' identification with the region, fostering regional socio-economic development and rethinking how to enhance urban attractiveness by reusing heritage facilities in a creative manner.



## Muzeum Pałac Herbsta & ms3 Re:action

Following the priorities of the urban and regional values and aims, many culture-oriented initiatives emerged such as socio-cultural actions ("Urban ecology", "ms3 Re:action", "To touch theatre", Chorea theatre projects), revitalisation of the Herbst Palace in Łódź, various creative spaces in Łódź (*Art Inkubator*, *EC1*, *Off Piotrkowska*), small cultural projects implemented with the civil budget in Łódź and cultural projects in Łowicz (*Och Film Festival*; *Pracownia Club*).

Two representative projects are described below:

- As part of the project "Modernisation of Herbst Palace", the Herbst Palace (*Muzeum Pałac Herbsta*) which is closely linked to Łódź's tradition and industrial history, has been thoroughly renovated to host exhibitions and educational activities. It has become one of the most recognisable tourist destination in Łódź. The project has been divided into two parts: revitalisation and renovation of the palace complex (including the Museum of the Manufacturers Interiors) and the carriage house (with a unique art collection). An important aspect of the project was creating access to cultural activities for people with disabilities, such as the innovative "Whispers", which allows the blind and partially sighted to visit exhibitions independently. The renovated residence became a unique palace complex, in which exhibitions and intensive educational programmes are offered to both local residents and tourists.
- "ms3 Re:action" (*ms3 Re:akcja*) was a three-month four-phased socio-artistic project realised by the Educational Department of the Muzeum Sztuki Łódź, a museum created by local artists in 1931. The project responds to the need for integrating socially excluded groups into the life of the city and for socially revitalising the city centre.



The first phase involved the temporary exhibition gallery "ms2", located in the museum's new branch in the Stare Polesie district, which is home to socially and economically challenged people. The gallery itself constitutes a curator DIY kit, providing the visitor with plain white walls and all means of artistic expression and curatorial arrangement of artworks used by a museum. The second phase was a series of meetings and workshops entitled "Neighbours", in which local art activists tried to get the museum's neighbours involved. During the third phase, the exhibition "An Inventory of the (Im)possible" displayed archival photographs of artworks that did not survive the Second World War in Gdańska Street shop windows and interiors, as well as in two galleries of the *Muzeum Sztuki*: "ms1" and "ms2". The last phase was Łódź's part in the "Invisible City" project, which documented residents' artistic activity.



## Budget and financing

The Herbst Palace renovation cost €19.7 million of which nearly €10 million were EU funds. The balance was covered by the regional government of Łódź. The "ms3 Re:action" initiative was funded by the region and private investors.



## Impact

According to the region, outcomes of these projects are an increase in the number of social and cultural events, the formation of grass-roots initiatives and an increase in the number of tourists. Furthermore, the *Muzeum Sztuki Łódź* has received the 2013 Ministry of Culture and National Heritage Museum Event Award for the project "Whispers".



Even though it was a short-term project, "ms3 Re:action" provided a tested methodology to create a bond between local communities and cultural institutions, which benefitted both the institution (audience development) and the museum's neighbours (participation). It offered a well-developed blueprint for public deliberation on the institution's programme and practical solutions suitable for any artistic institution.

## Transferability

The success story of Łódzkie is the result of regional involvement in cultural activities and the region's urgency in addressing the lack of a cultural strategy.

## Sustainability

The projects initiated by Łódzkie region are relatively recent but a cultural dynamic is clearly growing stronger. All strategies related to culture and creativity have a 2020 horizon. CCIs and cultural heritage are priorities of the Smart Specialisation Strategy for Łódź and are strongly supported at political level, so sustainability at least in the middle term is ensured.

## Tips



Progress in the sector is a result of research, diagnosis of challenges and problem-solving through discussions with curators of museums and stakeholders involved in the renovation and preservation of monuments. Events and projects were initiated, organised and co-organised by the Łódzkie region.



Integrating citizen participation in the projects was crucial, especially that of citizens isolated from cultural activity who were integrated from the very beginning of "ms3 Re:action". This participation and the acknowledgment that all citizens have the right to be part of the cultural life of Łódź were what made it work.



## Management level and partners

The initiative is carried out in close cooperation between the Łódzkie region, the municipality of Łódź and staff from the Muzeum Sztuki Łódź and the Herbst Palace. Local residents as well as private sponsors are also strongly involved in the project led by Muzeum Sztuki Łódź.

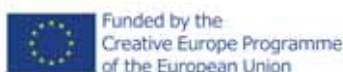
Links :

[www.palac-herbsta.org.pl](http://www.palac-herbsta.org.pl)

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[www.cultureforcitiesandregions.eu](http://www.cultureforcitiesandregions.eu)

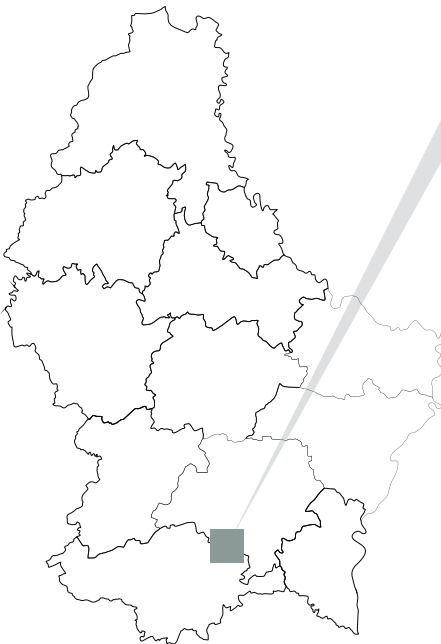


## CULTURE for Cities and Regions



- Access to culture
- Tourism
- Intercultural dialogue
- Internationalisation
- Well-being
- Civic participation

### Context



The greater region is a cross-border area encompassing political and administrative entities from four different states: the Grand Duchy of Luxembourg, the French Lorraine region, the German federal states of Saarland and Rhineland-Palatinate, and the Belgian Wallonia region, Wallonia-Brussels Federation and the German-speaking Community. Approximately 11.2 million people live on this territory stretched over 65,401 square kilometres, and more than 200,000 regional workers cross borders every day within the greater region.

This transborder space features a dense urban, industrial and rural fabric. Continuous economic and cultural exchanges emanating from such an intersection of trade routes and transport networks represent a source of wealth and a basis for sustainable relationships between regions. Crucially, this geographical peculiarity provides the greater region with a cultural richness based on the diversity of nationalities, languages, and traditions and a shared heritage of mixed Latin and Germanic influences. Transborder cooperation is pivotal in this regard, for its economic and institutional development but also for the development of civil society in a cohesive way.

In 1995 the city of Luxembourg was granted the title of European Capital of Culture (ECoC) which gave a dynamic impulse to the cultural landscape of the Grand Duchy, stimulating artistic training, heritage conservation and new ways of cultural participation. Approximately 1.1 million visitors came to Luxembourg throughout the year. In addition, the event contributed to raising awareness about the need to engage in a meaningful debate on culture and society and the benefits of culture for local development. Building on this experience, the city of Luxembourg invested extensively in cultural infrastructures, offering material conditions for a second ECoC to take place in the country.

### Challenges

The challenge of the 2007 ECoC was to build a sense of belonging in an area that had throughout history been torn by conflict, annexation and occupation. To do so, the programme focused on citizens' participation, especially that of young audiences. Indeed, young people were recording low levels of cultural attendance to cultural events and initiatives and they had been relatively neglected by the 1995 ECoC as well as by cultural initiatives and structures.

## Luxembourg and greater region, European Capital of Culture 2007

In 2000, when Luxembourg was granted the title of ECoC for the second time (for the year 2007), it was primarily meant to go to the Grand Duchy alone but was then extended to the whole greater region by the Prime Minister of Luxembourg in May 2000.

The event was designed as an unprecedented multinational and cross-border cultural project. Exploring culture as a factor of social cohesion, it aimed to bring communities together and build a sense of belonging to a European region. Shared heritage and cultural diversity in the greater region thus served as a basis to stimulate sustainable cultural exchanges between local and international creative persons, institutions, associations, professional actors and citizens across the territory.

Considering the common heritage of the five participating regions from a contemporary perspective, the programme proposed to link history with the present through five original themes – “migration” (Luxembourg), “industrial heritage” (Saarland), “European characters and places” (Rhineland-Palatinate), “places of memory to be places of tomorrow” (Lorraine) and “modern expressions of culture in the 21st century” (Belgium) – that were fused into two leitmotifs, “crossing borders” and “daring the unexpected”, constituting the backbone of the 2007 ECoC.

Therefore, the greater region proposed transborder projects, itinerant festivals, urban renewal initiatives, interventions in public spaces, festivals to stimulate cultural participation especially for young people, unusual and interdisciplinary events as well as joint projects with Sibiu (Romania), its partner ECoC in 2007. The innovative nature of the programming lay in the use of new spaces for artistic production and diffusion. Many former industrial sites thus became places for creative activities (such as the “Dance Palace” at the Centre de Production et de Création Artistique in the city of Luxembourg) and temporary exhibitions (like “Rotunda 1”, a former railway workshop at Luxembourg Central Station; the former steelworks of Dudelange; the “Espace Paul Wurth”). In addition, already established cultural spaces were restored and enlarged (such as the Museum of Trier) and as part of a vast action plan to reach out to young audiences, specific sites (Rotunda 2 and Exit 07) were exclusively dedicated to them. To enhance regional cooperation a new cross-border space, the Pôle Européen Culturel 2007, was temporarily installed on the former industrial site of Athus.

The cultural programme ran for one year but for the first time in the history of European Capitals of Culture, a longitudinal evaluation was undertaken from 2005 to the aftermath of the ECoC in 2008. Surveys were given out to residents to assess their expectations regarding the ECoC and the potential impacts it could have on them, and all stakeholders were involved in the preparation process through different means such as questionnaires, focus groups and online forums.

### Budget and financing

The total budget of the ECoC in Luxembourg and the greater region was €45 million, of which over two-thirds came from the Ministry of Culture, Higher Education and Research of the Government of Luxembourg. Over a fifth of the funding was allocated by the city of Luxembourg while sponsorship, self-financing and the EU grant together accounted for just over a tenth of the total.

The €2.8 million artistic programme was entirely financed by Luxembourg 2007. Income from sponsorship was devoted to communication and publications.

Over 70% of the total budget was spent on projects, with the bulk of project funding going to externally organised events. Almost 10% of the total budget (€4 million) was safeguarded for cross-border projects within the greater region. Coordination and administrative costs amounted to 11% of the total budget.

### Impact

The 2007 ECoC staged more than 5,000 events during the year. Out of 584 projects, 139 (22%) had a clear cross-border dimension.

It was particularly successful in stimulating cultural participation among its key target audience – young people. In comparison with older age groups, Luxembourg residents under 25 were more than twice as likely to say that in 2007 they had attended more events than usual. Projects in Rotunda 2 and in Exit 07 were extraordinarily successful and not only satisfied the needs of young Luxembourgers but also those of older audiences. The level of participation in the ECoC events was over 40% for all age groups.

Expanding access to culture through the themes of intercultural communication and migration, the ECoC provided opportunities to develop social cohesion. Furthermore, it stimulated cultural development by providing new spaces for cultural activities and supporting new and innovative cultural projects. The initiative was successful in bringing together culture and the economy, professionals and amateurs, opening new dimensions in their work.

Important economic benefits were observed thanks to direct economic expenditure generated by the event itself, and through the activities of businesses and ECoC visitors. The ECoC had a positive impact on tourism to and within Luxembourg and the greater region in 2007. More than 3.3 million visitors came to the region but the main increase in tourism was seen in Luxembourg city (6% rise in overnight tourism) due to a large concentration of ECoC events, and in Trier where the only ECoC “blockbuster exhibition” was held. The total expenditure generated by domestic and foreign tourists (both day visitors and overnight stays) amounted to €56.4 million.

## Sustainability

During the closing session of the ECoC in December 2007, the Ministry of Culture, Higher Education and Research and the city of Luxembourg presented a document (MCESR/VdL 2007) identifying key areas of sustainability: legacy of the ECoC in terms of cultural infrastructure (refurnished industrial spaces), cultural events and festivals (Festival Total Théâtre, Dance Palace, the “Best of Nature” exhibition and the LX5 platform for youth projects), collaboration across the greater region and collaboration with Sibiu.

To capitalise on the experience gained working from a cross-border perspective and to ensure a form of continuity in the management of facilities opened during 2007, leading members of the ECoC team were appointed to supervise the future use of these new venues. The cross-border association established in 2007 continued its work under the name “Espace culturel Grande Région”, using the blue stag as a unifying symbol for transnational cultural activities. A web portal ([www.plurio.net](http://www.plurio.net)) was set up to exchange information between the regions and to propose a common agenda of cultural events throughout the greater region.

Sustainability of the ECoC has been ensured thanks to strong political support and commitment to carry on the work done throughout the project. The budget dedicated to culture in Luxembourg increased by 10% in 2008, and in the wake of the ECoC the public administration supported the establishment of “Carré rotondes”, a cultural space for young audiences where 2,515 events, 180 shows, 85 participatory projects and 26 exhibitions have been hosted for a total number of 300,000 visitors/ spectators since 2008.

## Transferability

The final report of the ECoC provides extensive information on the issues faced during the event as well as on elements that favoured positive outcomes at each stage and for each aspect of the project, from engagement with audiences to marketing and communication, from management to sustainability. Such documentation shows the following factors contributed to the success of the initiative and could inspire future projects of a similar nature.

### Tips



Think about the best places and times to hold your event, e.g. big public spaces to accommodate a large audience, sheltered spaces in case of bad weather conditions.



Appoint a professional coordination team able to provide support to cultural institutions and maintain a constant dialogue with them. Allow time for established cultural institutions to adjust their own programming so as to embed the event in the local cultural fabric - do not impose the event in a top-down way.



Be ambitious but allocate the appropriate means to implement projects: consider financial resources but also human resources and skills.



Focus communication on flagship events, as labelling multiple or pre-existing initiatives alongside new ones creates confusion. Plan a multi-territorial and multi-linguistic marketing and communication campaign, e.g. anticipate longer delays.

## Management level and partners



In order to manage the tensions between regional autonomy and centralised procedures needed to safeguard the corporate identity of the project, the administrative structure was based on two clearly defined associations. "Luxembourg and Greater Region, European Capital of Culture 2007" was created by the Ministry of Culture, Higher Education and Research (MCHER) of the Grand Duchy of Luxembourg in October 2003. Its board chaired by the Director of the MCHER included 13 members including the Secretary General of Luxembourg City Council as Vice-Chair, representatives of the Ministries of Culture, State, Finance and Foreign Affairs, the National Tourist Office, the Organisation of Cities and Communes of Luxembourg and the National Youth Service.

In June 2004 a second non-profit association was formed in cooperation with the political representatives of the greater region under the name "Luxembourg and Greater Region, European Capital of Culture 2007, Cross-border Structure". The 17 board members included two representatives of each part of the greater region and 9 representatives of the Luxembourg government.

The General Coordination was the executive structure in charge of the coordination and communication of the ECoC. It was operated by the Regional Council of Lorraine, the Ministry for Education, Science, Youth and Culture, Rhineland-Palatinate, the Cultural Office of the City of Trier, the Ministry for Education, Family, Women and Culture of Saarland, the French Speaking Community of Wallonia and the German Speaking Community of Wallonia. The General Coordination had a 39 member team: 17 people were in charge of the management, 11 were responsible for the venues and technical support, six people were allocated to programming and five to coordination. Monthly meetings were organised between the General Coordination and the regional coordinators to discuss issues of cross-border cooperation and decide on the selection and financing of cross-border projects.

### Tips

To implement successful innovative forms of cross-border collaboration:

-  Acquire knowledge about the regional cultural landscape, taking into account the diversity of cultural management models. Exchange information between stakeholders (cultural actors, institution, and administrative staff) across borders. Anticipate intercultural and linguistic issues, e.g. plan meetings in equipped facilities.
-  Success in the initiatives featured here lay in the highly professional work of the regional coordinators and the managers of cross-border projects; strong support from politicians, journalists and key decision-makers; the enthusiasm of project partners to collaborate with colleagues across long-established borders; the organisation of 30 thematic round tables which established the basis for many fruitful collaborations; positive interaction between the central coordination of the ECoC and the regional coordinators.

Links :

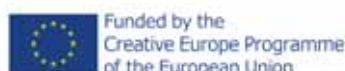
[www.granderegion.net/fr/grande-region/index.html](http://www.granderegion.net/fr/grande-region/index.html)

[www.espaceculturelgr.eu/fr](http://www.espaceculturelgr.eu/fr)

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## CULTURE

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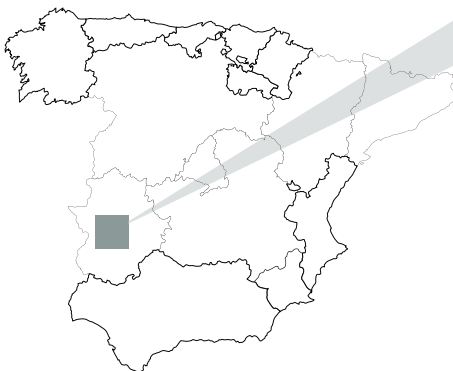
### Consortio de la Ciudad Monumental: Involving local actors in the preservation and dissemination of cultural heritage

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- Social cohesion
- Tourism
- Education
- Access to culture
- Citizenship
- Territorial regeneration

### Context



The unspoilt rural land of **Extremadura** is characterised by proximity to Spanish tourist hotspots and a valuable Roman heritage. Mérida's "Archaeological Ensemble" was listed as a UNESCO World Heritage site in 1993.

In Mérida there is a strong relationship between the heritage protection and urban development. Such a link is reflected in the city's Special Protection Plan, which uses instruments to make the urban development distribution compatible with heritage protection.

An important part of the city's planning activity has been related to the heritage research, documentation and protection, with the aim of integrating existing valuable sites in new urban spaces.

### Challenges

The key challenge is to use in the best possible way the abundant resources (monumental heritage) in the territory in order to promote economic growth and social inclusion. A crucial element is also making the framework sustainable, given the costs of preservation and the limited resources provided by patronage.



## Consortio de la Ciudad Monumental

The Consortium of the Monumental City of Mérida was created in 1996 as a joint instrument for coordinating the many activities of institutions involved in managing of the town's heritage. The consortium implemented the Special Protection Plan.

The consortium aims to achieve the conservation, restoration, documentation/research and valorisation of the archaeological and monumental sites through innovative partnerships involving citizen participation and private actor contributions. It seeks to obtain public participation in heritage dissemination with the final objectives of contributing to heritage protection and promoting economic growth, social inclusion and education.

Four different initiatives, implemented by the consortium, can be distinguished:

- The "Mecenas" initiative is open to citizens, associations, institutions and companies, which can become patrons of heritage sites and receive advantages in return (free entrance, shop discounts, special events invitations, etc.).
- "The School adopts a monument" initiative allows for the participation of schools in heritage protection and knowledge dissemination. Schools sponsor a monument and develop activities around it during the year, with privileged access to the site.

- The "Heritage Emeritus" initiative is a programme of social volunteering, with the ultimate aim of promoting and facilitating access to heritage, especially to those groups that are at risk of poverty or social exclusion (unemployed, sick, from disadvantaged areas etc.). Through these programmes, citizens can discover heritage and become involved in visits. Cultural volunteers support consortium staff, and help raise awareness about heritage sites.
- The "Emerita Lúdica" initiative develops historical recreation activities to promote Mérida's Roman heritage. Each annual edition becomes a prime tourist attraction both for the city and the region, when for a few days, numerous recreational activities set in Roman times are performed by leisure associations, with the participation of artists and companies.



## Budget and financing

The 2015 budget totals €3,291,453. As opposed to most cultural initiatives, private funding and income (75%) exceed public funding (25%). Private funding is composed of patrons' contributions in the "Mecenas" and "Emerita Lúdica" initiatives, the schools' sponsorship in "The School adopts a monument", and entrance fees. For 2014, public funding was comprised of contributions from the regional government's Education and Culture Council (81%), the City Council (6%), the Ministry for Education, Culture and Sport (5%), the regional government's Parliament (4%), the province of Badajoz (3%) and the province of Caceres (1%).

For 2015, the consortium expects 68% of revenue to come from entrance fees, 16% from public entities, 9% from hiring spaces and sales and 7% from patronage. By way of comparison, the 2014 culture budget for the municipality of Mérida was €537,300.

## Impact

The set-up of a consortium has been acclaimed by UNESCO, which rewarded Mérida with a "Good Practice" label in the category "Good Management Model of Historic Heritage". It was also awarded the First Prize for Cities of World heritage in Spain in 2008. At the international level, the influential Lianorg Travel Guide named the Roman Architectural Ensemble of Mérida as one of its top destinations for Asian tourists in 2015.

The consortium project was designed to thrive on limited financial resources, in part by attracting significant local community involvement in heritage appreciation. The educational part of the project is successful, with 18 educational centres now participating in the "School adopts a monument". This means that all city primary and secondary school students participate in activities, such as cleaning the surroundings of monuments, theatre, poetry, storytelling or educational games related to the "adopted" monument.

Others impacts are related to the money raised through sponsoring. Between 1,500 and 2,000 people and local businesses are engaged in the project through the "Mecenas" initiative. Ten workshops or seminars were organised in 2014 and as many guided trips in Spain and abroad for the benefit of the patrons. In 2014 and 2015, the consortium budget increased by 6.8% thanks to private contributions.

Finally, among the impacts on tourism and economic activities (including the archaeological sector), "Emerita Lúdica" attracted more than 30,000 people and involved more than 400 volunteers in the last two years (fourth and fifth editions). Throughout the year, Mérida's heritage receives more than 500,000 visitors, 12% of them international.



## Sustainability

The consortium model has proven to be successful and sustainable.

The bottom-up approach and the involvement, participation and co-responsibility of residents and local businesses ensure sustainability from the demand side. The educational dimension guarantees a long-term appreciation of heritage, while the use of archaeological sites as touristic assets makes heritage a sustainable resource. The “Mecenas” initiative ensures the intrinsic financial sustainability of the monuments’ preservation in the long run, with increasing funding and sponsorship.

The consortium’s successful promotion of cultural heritage has encouraged the regional government to replicate it in other cities of Extremadura, particularly for the “The School adopts a Monument” initiative.

## Management level and partners

The management model is a traditional public consortium, whose added value is coordinating different levels of public administration. The Advisory Board and Executive Committee members include businessmen from the retail, tourism, and building sectors, as well as cultural associations, architects and workers from the public institutions and the neighbourhood.



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Links :

[www.consorciomerida.org](http://www.consorciomerida.org)

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[www.cultureforcitiesandregions.eu](http://www.cultureforcitiesandregions.eu)



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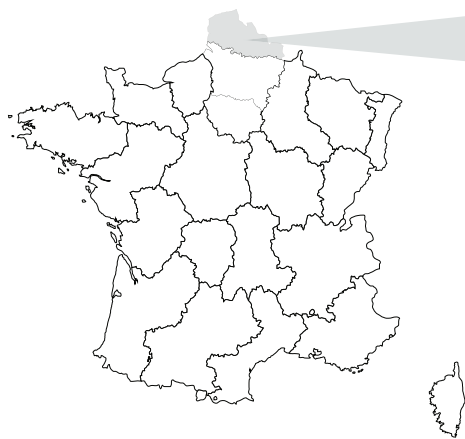
## Euralens : Large-scale cultural investment

© Euralens.org



- Social cohesion
- Urban regional regeneration
- Attractiveness of the territory
- Tourism
- Economic growth
- Entrepreneurship

### Context



The former mining area of Euralens was struck by the simultaneous decline in the late 1970s and early 1980s of the mining industry, the region's main employers. The area has suffered since then from a lack of residential attractiveness, a high unemployment rate (15.8%), and low living standards (the average net taxable income is 25% lower than the national level).

The region, ridden with economic difficulties, was chosen to host the first decentralised building of the prestigious Louvre Museum, back in 2004. Inspired by the "Guggenheim effect" in Bilbao, the Nord-Pas de Calais Region has sought to develop its own strategy on an even larger scale.

Euralens Association was officially set up in 2009 to coordinate and energise the regional rejuvenation ambition. In 2012, Euralens benefitted from the impact of two key milestones: the Louvre-Lens Museum (a.k.a. the Louvre-Lens) opened its doors in December, and Euralens area *bassin minier* was recognised as a World Heritage site by UNESCO.

This large-scale initiative is not an isolated one. The region has also invested in other culture-led development projects such as the regional Capitals of Culture (Dunkerque 2013 and Maubeuge 2015), a decentralised branch of the "Institut du Monde Arabe" in Tourcoing (2011), and the implementation of the "Pôle numérique culturel" in conjunction with the Louvre-Lens initiative.

### Challenges

The core challenge for the Louvre-Lens was a large-scale renewal of an area suffering from a lack of attractiveness and a high unemployment rate. Local appropriation was a clear challenge, especially since the image of the Louvre Museum did not necessarily fit in well with a strong local identity. As the president of the Louvre put it in 2009, "Associating Louvre with Lens sparks a potentially explosive conflict". Setting up the right territorial dynamics was therefore a key challenge to achieving significant and sustainable impacts.

## Euralens Project

In the Euralens Project, culture is a powerful engine for both human development and economic competitiveness. The reinvention of Euralens territory combines a complete regional framework of initiatives with an embedded local approach, led by Euralens Association. Amongst the most remarkable projects are Louvre-Lens and the digital cultural cluster of *Louvre Lens Vallée*.



The establishment of the Louvre-Lens was conceived as a catalyst for social transformation across Euralens territory. Euralens Association was set up before the opening of the museum to ensure local take-up of this very ambitious project, which is not only a museum but the starting point for reinventing Euralens territory and changing mindsets. Through a highly participatory approach, Euralens Association gathers 70 local actors (public authorities, business and civic associations) to play a key role in ensuring local businesses and citizens follow through on the initial public push, by becoming agents of this territorial change. It organises meetings in which local stakeholders propose projects and other initiatives to rejuvenate the territory. The association is in a way the engine driving the generation of new ideas and projects. It is also about exchanging knowledge. A "Collective Intelligence Platform" was set up in 2012 to monitor the impacts of the Louvre-Lens and local initiatives.



The digital cultural cluster of Lens (*Louvre Lens Vallée*) is another core project to stimulate local dynamics around the museum. It aims at creating a common ecosystem of economic, cultural, research, education and training actors to facilitate access to cultural heritage through digital technologies. The cluster seeks to increase the digitisation of artworks in order to preserve art and cultural heritage. Finally, digital solutions are promoted to support tourism and cultural mediation for heritage. In 2014, a call for proposals called "*Start-up du Numérique Culturel*" awarded up to €50,000 to six creative businesses that develop cross-cutting projects in the fields of e-books, e-learning, cultural mediation and e-tourism.

## Strategic vision

The redevelopment of Euralens area is strongly intertwined with regional strategic priorities embodied in the regional economic development plan. In fact, the region has been heavily involved in the process leading to the launch of Louvre-Lens and is a founding member of Euralens Association. The region considers culture an economic vector, enabling the establishment of innovative companies and the involvement of highly educated professionals in its development. This vision is embodied in two main policy documents:

- the tourism and economy strategy, promoting inter alia urban regeneration to make the most of the region's industrial past;
- the regional Smart Specialisation Strategy, whose 6 development priorities include "digital image and creative industries".

The development of a digital cultural cluster, *Louvre Lens Vallée*, is one of the key actions at regional level, along with the development of the regional audiovisual cluster called PICTANOVO. The latter coordinates ambitious local rejuvenation projects that have become hotspots for creative businesses, such as the "*Plaine Images*" in Lille, the "*Serres Numériques*" in Valenciennes and the "*Creative Mine*" in Wallers-Arenberg (opening this year).



## Budget and financing

The initial investment in the Louvre-Lens was €150 million (60% from the Nord-Pas de Calais Region, 20% from European funding, 6% from the Pas-de-Calais Department, 6% from Communauté d'agglomération de Lens-Liévin and the city of Lens, 5% from private donors and 4% from the state).

In 2013, the annual budget amounted to €15.5 million (80% from the Nord-Pas de Calais Region, 10% from the Pas-de-Calais Department, 10% from Communauté d'agglomération de Lens-Liévin). It is however a bit early to assess how the budget will stabilise over time, and how the balance between funders will evolve.



## Impact

Given the large-scale investment represented by the museum, a close monitoring of impacts was performed in partnership between INSEE (national institute for statistics) and the Collective Intelligence Platform. The first year after its opening, the Louvre-Lens has welcomed 900,000 visitors, half of whom come from the Nord-Pas de Calais Region (and 16% from the Euralens territory), which means that the local anchoring of the museum is quite strong, given the international nature of the Louvre-Lens.

It was estimated that the museum generated €42 million and created 400 jobs. In terms of image, 67% of visitors now have a better opinion of the region and close to 2,000 publications on Louvre-Lens (including 768 international ones) have been released.

Beyond these figures, the dynamics of the Louvre-Lens has contributed to the rebranding process of the territory. It has helped change the mindset of the population and stirred a feeling of collective pride and belonging for 60% of the local population. A great majority of residents consider that the territorial dynamics activated by the Louvre-Lens facilitates access to culture (and a third declares to be more interested in cultural sites since its opening). Students also foresee their future in the region in a more positive way since the museum's establishment.



## Transferability

The key bottleneck to implementing the project was garnering local support, as the project could initially seem foreign to Euralens territory. In order to overcome this issue, a co-creation approach was needed and Euralens Association played a key role in facilitating this.



## Sustainability

The growing involvement of the local population ensures sustainable development of the initiative. Initial scepticism has vanished and the co-creation approach is now rooted in the working methods of Euralens Association. In addition, building sustainable tourism infrastructure is part of the ongoing development of the ecosystem (hotels, transport, cultural and creative businesses). In terms of funding, commitments have been that cover the next five years at the very least.

Links :

[www.euralens.org](http://www.euralens.org)

[www.louvreless.fr](http://www.louvreless.fr)

## Tips

- 💡 What made the project possible was the strong involvement of the region and municipal authorities of Euralens territory.
- 💡 The whole project was inspired by international benchmarking (Bilbao, Liverpool, Pennsylvania and the Ruhr reconversion), which lent credibility to the project and inspired some local dynamics.
- 💡 Bringing in external expertise had a strong added value but only when it complemented local skills and knowledge. Local actors should be given a chance to contribute to shaping the future of their territory.
- 💡 Long-term planning and participatory debates allowed for consensus-building among local actors.
- 💡 A strong focus on incubating and developing projects and ideas rather than tools and instruments is essential to jumpstarting local dynamics.

## Management level and partners

The project's main manager, Euralens Association is composed of four people and granted a budget of about €500,000 per year. The Louvre-Lens itself has a staff of around 175 people.

More important, the Nord-Pas de Calais Region has been well-established in the project since the beginning, as have been the municipalities of Euralens territory (such as Lens, Liévin, Loos). Through Euralens Association, local businesses and citizens are also getting involved in smaller-scale projects.

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## CULTURE

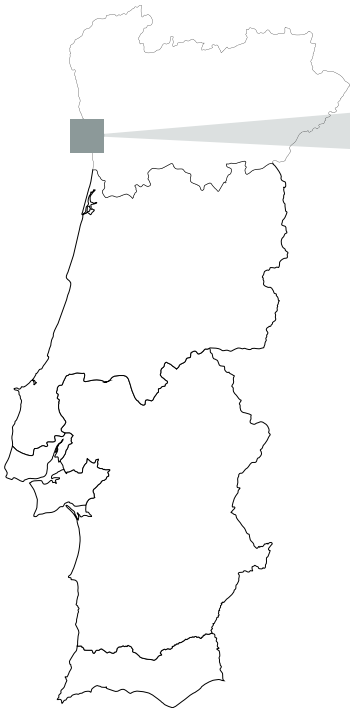
for Cities and Regions



## The Bank of Materials : capitalising on architectural heritage



- Crime prevention and safety
- Civic participation
- Better governance
- Access to culture
- Image and tourism
- Education



### Context

**Porto** is the second largest city in Portugal (238,000 inhabitants in the city and 1,760,000 inhabitants in its metropolitan area). The Portuguese North Region is the economic powerhouse of the country. The Porto metropolitan area is growing, and has a large young labour force. With its strong entrepreneurial spirit it offers opportunities for people with new and innovative ideas. In Porto, culture is understood as one of the pillars of society. Culture is considered a social cohesion factor and a stimulus to the economy and tourism in the city.

Porto is one of the oldest European city centres, and its historical centre was proclaimed a UNESCO World Heritage site in 1996. Porto was European Capital of Culture in 2001 together with Rotterdam. "Porto 2001" was a year-long programme of arts, cultural events and urban regeneration activities, and led to big investment in the tourism infrastructure, such as the major concert hall space Casa da Música, designed by the Dutch architect Rem Koolhaas, whose construction was completed in 2005.

Porto is a city covered in tiles. Buildings are covered with ceramic materials, adorned with iron balconies, door frames and handles, and decorated with detailed drawings. All materials coexist perfectly and make the city unique.

### Challenges

Portuguese *azulejos* are famous worldwide for their invaluable quality and style. They are increasingly valued by art experts, historians and antique dealers, but not by owners. They are therefore becoming subject to trafficking and must be protected. This is one of the key challenges the Bank of Materials tackles, together with the illegal dismantling of buildings with abusive removal of facade materials.



## Bank of Materials (*Banco Materiais*)



The Bank of Materials is a museum open to the public since 2010. Prior to that, it was a reserve for saving Porto's typical building materials from destruction, which it has been doing for more than 25 years, collecting and cataloguing them for research and giving them back free of charge to citizens for construction and building conservation, thereby safeguarding the city's architectural heritage. The Bank of Materials also safeguards knowledge about *azulejos* and the visual memories of the city. *Azulejos* are painted tin-glazed ceramic tile works found on the interior and exterior of buildings and are very typical of Spanish and Portuguese architecture. In the past, they were not only used as an ornamental art form, but also had a specific functional capacity: temperature control in homes.

The bank is situated in the Palace of the Viscounts of Balsemão. It used to be a private building but now belongs to the city and hosts some of the cultural services of the municipality. Municipal services such as the emergency management, fire brigade or municipal company of housing and house management are collecting the materials in case of dangers in the name of the bank. Citizens and building owners can also take the initiative to bring materials to the bank. Exceptionally, bank staff members can collect materials at the place of provenance.



The bank also gives materials back to citizens: any Porto building owner can contact the bank whenever a work of rehabilitation on the façade begins and traditional materials are missing. If the bank has the missing material, the citizen can go to the Citizens' Office at city hall to formalise the request in writing. If the bank does not have the requested material, a list of ceramics factories capable of reproducing the material is given to the citizen.

The most uncommon and rare materials are destined for the bank museum fund for didactical and learning purposes. The Bank of Materials has also been registering ceramic typological elements (more than 4,000 entries in the catalogue) and has identified where they can be found. This systematic study shows the high value of the tile assets in Porto and the diversity of used materials. Technical support for researchers and the general public is also provided.



The museum organises guided visits and workshops for citizens to learn about the techniques and evolution of materials used in the local built heritage and to show how the materials can be restored. The team working at the bank has a daily opportunity to show the work being undertaken, especially through the promotion of training and educational activities in the school community.

## Budget

The Museums and Cultural Heritage Section of the city of Porto manages and finances the Bank of Materials.



## Impact

Through the preservation of traditional techniques and visual heritage, the Bank of Materials managed to turn a social problem (theft and degradation) into a cultural opportunity.

Since the bank's opening as a museum in 2010, 15,000 pieces have been collected and more than 7,300 pieces provided for building's façade restoration. At least 100 buildings were rehabilitated and more than 1,400 benefited from technical support from the Bank of Materials. The museum has welcomed more than 21,000 visitors since 2010.

The Bank of Materials has been cooperating with SOS Azulejo, which started in 2007 as a crime prevention project driven by the Portuguese Judiciary Police Museum's realisation of how much heritage was being lost due to theft of valuable and rare tiles. Every year the project's structure manager distribute awards for good practices in the preservation of *azulejos*, and the bank itself has already received prizes in 2009 and 2012.



## Transferability




The concept of a Bank of Materials can be adapted to any city or region wishing to preserve its unique building elements and therefore its visual identity.

## Sustainability

Several projects are being developed by the Bank of Materials. One is the creation of a training centre on the maintenance and conservation of buildings that are protected and have heritage value within the city.

In the future the Bank of Materials will develop new workshops targeting both individuals (owners and tenants) and professionals from the construction sector. They will be able to learn techniques for preserving traditional buildings: window painting, tiling, repairing roofs and doors, etc.

## Tips

-  Finding enough space to accommodate all the collected materials.
-  Making the different services of the city council collaborate for better teamwork.
-  Promoting and showcasing the bank's actions to make it a recognised part of the city's identity.

## Management level and partners

The Bank of Materials is part of the programme of preservation and protection of built heritage by the Department of Museums and Cultural Heritage of the municipality of Porto. Private companies support the development of the museum. The bank is also supported by municipal services (emergency management, police, and fire brigade) and municipal company of housing and maintenance.

Links :

<http://tinyurl.com/78ouphn>

Contact :

Paula Araujo Pereira da Silva - Head of Museums and Cultural Heritage Department in Porto's municipality,  
[paulaasilva@cm-porto.pt](mailto:paulaasilva@cm-porto.pt)





## CULTURE for Cities and Regions

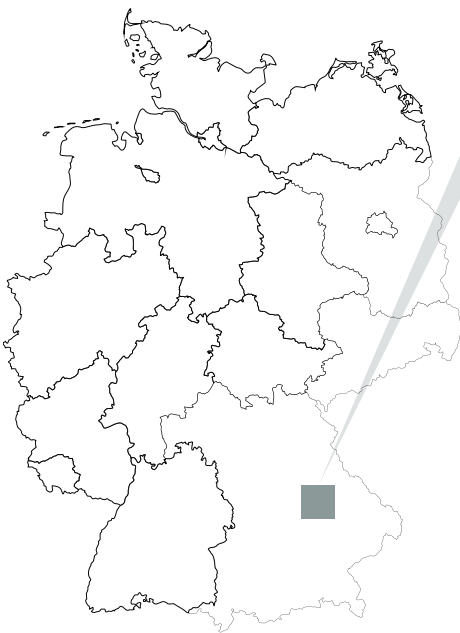


# World Heritage Management Plan for the Old Town

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- Preservation of heritage
- Economic growth
- Public/private partnerships
- Attractiveness of territory
- Tourism
- Sustainability



### Context

The Bavarian city of **Regensburg**, located on the banks of the Danube, was a flourishing trading hub throughout the Middle Ages (11th to 14th centuries), endowing the city with a unique medieval centre, attracting thousands of visitors every year. The city has sought to make the most of this unique cultural heritage and invested in the restoration and preservation of the Old Town since the 1960s.

In 2006, the "Old Town of Regensburg with Stadtamhof" was included in the UNESCO World Heritage List. The World Heritage site spans over 182 ha and 984 historical buildings, and is surrounded by a "buffer zone", with specific urban planning rules, of more than 775 ha. Since then, a core focus has been to sustain and manage adequately the heritage site. A World Heritage Management Plan (WHMP) outlining how the universal value of the World Heritage should be preserved was officially endorsed in the wake of the UNESCO award in 2007.

### Challenges

The main challenges to be addressed by the WHMP are the safeguarding of historical architectural heritage and its visual integrity (protection vs. adaptation needs to fulfil the functions assigned in the future), the safeguarding of the multifunctional quality of the Old Town of Regensburg with Stadtamhof (housing, work, leisure, gastronomy, retail, tourism). Diverse functions within a very dense and limited space lead to conflicts due to utilisation and commercial interests, which in turn have the potential to jeopardise the multifunctional quality of the inner city. Finally, handling natural risks and environmental challenges (floods, air pollution, and climate change) can be difficult to manage due to the architectural limits imposed by old buildings.

## World Heritage Management Plan for the Old Town

The Regensburg WHMP is a model plan for cities and regions to manage large-scale heritage sites. The official application to become a World Heritage site dates back to 2004 and the WHMP was implemented in June 2007.

Adopting an innovative and inclusive approach, the municipal team co-designed the current plan during the HerO project in 2012, working actively with a broad range of experts and citizens to decide on the right course of action. These stakeholders formed a “local support group” that was divided into smaller units to work on specific points of the WHMP. These units then carried out an extensive survey of the citizens of Regensburg (World Heritage Dialogue forum) and mustered strong local support. Whilst the city of Regensburg is primarily responsible for implementing the plan, the local support group structure still oversees the whole process.

As a result, the WHMP is both action-based and interdisciplinary, and it was conceived as a process in which all the relevant stakeholders are integrated via specific steps.



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Eight main fields of action were identified through the process, with concrete solutions designed in each field:

1. Tangible cultural heritage, where public and private investment in safeguarding heritage is supported via dedicated funds or incentivised through architectural prizes. Additionally, studies and analysis are carried out to ensure the site's sustainability (visual integrity of the old town, but also flood management and the promotion of future flexible uses of existing buildings).
2. Culture and tourism to improve visitors' experience on site (World Heritage route, developing services matching international standards) and to propose a strategic approach to the local cultural offering (museum plan and partnership with regional artists).
3. Economic development, promoted through a programme supporting start-ups, as well as by limiting vacant retail spaces. Local shops and restaurants are also promoted through a quality label.
4. Housing, taken into account when new projects are foreseen in the area, with a view to ensuring social diversity (social plan) and quality of life.
5. Mobility, promoting cycling and local public transportation.
6. Urban planning and development – as outlined above, the specificities of the Old Town are accounted for in all urban planning documents.
7. Environment and leisure to balance environmental interests with the preservation of historic buildings (advice on energy efficiency for historic buildings).
8. Awareness-building and research to promote the World Heritage site locally and through international networks.

Perhaps more important, the WHMP allows for flexible responses to any new issue that may arise, as continuous monitoring is undertaken. The World Heritage Dialogue forum is maintained on a yearly basis, ensuring that citizens' voices are continuously taken into account.

## Strategic vision

Local urban planning has long foreseen specific measures for the historical site. The current version of the WHMP (2012) was developed as a result of the activities developed under HerO (Heritage as Opportunity), a network of cities funded under the URBACT II programme in 2012. Safeguarding and maximising the potential of the Old town is streamlined in the urban development plans of the city. The strategy for culture adopted in March 2015 adopted a user-driven approach to cultural policies. Its main priorities lie in democratising and decentralising the local cultural offering, ensuring access to culture for all citizens.

The strategy for culture adopted in March 2015 adopted a user-driven approach to cultural policies. Its main priorities lie in democratising and decentralising the local cultural offering, ensuring access to culture for all citizens. It also promotes local cultural production, for example through music festivals.

Regensburg is also a partner of the INTERREG project Herman as well as the regional secretariat of north-west Europe for the Organization of World Heritage cities.

## Budget and financing

The city of Regensburg benefitted from approximately €10 million for restoration projects involving both public and private stakeholders from a federal scheme supporting UNESCO World Heritage sites.

Furthermore, with the support of the European Regional Development Fund, Regensburg has been able to fund numerous projects for the conservation and development of historical and cultural heritage properties, enabling it to allocate additional resources to the World Heritage area.

A tax relief scheme dedicated to cultural heritage also contributes to securing private investors for the site, but no accurate data is available on this.



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## Impact

The WHMP has greatly contributed to structuring concrete actions that are ready for implementation and have been discussed with a broad variety of stakeholders, which will make the result very tangible and real.

“Everyone is satisfied with this plan. We really succeeded in finding a lasting way of working together between those preserving the heritage and those developing the economy.”

*Matthias Ripp, Coordinator of the Regensburg World Heritage site*

The Old Town is estimated to have a very positive impact on local retail, as a gross annual turnover of approximately €1.3 billion is achieved by the 1,400 shops around the city.

The scale of the heritage area makes it difficult to collect data on the number of visitors, but over 300,000 entries were accounted for in the visitor centre in 2011.



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## Transferability

The management model in itself, though anchored in a local context, is highly transferable.



## Sustainability

The WHMP has some guiding principles, as mentioned above, for which concrete actions secure the future of the World Heritage site in Regensburg.

The World Heritage site is also included in the Urban Planning Framework Concept for the Inner City 2025: providing a long-term vision for the sustainable development of the Regensburg city centre.

In addition to sustaining the heritage site itself, Regensburg is also in the process of developing a strategy for CCIs to further develop its local creative ecosystem. A creative cluster was set up in 2014 and regular networking events are held to activate local creative communities.

## Tips



The methodology used to design the management model was documented by the HerO network and the city of Regensburg actively disseminates information through its international networks.



However, stakeholder interest was so high that it was a challenge to manage the right format for meeting the local support group to develop the WHMP. Efficiently managing public interest can prove to be an issue when engaging in a structured dialogue at local level.

## Management level and partners

The communal and state-level bodies are primarily responsible for coordination and decision-making. They are the contact points for all issues and plans relating to the World Heritage area. Noteworthy examples are the World Heritage Coordination Committee, the Building Office and the agencies for the preservation of historical buildings and monuments.

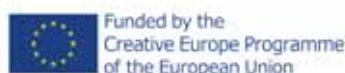
Alongside these communal and state-level offices, there are numerous associations and citizen initiatives (such as *Welterbe Kulturfonds Regensburg–die Förderer e.V.*, *Freunde der Altstadt Regensburg e.V.*) that are associated with the management structure of cultural heritage in Regensburg and have a strong role in raising awareness on this topic.

Links :

[www.tinyurl.com/onvhmva](http://www.tinyurl.com/onvhmva)

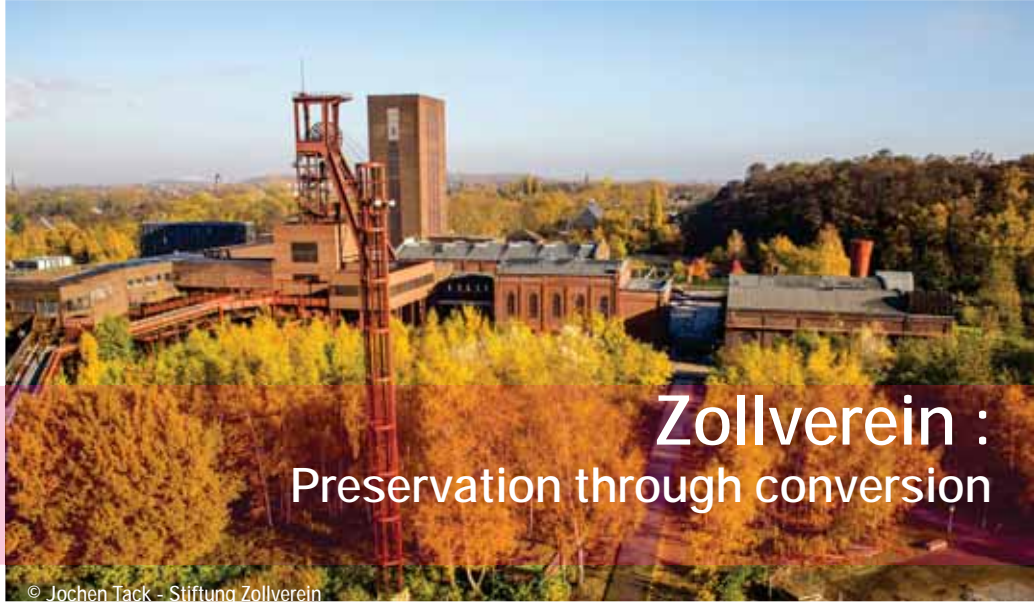
Contact :

Matthias Ripp - World Heritage Coordinator in Regensburg  
[ripp.matthias@regensburg.de](mailto:ripp.matthias@regensburg.de)





## CULTURE for Cities and Regions



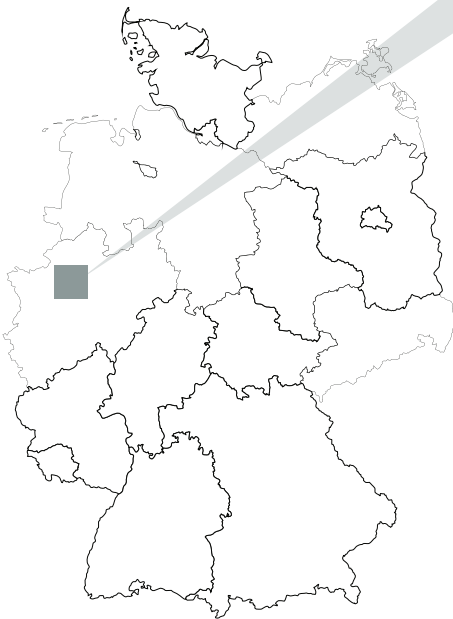
## Zollverein : Preservation through conversion

© Jochen Tack - Stiftung Zollverein



- Attractiveness of the territory
- Economic growth
- Urban regeneration
- Economic development
- Tourism
- Access to culture

### Context



The **Ruhr region** is an urban area located in North Rhine-Westphalia, Germany. The largest cities in the area are Essen, Bochum, Duisburg and Dortmund. The area's economy has been based mainly on industry and exports, as many companies have their facilities in the region. The Ruhr area is the third largest conurbation in Europe after the Greater London and Paris regions and obviously faced a restructuring challenge when its heavy industry declined in the 1980s and 1990s. One particular example is the Zollverein industrial complex in Essen, North Rhine-Westphalia, which consists of the complete infrastructure of a historical coal-mining site and coking plant, with some 20th-century buildings of outstanding architectural value. It constitutes remarkable material evidence of the evolution and decline of an essential industry over the past 150 years. It was inscribed into the UNESCO list of World Heritage Sites since 2001.

For decades starting in the late 1950s, the two parts of the site, Zollverein Coal Mine and Zollverein Coking Plant, ranked among the largest of their kinds in Europe. Shaft 12, built in New Objectivity style between 1928 and 1932, is considered an architectural and technical masterpiece, earning a reputation as the "most beautiful coal mine in the world".

The strategy for the mine's preservation focuses on a responsible redevelopment of the buildings for the purpose of culture and design, entertainment and tourism, implemented by the Zollverein Foundation. These priorities were set out in the "North Rhine-Westphalia (NRW) ERDF Objective 2 Programme 2000-06", in which the "successful renewal of old (industrial sites) and setting-up of new infrastructures (innovation and technology centres, training facilities)" is mentioned as highly important. Out of €970 million in the programme's structural funds, €61 million was allocated to the redevelopment of Zollverein park (Construction stages 1-3: €24.691.000).

Furthermore, the strategy paper "Essen and the Ruhr Area: The development of tourism and the role of small firms and entrepreneurs 2010" identifies culture and (industrial) heritage as priorities for city tourism and the area's sustainable development.



## Zollverein

The Zollverein project is one interesting example of the transformation of industrial heritage from a liability into a major asset. The area's industrial past and its legacy in terms of heritage have been understood and celebrated as living history and a place for contemporary culture and creative production.

Today it acts as a heritage and CCI site, hosting a university department, a modern museum, visitor and exhibition facilities, stage performances, international festivals and other events, and a business park with incubation facilities focused on design and creative industries.

The World Heritage Site Zollverein consists of three main areas: the Zollverein Shaft XII, the Shafts 1/2/8 and the coking plant premises, totalling almost 100 hectares. The Ruhr Museum, the Portal of Industrial Heritage (multimedia-based presentations and innovative information terminals showing the anchor points of the Route of Industrial Heritage with their former and current use) and the Denkmalpfad Zollverein (sites preserved in their authentic form) are some of the sites within the park accessible to the public, where guided tours also take place. The World Heritage Site Zollverein has also emerged as a cultural centre, gathering CCIs under the same roof and hosting several events. Some examples are PACT Zollverein (a centre for performing arts, visual arts, media, theatre and music), Red Dot Design Museum (world's largest contemporary art exhibition) as well as iconic projects by designers, artists and architects (such as the SANAA building, La Primavera, the Palace of Projects). The Zollverein Park with almost 70 hectares offers facilities for leisure activities, such as a swimming pool, ice-skating rink, industrial nature, restaurants and cafes.

This initiative illustrates an effective use of EU structural funds and regional support to contribute to regional development through CCIs. The site has been one of the main drivers for the transformation of the Ruhr region into the Ruhr metropolis, in a 20-year process that was celebrated in 2010 when Essen in the Ruhr was awarded the European Capital of Culture (ECoC) title.

## Duration

Zollverein's refurbishment and conversion measures date back to 1990 but the full structural renewal was basically completed in 2010. Interventions are still ongoing in some areas of the site, in particular the redevelopment of buildings on the area of the Coking Plant and a new building for the Folkwang University of the Arts on Shaft 1/2/8.

## Challenges

The main challenges tackled by the Ruhr region initiative were:

- de-industrialisation;
- unemployment caused by the shutting down of Zollverein and decline of the heavy industry;
- danger of Zollverein's premises' demolition: as a workplace Zollverein led to the establishment of six working-class districts and was thus an important factor driving urban development in Essen and the surrounding towns.



## Budget and financing

The EU, the federal government, the State of North Rhine-Westphalia, the city of Essen, and the Regionalverband Ruhr/Association of the Ruhr Area (RVR) have spent almost €316 million on land preparation, maintenance and conversion measures for buildings and facilities (1990-2014). In particular, €60 million have been invested by the ERDF for the transformation of the Zollverein site.



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## Impact

The Zollverein project showcases how regenerating an industrial heritage site and turning it into a sustainable contemporary cultural area can contribute to local development by stimulating creative businesses, creating new jobs (1,000 new jobs and 170 enterprises – 70% of which in the creative sector – have been created), and attracting visitors (Zollverein attracts 1.5 million visitors per year (2011-2014), generating a gross turnover of €68.4 million and safeguarding through tourism almost 1,500 jobs in the hospitality sector) and investment. Investment in Zollverein (overhaul, maintenance, operation) contributes to the strengthening of the (particularly medium-sized) local and regional economy and safeguards jobs.

Approximately €11 million of VAT and €1.5 million in pro rata wage and income tax as well as business and real estate tax arising from Zollverein tourism are recouped in public finances.

Zollverein has consistently garnered awards as best event location in Germany (CONGA-Award); in 2012, more than 700 events took place in the event halls, 210 of them in halls owned by the Zollverein Foundation. Zollverein enjoys an international reputation as a design location (Red Dot Design Museum/Red Dot Design and Red Dot Communication Award) and numerous awards have been given to the rejuvenated buildings.

## Tips



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## Transferability

Success factors:

- Successful cooperation among creative professionals and the region contributes to designing a meaningful project for both parties.
- The extraordinary facilities of the former Zollverein coal mine and coking plant give a unique edge to the region.
- Strong financial support over time made the project possible.

The enormous size of the Zollverein district called for special coordination and hefty investment.

## Management level and partners

The Zollverein Foundation, established and financed by the State of North Rhine-Westphalia, is the owner of essential parts of the property and responsible for the management and sustainable development of the World Heritage property. The Foundation acts in cooperation with the regional and local historic monument conservation authorities. The management system consists of a set of maintenance and conservation measures.

Different parts of the nominated area are owned by both public and private bodies: NRW.URBAN Service GmbH RAG AG and Regionalverband Ruhr RVR. Application of the legislation is supervised by the provincial Ministry of Employment, Social and Urban Development, Culture and Sport, working with the municipal authorities of Düsseldorf and Essen. Direct management is the responsibility of the non-profit foundation Stiftung Zollverein. A "Craftsmen's Guild," analogous to those at the great cathedrals, has been set up by the town of Essen and the Regional Development Company to carry out regular maintenance and provide training in conservation practices and techniques.

## Tips

-  Develop interactions between cultural activity and the economy, as it may create new concepts and stimulate new perceptions of the nature of culture itself.
-  Integrate local assets in your strategic development: industrial heritage was established as part of cultural heritage in the region.
-  Develop strong cooperation between local authorities to facilitate access to the site and develop synergies across the regions (route of industrial heritage).

## Sustainability

The Zollverein Foundation received funding to cover the costs from the state and federal governments as well as grants from the Ruhr Regional Association (RVR) and other funding bodies in the remarkable amount of almost €316 million in total. Furthermore, it is now partly self-financed by the income generated by activities that take place on the World Heritage Site Zollverein. In 2014, the main revenue streams came from rentals, management fees and tourism-related activities.

Together with its partners the Zollverein Foundation is looking for new projects and investors for the future in order to sustainably support the preservation of the World Heritage Site Zollverein.

Links :

[www.zollverein.de](http://www.zollverein.de)

[www.whc.unesco.org/en/list/975](http://www.whc.unesco.org/en/list/975)

Contact :

Stiftung Zollverein, Bullmannaue 11, 45327 Essen, Germany

[info@zollverein.de](mailto:info@zollverein.de)





## CULTURE

for Cities and Regions



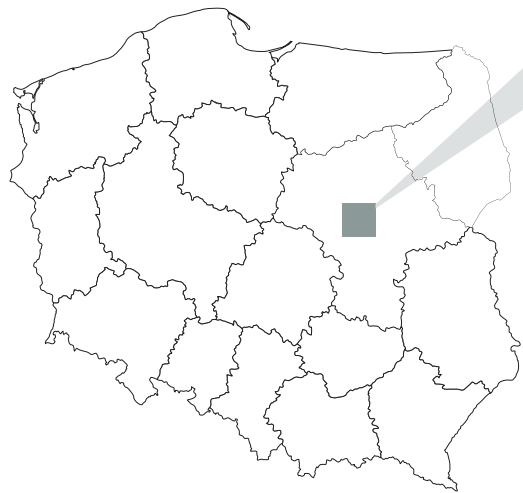
## Warsaw in Flowers

### Seeding a new life to an ancient tradition



- Social cohesion
- Intergenerational dialogue
- Environment / sustainability
- Civic / democratic participation
- Urban, regional regeneration
- Well-being

### Context



Warsaw is the capital of Poland and has 1.7 million inhabitants (2.7 million in the metropolitan area). Around 25% of the urban area is composed of fields, parks and green areas. It is an economic centre with strong manufacturing, financial and commercial sectors.

The city has been going through a huge transformation since the 1990s and its centre is now characterised by a skyline of skyscrapers and high-rise buildings. Sustainable development has been high on the local political agenda since 2007. Recent environmental investments include a new sewage treatment plant covering 100% of the city's area, modernised public transport, a new rent-a-bike system and new recycling systems.

Warsaw is home to over 400 public cultural institutions, and the number of private institutions is rapidly growing. "City of Culture and its Citizens – Programme of culture development in Warsaw until 2020" is Warsaw's first cultural strategy. It was developed following the unsuccessful candidacy to become European Capital of Culture 2016. The main objectives include the development of culture in its diverse manifestations, fostering citizen participation and consolidating the city's positive identity. Another key objective is to make "a more unfettered use of parks and greenery areas" in order to make urban space "more and more aesthetic, available and friendly". The development strategy and the social strategy also give an important role to culture as a means to foster intercultural dialogue and improve social integration.

## Warsaw in Flowers



Warsaw in Flowers is a competition aiming to enhance the city's aesthetic and to expand green areas. It is an old tradition that started in 1935 but was then stopped for more than 30 years. Its rebirth took place in the 1970s as a grass-roots initiative by the Friends of Warsaw Society. However, the number of participants slowly declined to about 200 in 2013, mostly elderly people. In parallel, various ecological initiatives became more and more popular among young people in Warsaw, such as "green guerrillas", urban gardening, city farming and city beehives.

These two phenomena encouraged the city's heritage department to relaunch Warsaw in Flowers with an emphasis on ecology, sustainable development and social integration. The aim of the competition is now to spur more Warsaw residents to action, to transmit the older generation's experiences in gardening to young people and to show elderly people new trends and ideas.

The competition invites citizens to plant flowers around their houses, public spaces and yards. A series of awards are given for the best flowered balconies, loggias and windows, gardens, buildings, public spaces and settlements housing. The competition is organised into three categories: individuals, neighbourhoods and private institutions. It is widely promoted through Internet, social media and open meetings. Winners are offered the opportunity to exhibit photos of their work in an open space of the city centre and get recognition from the local media. A special prize is also given in person by the mayor.

Intergenerational dialogue is key to the concept: meetings are organised where older participants give advice on how to start gardening. Each summer an intergenerational dancing festival is organised, with music selected by the 80-year-old *DJ Vika and friends*, Poland's oldest DJs. The aim is to entice people to get out of the house, take responsibility for their neighbourhood and become active citizens. The competition also actively involves artists presenting their green art and ecologists talking about their work and passion.

The competition's 32nd edition takes place in 2015. It focuses on supporting neighbourhood activities and considering the urban flora in a wider context. Fostering green areas is indeed suitable not only for the aesthetics of the city and ecology but also as an opportunity for joint activities, such as developing urban agriculture or enhancing neighbourhood relations. The 2015 edition is curated by Kwiatuchi, an artistic duo specialised in public space interventions that emphasise cooperation, participation, reprocessing and ephemeral activities. The duo is setting up "advice centres" in order to implement workshops on specific topics such as bees in the city or edible plants.



## Challenges

A key challenge for the city is to increase its citizens' engagement, taking into account the growing elderly population. Another challenge is that, although green areas comprise one quarter of the city, these areas have been neglected in the past and are unfit for diverse contemporary use, which has implications for general well-being and the city's image. This case study addresses both challenges, by calling for enhancing the city's green areas, fostering intergenerational dialogue and boosting citizens' participation.



## Budget and financing

For the 2015 edition, the budget is around €45,000, 90% of which comes from public funds (Warsaw City Council) and 10% from private funds (gardener shops, non-profit organisations). Essential support is also provided by volunteers and media partners.

The annual budget for culture is around €50 million (not counting infrastructure), which represents 3% of the city's total budget and an average of €30 per citizen. The city budget dedicated to culture is growing by 5% to 7% each year.

## Impact

In 2014 the number of participants in the competition grew up by 50% (from 150 to 300), among which about 25% were young people. The festival engages citizens, promotes ecology and social integration and supports participation in city life. The ecological issue mainstreamed in local activities cultivates cooperation in the neighbourhood and makes residents feel responsible for their local environment.



## Sustainability

The project started in 1936. The high degree of involvement of residents and the city is clearly one of the leading sustainable aspects of the initiative. The will to foster intergenerational dialogue and to find new participants is crucial to keeping this event sustainable.

## Tips

The Warsaw in Flowers competition could easily be adapted to other cities and regions. Similar urban embellishment activities are common in Europe but the formula, and its participants, is ageing. Practical tips include:



Involving young and creative curators to rejuvenate an old concept.



Making the most of the knowledge of senior participants.

## Management level and partners

Warsaw in Flowers is managed by the Friends of Warsaw Society (Towarzystwo Przyjaciół Warszawy) and the municipality. The coordinator of the initiative is "Szustow Kultura I Komunikacja" whose mission is to implement effective communication models for institutions, initiatives and cultural events. Each year a different curator is designated.



Links :

[www.warszawakwiatach.pl/](http://www.warszawakwiatach.pl/)

[www.warsawtour.pl](http://www.warsawtour.pl)

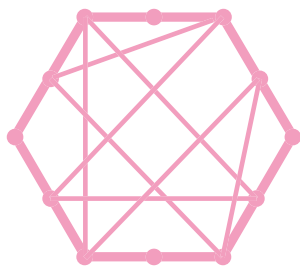
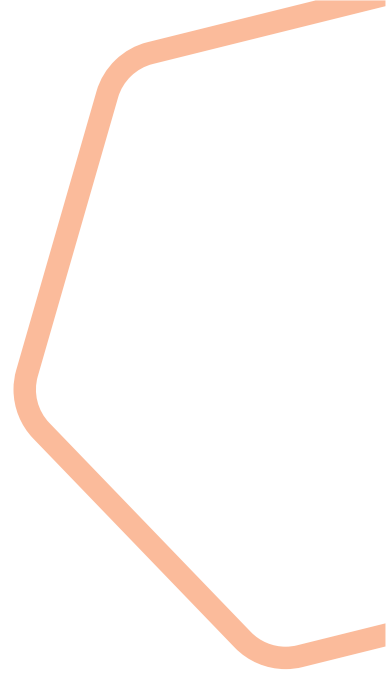
Contact :

Leszek Napiontek, Head of Heritage and International Unit  
in Culture Department

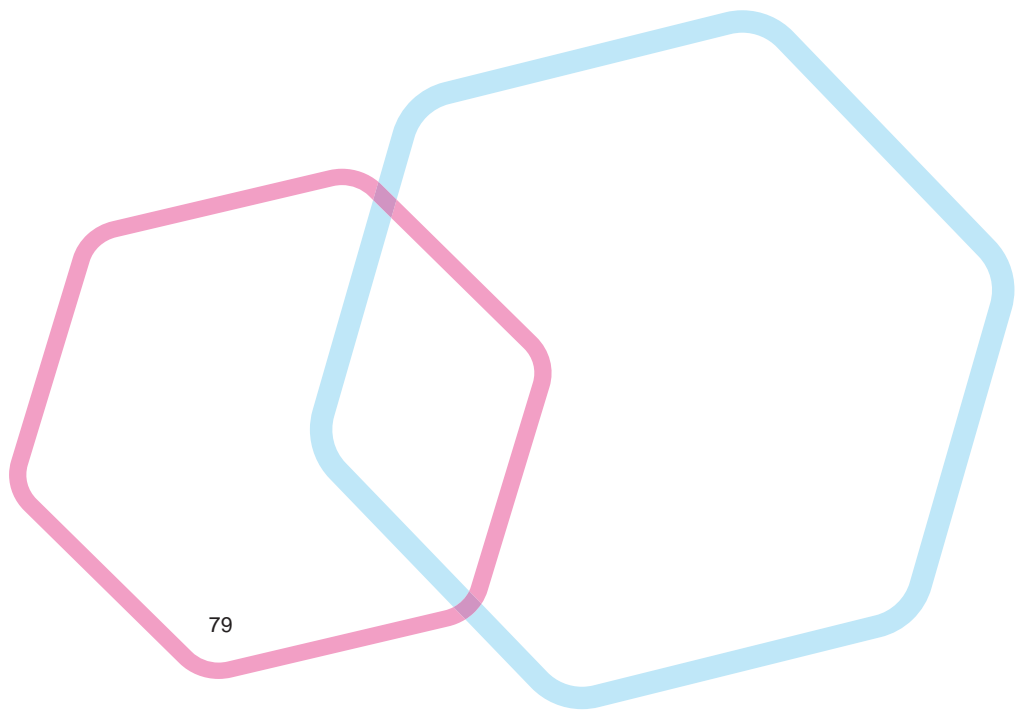
[lnapiontek@um.warszawa.pl](mailto:lnapiontek@um.warszawa.pl)



[www.cultureforcitiesandregions.eu](http://www.cultureforcitiesandregions.eu)



# Culture and creative industries as motors for urban regeneration and economic vitality







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for Cities and Regions



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- Innovation
- Entrepreneurship
- Economic growth
- Creation of new business
- Internationalisation
- Skills

## Context

**Amsterdam** has taken a decisive turn lately as regards the sustainability of its cultural activities.

Every four years, the Arts and Culture team of the Amsterdam Municipality publishes a Plan for the Arts. The current one covers 2013-16 and addresses the need for a network of institutions that rely increasingly less on public funding, with a target of generating 25% of their revenue from earned income by the end of 2016. This step opens new perspectives for the sector, which is seeking new audiences and pooling competences (marketing and audience development). It is also an unparalleled opportunity for creating new synergies, fostering partnerships and encouraging knowledge transfer between cultural institutions, so as to propose a new business model. These emphases aim at developing the entrepreneurial spirit in the area, an objective in line with the city's marketing strategy and focus on global networks in trade and finance. The city also wants to maximise the economic impact of culture and creative industries, with a view to multiplying spillover effects. One of the main objectives the city has set itself for 2020 is to make Amsterdam the home of the fastest-growing creative sector in Europe.

In keeping with the previous objectives, the Amsterdam Economic Board - which is a 'triple helix' partnership between government, industry and academia - released a "Knowledge and Innovation Agenda" in 2011, designed to boost the regional economy in the mentioned fields. Creative entrepreneurship is facilitated and supported with a focus on digitisation, economic spin-offs and investment schemes. The board also supports top-quality education at the professional level to back the growth of the creative sector. Local authorities understand that Amsterdam's cultural and creative sector is key to developing a suitable environment for attracting creative individuals.

## Challenges

The project responds to one of the most pressing challenges to the culture and creative sector: the lack of entrepreneurial and business skills.

## THNK

THNK is a good illustration of the road taken by the municipality of Amsterdam in its cultural and creative talent development policies. THNK is an international school, a think-tank, a research centre and an incubator born in Amsterdam. It has been founded as a joint initiative of the private sector in cooperation with the Dutch Prime Minister and the Dutch Innovation Platform. Its purposes are to accelerate the development of creative leaders and to create innovative solutions to the world's most pressing and inspiring challenges. THNK has a clear international vocation. The centre, which already involves participants and staff hailing from more than 60 countries, opened its first international locations in Vancouver and Lisbon at the end of 2014, and it is currently pursuing potential expansions in Aruba, Shanghai and the Middle East. Every THNK location offers challenging topics and leadership programmes relevant to the city and the region.



Five main actions are currently ongoing:

- The “Creative leadership programme”: a series of four modules on leadership and innovation strategy delivered across 18 months of intensive teaching. Taught by business coaches, these workshops aim at accelerating the growth of the participants’ enterprise.
- The “THNK Challenges” incubator: THNK selects innovation topics and participating entrepreneurs are invited to build projects with the help of resourceful experts, companies and creative agencies as well as universities’ research teams. THNK later selects projects to incubate them.
- In-company programmes: THNK provides support and expertise to companies which wish to deliver innovative products and services, and monitors their progress.
- Research activities: THNK has focused on “scaling” - finding the key factors necessary for a business to take root and thrive - and has led many studies and published articles on the topic. With Deloitte, THNK is building an open access knowledge platform on this innovation-related concept.
- Community support for THNK participants: THNK is contributing to building a worldwide network of innovators and to create an active community around it. To achieve this objective, THNK set up an intranet platform facilitating communication between projects’ participants, mentors, internal experts and companies that support the activities of the first four actions aforementioned.



## Budget and financing

In order to set up the initial infrastructure, the Dutch Ministry of Economic Affairs contributed €6 million.

THNK has since diversified its funding, with 33% coming from the municipality, 33% from the national administration and 33% from private sponsors (including participants' fees).



## Impact

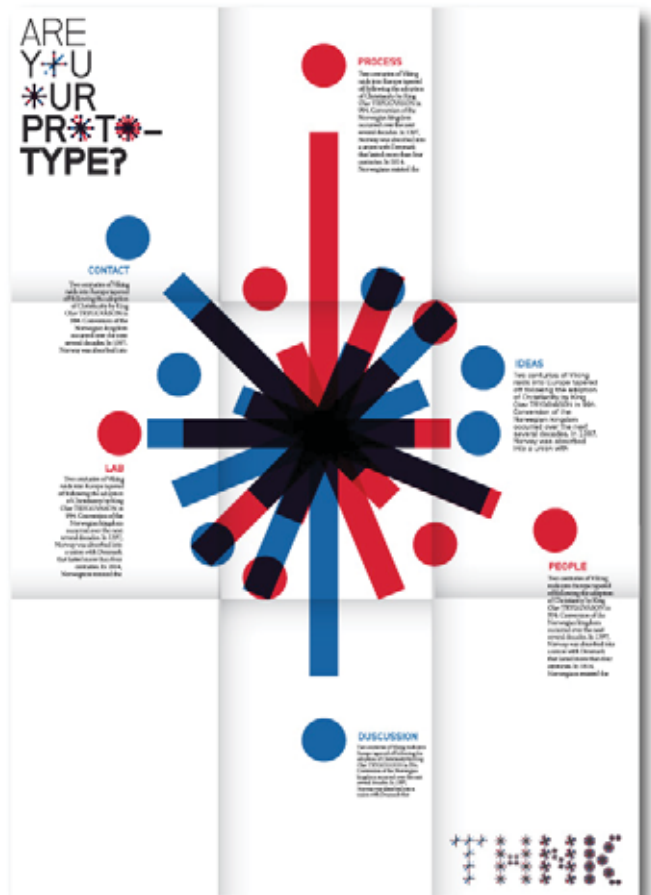
As of 2015, over 200 participants are taking part in THNK's Creative Leadership programme. Since 2012 more than 50 start-ups have been created and more than 2,000 people trained within companies. THNK, as a think tank, has developed deep knowledge on innovation processes and on how to scale companies.

The second stage of the impact analysis will be to identify the number of innovations that saw the light thanks to THNK expertise and training, and to what extent they were qualitatively improved.

There are also implicit impacts on the city brand of Amsterdam, but they have yet to be assessed in detail.

**WHEN YOU CHOOSE ONE  
IDEA, YOU CLOSE YOURSELF  
TO THE REST.**

**IF AT FIRST THE IDEA IS NOT  
ABSURD, THEN THERE IS NO  
HOPE FOR IT.**



## Transferability

THNK is a large-scale project that requires strong institutional support from public and private actors. Being a global-scale project, THNK is unique and cannot be identically replicated, but some ideas embedded in the project can be useful for other experiences, such as creating a community of researchers communicating through an intranet platform, or setting up a competition between innovation projects to incubate the most promising one.

## Sustainability

The goal of the project in the coming years does not depend on the structural funding of the government but the financial sustainability is related to the engagement of the partners and to a robust and complex business plan that can bear the internationalisation process



## Management level and partners

The model of THNK is based on a strong partnership with companies and institutions. THNK works with leaders from corporate, government-sector and non-profit organisations that share the innovation drive, societal mission and values of the research centre. Partners work with THNK in a number of different ways to create impact with their leaders, teams and organisation. The partners of THNK are big companies like Vodafone, Cisco, AT&T or KLM; institutions like the city of Amsterdam, the Ministry of Economic Affairs, and Schiphol Airport; foundations such as the Lego Foundation, Doen Foundation or Bernard Van Leer Foundation.

The management model of the school is more or less an academic non-conventional approach with an advisory board and a team of partners that oversee the development and direction of THNK.

Links :

[www.thnk.org](http://www.thnk.org)

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[www.cultureforcitiesandregions.eu](http://www.cultureforcitiesandregions.eu)



## CULTURE for Cities and Regions

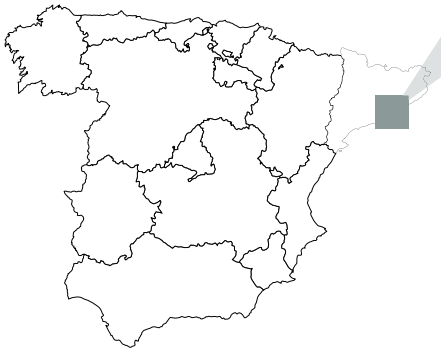


## Barcelona Art Factories : Old industrial spaces, new cultural uses

© Barcelona Cultura



- Attractiveness of the territory
- Employment
- Urban regional regeneration
- New business models
- Entrepreneurship
- Private/public partnerships



### Context

**Barcelona** has become one of the European references for urban renewal. The transformations orchestrated by the city in recent decades involved major investment in cultural infrastructure. Substantial efforts have transformed and rehabilitated city cultural venues and infrastructure and created new cultural centres. Part of the transformation was driven by major events hosted by the city (from the 1992 Olympic Games to the 2004 International Forum of Culture, hosted in the Montjuic and Diagonal areas). More recently, new cultural centres, public libraries, art factories and fab labs have been developed as civic spaces in the new scheme of several Barcelona districts. In just the last three years, three new museums (Design Hub, El Born and World Cultures) have opened. A creative and technological district has been developed in Sant Martí, attracting high tech and IT enterprises. The Montjuic area – already home to many museums, cultural centres and theatres - is also being subjected to a profound transformation to raise its profile as a cultural district.

This transformation was made possible thanks to a strategic vision and series of urban plans with a high degree of sophistication adopted since the 1990s. The New Metropolitan Regional Scheme approved in 2010 identifies culture and creativity as a strategic sector to be developed in the years to come.

### Challenges

The main challenge addressed by the project is the reconversion of the city towards a model based on culture, creativity and knowledge. Barcelona Art Factories aims to foster and promote professional creative activities via innovative collaboration between artists, creative professionals and the public. It improves the conventional paradigm of promoting access to culture (primarily through infrastructure for dissemination and consumption, such as libraries and community centres, and through other civic activities), exploring strategies also focused on creation and production. In using new access points, the aim is to foster new engagements. Such a transformation is also geographical: the project is looking to decentralise the cultural supply to the several city districts. Equally important, the initiative responds to the demand of creators and collectives for spaces adequately equipped for artistic production.

## Barcelona Art Factories

The case of Barcelona Art Factories is exemplary. Initiated in 2007 as a programme to transform nine obsolete industrial sites into public venues that drive culture and innovation, this dynamic network of municipally-owned facilities is adding a growing number of heretofore unused spaces for cultural purposes. It now comprises over 30,000 square meters for artistic and cultural creation and production. Some of these factories have a long track record of supporting creative talents, such as Ateneu Popular 9 Barris, Hangar and Nau Ivanow. Newer facilities in various artistic fields, run by agents and institutions, have joined the initiative: La Central del Circ, Graner, La Seca and La Escocesa. A 100% municipally run factory, Fabra i Coats, has been set up as the central hub of the project. The goal of the overall project is to put creativity, knowledge and innovation at the heart of the city's policies.

Barcelona Art Factories goes beyond traditional paradigms of access to culture, by building bridges with other professional networks (educational, social, business, academic) that allow for cross-sectorial initiatives. It aims to offer young creative talents the opportunity to hone their skills and take their first steps down the path of professionalisation. In this respect, the factories are conceived as powerhouses for local development, as they promote projects on international platforms and promote strategic positioning and projection of a unique identity, vision and hallmark. The cultural centres are places for experimentation, creation, innovation, training and open discussion. In addition, Barcelona Art Factories promotes a new model of management that eschews the usual trend of government administration which creates uniform and standard management networks. Here the administration works directly with the different groups that run the facilities, who are the ones that really shape, structure, and make the project grow. The factories have inspired many other projects in the country and abroad.



## Budget and financing

Barcelona Art Factories benefits from diversified financial contributions. Approximately 70% of the budget comes from municipal funds, complemented by Community funds (10%), private funds (10%), national funds (5%) and EU funds (5%).



© Barcelona Cultura

## Impact

Barcelona Arts Factories has proven to have positive impacts in terms of artistic/cultural production. These new cultural facilities promote a range of activities and provide space for citizens' socialisation. They encourage cultural participation and encourage citizens' identification with their territory.

A sophisticated project to define impact indicators is ongoing. The City Council wants the factories to have systematised activity monitoring and an instrument to evaluate results. For example, Hangar, one of the most consolidated art factories, by 2014 had developed 14 laboratory projects for artists, advised 41 artists, provided 871 days of occupation in its polyvalent spaces for rent, employed 24 co-workers, operated 10 residences with a rate of occupation near 80%, logged 2,110 days' worth of rented material for artistic production (video, audio, photography), hosted 7 research or residency projects, enrolled 169 persons in a lifelong learning course, 92 in peer-to-peer art courses and more than 2,000 in open programmes, hosted 40 local artists in residence and supported 9 presentations in other locations in Spain and abroad.



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## Sustainability

The variety of funding models of each “art factory” requires that the assessment of the sustainability of each project be carried out individually. In general, these are new public-private partnerships whose success depends on the degree of financial involvement and managing capacities of each public and private actor.

A long-term perspective has already been planned as regards the future of art factories, in Barcelona and beyond: “Factorial”, an international meeting of art factories which took place in Barcelona in October 2014, kicked off a series of events involving multiple actors on a single platform. Through workshops and discussions on mobility, social return, governance and infrastructure, art factories from Europe exchange practical knowledge and good practices.



## Tips

-  Regenerate old and disused infrastructure: use the spaces for creative purposes.
-  Ensure the success of public-private management: partner with creative professionals with some degree of maturity (in terms of professional groups, management capabilities and certain initial levels of internationalisation).
-  Adapt to the different characteristics of the spaces and partners: flexible partnership models with room for evolution and improvement.

## Management level and partners

The management model is fully flexible, in order to adapt to the peculiarities of each workspace. A specific agreement with each of the sectorial entities managing the centres is established. The model is also quite novel, as the public administration more often standardises its relations and creates uniform networks. The fundamental difference of Barcelona Art factory's framework is its emphasis on adapting to each situation.

Although the ownership of the spaces is public – so the public administration retains a certain control over the use and development of a project as a public service - management is associative. Thus the management approach for each facility varies depending on the partnership.

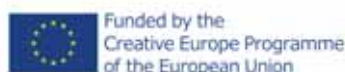
Links :

<http://fabriquesdecreacio.bcn.cat/en>

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## CULTURE for Cities and Regions



## Corner Teateret Well-planned culture-led regeneration matching local needs



- Innovation
- Attractiveness
- Well-being
- Employment
- Audience development
- Urban regeneration

### Context

**Bergen**, European Capital of Culture 2000, is a city in Hordaland County on the west coast of Norway. Its economy is based on the shipping industry, aquaculture and subsea technologies, but not only that. The city is a national academic centre and includes several cultural institutions and festivals such as Bergen International Festival, the triennial Bergen Assembly, Borealis and Bergen International Film Festival. "Brygger" World Heritage Site, a line of former Hanseatic merchant houses which today host museums, pubs and restaurants, is also located in the city and is an important part of its identity and image.

Art and culture are seen as essential from the perspectives of Bergen's city planning, identity and image. As such, social and cultural objectives are integrated in Bergen's strategic planning, as outlined in the 2011-15 *Kulturarenplan* (Plan for developing cultural areas in Bergen) and in the broad urban programme for development of the area "*Damsgårdssundet*" (*Kvalitetsprogram for Damsgårdssundet havnepromenade*)

The motivation behind the *Kulturarenplan* is to strengthen culture in the development of Bergen, to make it an appealing city to both live in and visit. The main objective of this plan is directly connected to Bergen's cultural strategy: "The city of Bergen is going to be a Nordic focal point for cultural enterprises, built on innovation, courage, openness and creativity". The municipal master plan in terms of land use also foresees as a priority "that social and cultural areas must all be taken into account when planning".

## Corner Teateret

Bergen has always been a city of sea trade and one of the most important ports of Norway. The Marineholmen was one of these industrial areas for shipping activities with interesting buildings such as the Thormøhlensgt 45, one of the first industrial buildings erected in the area, though its activities ceased in the 1950s. The GC Rieber shipbuilding company, the organisations *Vestlandske Teatersenter* and *Proscen*, and the city of Bergen brought the Thormøhlensgt 45 back to life as the *Corner Teateret* (Corner Theatre).

The Corner Theatre is situated in the multicultural district Møhlenpris close to “*Damsgårdssundet*”, a broader industrial area under redevelopment. The theatre opened in September 2013 and has already become an important cultural focal point, with a broad range of users and a hectic and rich programme that ranges from children’s theatre to experimental and innovative theatre and workshops for performing artists. The Corner Theatre hosts *Vestlandske Teatersenter* (theatre for children, youngsters, and amateurs), independent professional theatre groups, and the organisation *Proscen*, a network for performing arts. The building has three floors with two blackbox halls, three rehearsal halls/studios and office facilities for a large open space.



Next to the Corner Theatre, “*Nygårdsparken*” is a beautiful historic park that also is in a process of renewal, which will contribute to the area’s attractiveness.

“The city of Bergen is going to be a Nordic focal point for cultural enterprise, built on innovation, courage, openness and creativity.”





## Budget and financing

The budget for the initiative mainly stems from the municipality (55%) and from the national administration (35%). The budget of *Corner Teateret* comes from a combination of funding and grants; the city of Bergen has contributed every year since 2008 with altogether almost €600,000. The Norwegian Arts Council has contributed €355,406 and Hordaland County €118,468. In addition private sponsors have contributed €106,621. Funding from the city of Bergen has also been allocated to project development and operational costs.

## Challenges

The district of Damsgårdssundet, where the Corner Teateret is situated, is an area under development. It was crucial for the initiative to elaborate and redefine the area's profile. The Marineholmen was a deprived area particularly crime-ridden in the park. The project's location and activity aimed to create a new identity for the city, along with the development of a high technology cluster in the neighbourhood. Another need identified in the area was a space for free performing arts as well as suitable premises for the *Vestlandske Teatersenter* and its diverse and growing activities for children and youngsters.

## Impact

The Corner Theatre has generated a new cultural arena in the city and has stimulated a new way of using the derelict city space. The area has changed its profile: from being a shabby and silent site in the city, it is now considered a new and attractive place for those who live nearby and also attracts people from other parts of the city. The interaction between the park and the theatre has renewed the area in particular at night and is perceived as having contributed to a decrease in crime.

Additionally, it has provided new work possibilities for a broad range of performing artists. The reaction from the local community has been more than positive, with audiences flowing constantly to the scene of the theatre. Since it opened, the *Corner Teateret* has yet to hit its stride but a large open space in the building will host cultural creative businesses before the end of 2015.

## Transferability

During the implementation of the Corner Theatre project, the main challenge was securing financial resources. It was overcome via collaboration and funding from a broad spectre of organisations and public authorities. Last but not least, many local volunteers and users of the Corner Theatre united to raise additional funds (which is called "Dugnad" in Norway, a traditional form of voluntary community work).

Another crucial question was how to attract people and audiences to a new area of the city. The Corner Theatre has succeeded in this by having a rich and varied programme, resulting in a high rate of attendance. What has played a significant role in the quality of the theatre's content is the combination of theatre for children and youngsters, and high quality experimental, professional performing arts.

## Sustainability

Bergen needed a scene for local production within the field of performing arts and *Corner Teateret* matches very well the needs of Bergen's cultural scene. The project's sustainability is further confirmed through the wide interest for the programme. But a new arena is also fragile; it is a continuous challenge to develop and strengthen both artistically and financially. The *Corner Teateret* is complementing the existing scenes and theatres in Bergen and has therefore solid conditions for continuing its success.



## Management level and partners

While the initial push for redeveloping the area came from the city council, the development of the Corner Theatre is a result of a shared commitment between public authorities, citizens and private companies.

In particular, GC Rieber, a major Norwegian shipping company, has been for years an important partner in cultural projects in Bergen, and with their help and commitment the old building at Marineholmen was adapted for theatre operations. The Cultural Heritage Management Board in Bergen was involved throughout the planning process to ensure industrial heritage was preserved.

The project is anchored both locally and regionally through cooperation with other art institutions, not to mention strong involvement of the local volunteers and users of the *Corner Teateret*. Stakeholders from the cultural sector have expressed in written and oral form their support towards for the building's renovation and its importance to the performing arts sector. City of Bergen is still supporting the project both economically and politically.

Links :

<http://cornerteateret.no>

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[www.cultureforcitiesandregions.eu](http://www.cultureforcitiesandregions.eu)



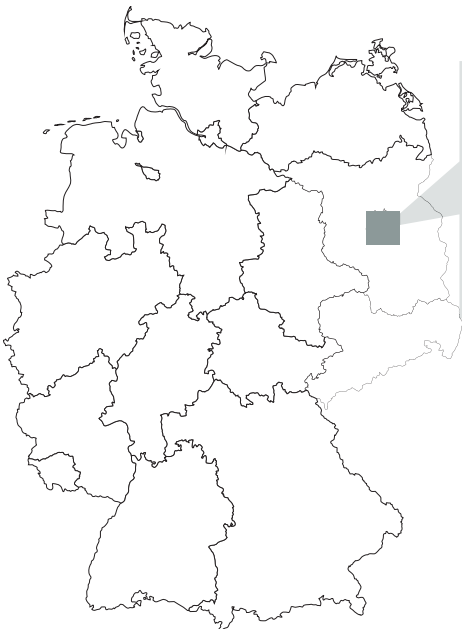
**CULTURE**  
for Cities and Regions



**Projekt Zukunft**  
A pioneer in economic development  
through creative and digital industries



- Private/ public partnerships
- Internationalisation
- New business models
- Entrepreneurship
- Cross-sectorial collaboration
- Employment



## Context

**Berlin** is the largest metropolis and capital of Germany. It displayed an impressive economic recovery in the 1990s after the fall of the Berlin Wall, leaving many disparate areas across the city. Now Berlin's economy is mostly based on high-tech firms and services, creative and IT industries, innovation and research centres as well as media corporations and conventions. It is an academic and culturally diverse centre with an internationally recognised profile.

Against this background Berlin has developed several policies to promote and ensure the economic growth of the metropolitan area via digitisation and creative industries (CI) with strategies managed by Berlin's Senate Department for Economics, Technology and Research. The Digital Agenda 2014-17 incorporates specific measures focusing on the challenge of digitisation, which is considered an opportunity for creating jobs and boosting economic vitality and quality of life.

The city of Berlin has launched several initiatives concerning the creative economy to integrate the sector on a political level. Since it is a city of creative professionals, artists and talents, Berlin aspires to an integrated approach to the cultural and creative economy.

Launched in 2004, Berlin's Cultural Economy Initiative (Kulturwirtschaftsinitiative) quickly became an inter-agency and cross-ministerial initiative that enjoys the support of businesses, networks, institutions and political parties. In particular, two initiatives were launched, Creative City Berlin and Kulturprojekte Berlin Ltd. Berlin coordinates the CI Working Group on the federal level and contributes to several CI expert groups of the national government.

## Projekt Zukunft

Projekt Zukunft (PZ) is an umbrella programme of Berlin's Senate Department for Economics, Technology and Research, which back into 1997 foresaw the need for supporting innovation and creative economy in a consistent and strategic manner so as to build a solid base for economic growth and vitality. Back then, the main focus was IT, film and media. Ever since the first Creative Industries Report for Berlin was published in 2005, the Senate's strategy was broadened to cover ICT, media and creative industries.

As a link between the economy, science and politics, PZ can be seen as a creative cluster that aims to improve the general conditions for businesses located in Berlin and thereby facilitate their growth and power to innovate.

PZ's activities are designed to bolster the ICT, media and creative industries cluster ecosystem in Berlin. They include developing strategies and master



plans, providing information and organising events, establishing networks, sub-clusters, platforms and projects, coordinating networking and cooperation within the whole cluster (on regional, national and international levels), optimising framework conditions (coaching, start-up, marketing, funding/financing, presentations abroad, incubators/spaces, innovation and cross-sectorial projects), connecting technology and content creation, driving internationalisation, and aiming to optimise growth conditions and stimulate innovation.

PZ works in partnerships to create the conditions required for innovative pilot projects. The marketing campaign "log in. berlin." initiated by PZ and SIBB (a local ICT trade association) champions the excellent reputation of the ICT industry all over the world. The portal Creative City Berlin launched by Kulturprojekte Berlin GmbH and PZ informs the creative community about events, funding opportunities, training, jobs

and local contacts. As for funding measures, PZ has successfully contributed to the launch of several initiatives adapted to the needs of CIs such as Design Transfer Bonus (matching design skills and tech-oriented companies) and Coaching BONUS (business management consulting), resulting in impressive investment: in the first half of 2013 alone, almost €41 million was granted for companies in ICT, media and creative industries.

Another key initiative is the Venture Capital Fund (VC Fonds Kreativwirtschaft Berlin), launched jointly with Investitionsbank Berlin. This fund aims at filling the investment gap for creative industries and can invest up to €3 million in each creative business in its portfolio (with initial investment of up to €1.5 million). The fund, first launched in 2005, is currently in its second cycle and has shares in roughly 30 creative businesses.

Competitions organised by PZ focusing on digital and creative industries such as Berlin – Made to Create, BeWireless, and Start Your Fashion Business have strengthened the sector by offering opportunities for young professionals to launch their businesses. Large events that facilitate networking, such as Berlin Fashion Week, Berlin Music Week, Berlin Art Week and DMY International Design Festival, supported and sponsored by PZ, offer businesses and creative talents the possibility to present themselves on an international stage and access new markets.

## Challenges

Project Zukunft is a mature and long-running initiative, so the initial challenges it sought to resolve may not be as relevant today as they once were. Nonetheless, the core challenge for the city of Berlin was to develop a coherent cluster ecosystem to support growth and innovation in CCIs, especially:

- improvement of general entrepreneurial conditions and strengthening the innovative capacity and competitiveness of Berlin-based companies;
- support of networking and cross-sectorial cooperation;
- development of funding instruments and coordination of actors across the metropolis;
- urban regeneration of some areas (Mitte, Kreuzberg and more recently Friedrichshain).

## Budget and financing

PZ receives €2.5 million per year for its core projects from Berlin State funds and ERDF (50%-50%). It is estimated this leverages around €25 million from other sources (other public partners but also private sources).

However, many initiatives are not directly managed by PZ and are therefore not covered by this budget. VC Fonds Kreativwirtschaft Berlin has an investment capacity of €30 million, funded through the same mechanism as PZ (50% from Berlin State funds, 50% from ERDF).

In total, it is estimated that around €143 million were spent for CCI's (including ICT and media) in 2012.

## Impacts

The results of such an initiative are reflected in the growing ICT/media/ creative industries sector regarding turnover, employees and number of companies as well as in the worldwide reputation of Berlin as a city of creativity and culture. The growing figures also reflect this:

- The number of companies increased from 20,300 in 2000 to 29,000 in 2010.
- The number of jobs increased from 190,000 in 2000 to 218,000 in 2011.
- Turnover ranged from €16.8 billion in 2000 to €24.5 billion in 2010 (13% of overall turnover).
- Strong economic growth continued even during the crisis.
- CCI's contribution in Berlin to the regional economy (10%) is higher than anywhere else in Germany.

Berlin has developed a strong international and European profile over the past several years, demonstrated by its cooperation in several networks such as European Creative Industries Alliance, INTERREG, CIP, EU Cross Innovation, Open Cities Network, etc. It is now one of the most famous creative cities in Europe and the world.



© Project Zukunft



© Project Zukunft - Sascha Nolte



## Sustainability

PZ is an initiative dating back to 1997. Cluster management is guaranteed in the long term since its success so far has shown that CCI can be a key asset in driving local growth and innovation capacity. The VC fund just entered its second phase and is gradually turning into a self-sustained fund, as it is successfully concluding previous investments.

## Transferability

The key factors in the success of Project Zukunft were:

- PZ's staff has extensive experience in IT/CCIs.
- The creative ecosystem developed and adapted support measures that provided opportunities for growth in the sector.
- Strong focus on small and medium-sized companies for their growth potential.
- Risk-taking and investment in grassroots projects – PZ has initiated many projects but also supported successful bottom up initiatives.
- Providing advice and coaching rather than direct funding is more efficient.
- Openness and flexibility: standardised solutions will not always work.
- Co-development allows for merging top-down and bottom-up approaches successfully.
- Discussing priorities and realising projects together with companies in the sector increases adhesion to policy/support measures, and attracts additional expertise.

## Tips

Yet even today challenges remain and close attention has to be paid to some key issues:

- 💡 CCI is a highly heterogeneous sector with many freelancers and SMEs.
- 💡 The CCI ecosystem is evolving at a very fast pace, which means constant pressure to adapt programmes and support measures.
- 💡 Communication channels are more and more fragmented as the sector grows organically, and it is not easy to reach many companies and freelancers.

## Management /partners

PZ is the operational/strategic manager of the cluster ecosystem. The board includes company representatives of all sectors and different ministries of Berlin State. PZ interacts with all networks of the ICT/ media/ CCI sector and acts in many ways as an "umbrella organisation" seeking to represent the different interests across CCIs.

Links :

[www.berlin.de/projektzukunft/en/creative-industries](http://www.berlin.de/projektzukunft/en/creative-industries)  
<http://www.bmwi.de/EN/Topics/economy.html>

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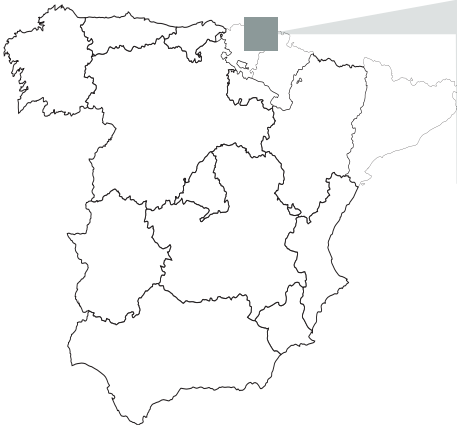
## CULTURE for Cities and Regions



## Bilbao Bizkaia: Making creativity happen



- Public/private partnerships
- Entrepreneurship
- Cross-sectorial collaboration
- Attractiveness of the area
- Attraction of private investment
- Employment



### Context

**Biscay** (Bizkaia) is a historical province of the Basque country in Spain, with Bilbao as its capital city. In the last 25 years, Bilbao has witnessed an urban transformation that has turned the city into a world reference for culture-led regeneration.

In response to the severe economic crisis of the 1980s, Bilbao was forced to abandon its industrial past and reinvent itself as a city focused on services. Bilbao took up the challenge of branding the city through culture as a key factor for economic growth and development, embodied by the opening of the Guggenheim Museum Bilbao in 1997 and the reinvigoration of its surrounding district. This led to one of the best-known success stories of culture-led urban regeneration, as the whole district – and the city at large – benefitted from a drastic improvement in terms of image, tourism and related economic activities. The Guggenheim welcomes more than a million visitors per year and the initial investment was recouped within three years of construction as around €100 million in taxes were earned due to the Guggenheim. The so-called “Guggenheim effect” inspired many other cities when investing in culture to drive local rejuvenation. This strong dynamic has now entered a maturation phase, where cultural and creative industries are seen as one of the pillars of local development.

The 2011-15 Government Plan of the Bilbao City Hall has foreseen an allocation of 10% of the municipal budget for the promotion of cultural programming, events, artistic creation and training in collaboration with the city’s creative talents. Furthermore, the “Estrategia de Innovación y Especialización Inteligente - iBilbao 2020” (Smart Specialization Strategy – iBilbao 2020), adopted in 2014, establishes a model of sectorial specialisation and promoting innovation while defining the arts and culture sector as one of the priority areas for economic development. Bilbao also has several public support programmes for the local CCI sector, such as “BCreative!” (2011-13, focusing on mapping needs, strengthening the international profile of Bilbao and developing existing micro-businesses).

## Bilbao Bizkaia

The city of Bilbao and the regional council of Bizkaia partnered in 2012 on a shared strategy to restructure the region's economy and business fabric based on emerging industries with high growth levels and market potential. This strategy is structured around five guiding principles and three operating instruments.

The five guiding principles are:

1. Commitment and strategic institutional alignment: the promotion and development of CCIs is streamlined across policies (entrepreneurship and culture notably) and levels of governance (city of Bilbao and Biscay province).

2. Operating model based on public-private agreements (involvement of sectorial cluster of the municipality).

3. Focus on identified priority sectors (architecture, audiovisual, communications, crafts, design, digital content, fashion, video games), further to a mapping exercise.

4. Multi-sectorial cooperation for entrepreneurship across creative value chains.

5. Active ecosystem in the promotion of international projects (global vision, global markets).

This CCI strategy is organised around three operational instruments:

### 1. Bizkaia Creativa Programme

BEAZ, the Bizkaia Economic Promotion Agency, is the managing agency responsible for the implementation of Bizkaia Creativa Programme (along with other entrepreneurial programmes), providing financial aid to creative companies. Furthermore, BEAZ liaises with creative entrepreneurs to facilitate their access to funds available for SMEs, and helps them with their applications.

### 2. Public Advisory Support Service

BEAZ provides direct assistance to companies through their own technical officers and consultancy services and has dedicated services for CCIs. BEAZ also works in partnership with business, university and sectorial associations, and with other key organisations such as incubators to provide more targeted services when necessary.

3. The consortium BiDC – Bilbao Bizkaia Design & Creativity Council is a public-private consortium of Bilbao Biscay composed of the main sectorial organisations in the field of CCIs and aims at fostering networking and international projection. These entities are organised in:

- a board: 30 institutions and corporations.
- a forum: more than 200 companies discuss and disseminate the schemes arranged by BiDC to promote local creative industries. Most BiDC initiatives relate to internationalisation and access to fairs, and support for innovative projects in the field of design.

## Challenges

At the launch of the initiative the identified challenges were:

- De-industrialisation of the region.
- Restructuring the economic fabric through a new economic and sustainable strategy.
- Support needed for local creative industries to grow and reach new markets.
- Enhancing the international profile of the Bilbao/Bizkaia region in order to attract international players of the sector and attract talented professionals.



© Bilbao Bizkaia Design Council

## Budget and origin of funds

The annual budget earmarked for BEAZ's financial aid to CCIs is over €500,000.

Bizkaia province also appropriates €400,000 annually to the development of crafts in the province.

The budgets of the city of Bilbao and the Bizkaia province annually provide over €2 million to the organisation of international CCI-related events in Bilbao and Bizkaia. This amount covers approximately 30% of the costs while the other 70% is covered by private funds.

## Impacts

The Bilbao/Bizkaia strategy has achieved many goals. With a maximum of €50,000 per creative company in 2014, an average amount of €170,700 was granted to emerging creative industries from the Bizkaia Creativa Programme. Since 2012, 96 projects have been presented while 69 have received financial aid.

In 2014, 687 companies and entrepreneurs -approximately half from the CCI sector - had meetings through the Public Advisory Support Service.

Bilbao Bizkaia Design & Creativity Council has planned 113 activities for 2015 to raise awareness of design and creativity, bolster networking and attract potential clients and/collaborations.

Thanks to its proactivity in the design sector and to the Bilbao/Bizkaia strategy, Bilbao joined the Creative Cities Network by gaining the title of UNESCO City of Design 2014.

## Transferability

- Promote intersectorial dialogue and cooperation for developing new products and services.
- CCIs are an atomised sector, with no major companies in the region and many newly born micro-businesses, so strong networking activities and sustained dialogue are required to maintain a direct line of communication with the sector.
- Close dialogue and public-private partnerships are important to conceiving and developing projects with enough character to gain traction within each sector.
- Strong public leadership can articulate effective public-private cooperation and entice CCIs to tackle increasingly ambitious projects.



## Sustainability

Bilbao has a long-running history of championing culture-led urban (re)development and the city has sustained strong support for CCIs over time.

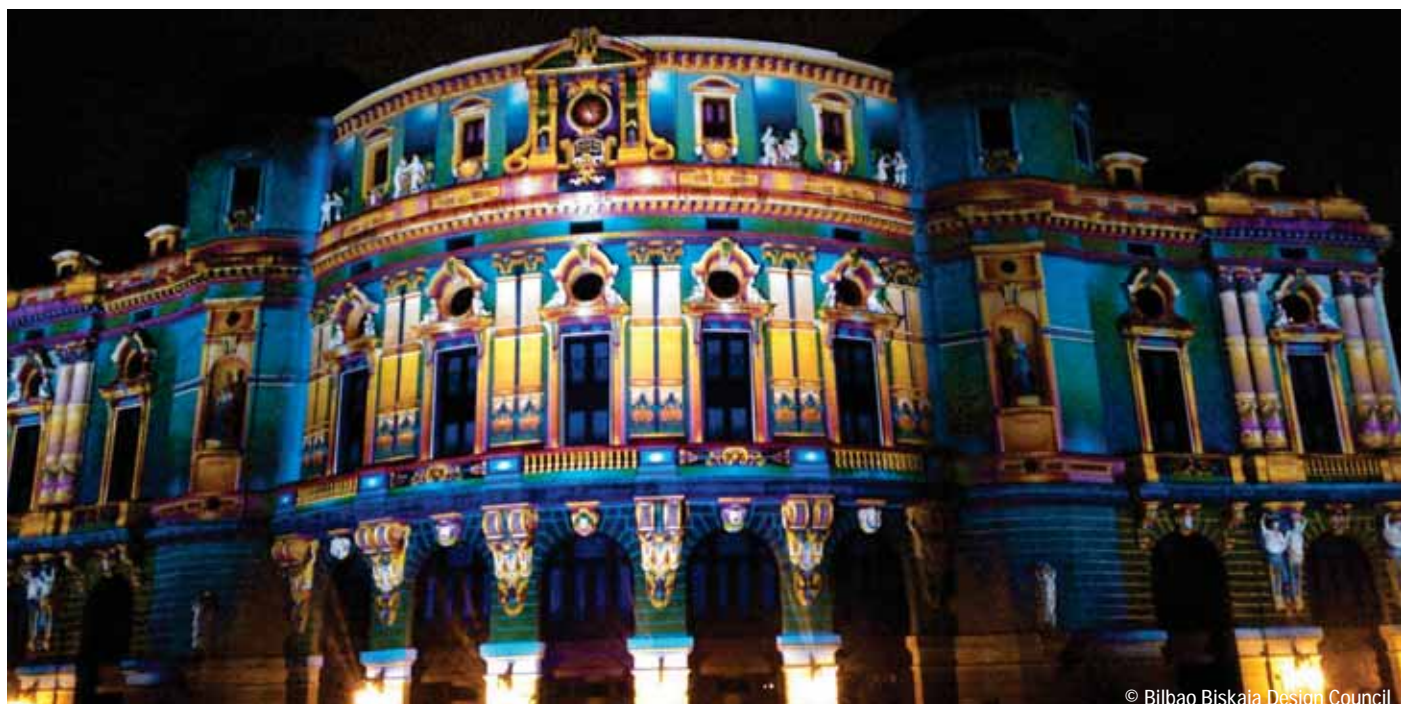
In practice, the annual budget is reappropriated every year and the agreement covers a four-year horizon from time of launch. The agreement now covers the initiative's sustainability from 2014 to 2018.

Participating partners apart from the leading public authorities (the city of Bilbao and Provincial Council of Bizkaia) are mainly from the private sector, therefore securing a more diversified and sustainable financing model through this public/private cooperation. The guiding principles of the strategy also set out objectives designed to have long-term effects for the region.

## Management level and partners

Partnerships lie at the heart of Bilbao's strategy for the development of CCIs. Alliances have been formed with clusters and sectorial associations (habitat, design, architecture, audiovisual, video games, crafts, fashion and digital content), with promoters of the international events (mass media, universities, technology centres, etc.) and private bodies that support the incubation system. The General Secretariat of the Bilbao-Bizkaia Design & Creativity Council is entrusted to BEAZ.

With the city of Bilbao and the Provincial Council of Bizkaia as the main leaders, a common vision is now shared between associations and clusters of companies, the three universities (one public and two private), the technology centres, major museums (including the Guggenheim), the Chamber of Commerce, and major cultural infrastructure of Bilbao and Bizkaia: a total of 150 organisations and companies that form the Bilbao Bizkaia Design & Creativity Council and whose work has been recognised by UNESCO.



### Links

<http://www.bizkaia.eu>

<http://www.bidc.eu>

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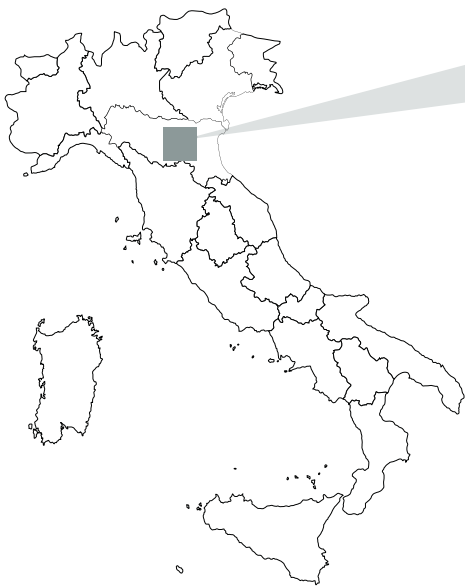
## CULTURE for Cities and Regions



## IncrediBOL! : Bologna's Creative Innovation



- Entrepreneurship
- Cross-sectorial collaboration
- Education & Skills
- Employment
- Innovation
- Economic growth



### Context

Located in the North-central Italy, **Bologna** has 386,171 inhabitants. The city's university, which was founded in 1088 and is Western civilisation's oldest, attracts enough students to balance the city's ageing population.

Ranked first in the Italian Smart City Index, Bologna boasts a vibrant cultural life and an emerging creative economy. In 2012 there were approximately 1,500 cultural companies and more than 25,000 creative companies, representing 8% of all companies in the region. The cultural and creative sectors sustained 77,000 jobs, or 4.5% of the total regional employment.

At the international level, Bologna is also heavily involved in projects and networks in the field of culture. It was awarded the title of European Capital of Culture in 2000 and became UNESCO Creative City for Music in 2006.

The economic recession led the city and the Emilia-Romagna region to consider the potential of cultural and creative industries as an innovative economic driver. Since 2014, CCIs have been a priority of Emilia-Romagna's Regional Innovation Strategy for Smart Specialisation (RIS3ER).

### Challenges

Cultural and creative industries are flourishing in Bologna, but the sector remains fragmented and its professionals often lack managerial and organisational skills, which results in unsustainable businesses with a low turnover and profit margin. Moreover, the student city suffers from brain drain as creative graduates move to other regions. The main challenge for Bologna is therefore to retain its talent, offering young people opportunities to build a creative business or a cultural organisation at the local level.

## IncrediBOL!

IncrediBOL! is a project based on a network of public and private partners and designed to boost the local cultural and creative sector. Young entrepreneurs in the CCIs are offered a range of financial and in-kind benefits to help them establish and grow their businesses. In doing so, IncrediBOL! aims at retaining the region's creative talents and promoting CCIs as a driver for innovation.

Every 12 or 18 months, IncrediBOL! launches an open call for innovative projects in the CCI sector. Partners of the network select those presenting a long-term vision and a sustainable approach that could best benefit from support during their start-up phase. Winning cultural and creative professionals receive from the partners tailor-made advice on managerial and legal issues as well as training and consulting assistance to cope with the general lack of entrepreneurial skills in the sector. IncrediBOL! provides a constant feedback and evaluation to the winning projects throughout their incubation.

In addition, the municipality of Bologna has set up a helpdesk which coordinates the project and supports the winners.

Former IncrediBOL! winners remain in the network so that the Bolognese community of CCI professionals never stops growing, enlarging a fertile network and supporting the recognition of CCIs as a motor of innovation for the city and region. Supported projects include very diverse activities such as experiments of urban re-use for urban development; a design studio; a fab lab and a web platform to bring together designers, producers and consumers.



The project that started at city level in 2010 is currently running its fourth edition and has been integrated into the city council's programme for the 2011-16 mandate.

Since 2013, it is also supported by the Economic Development Department of the Emilia-Romagna Region, through an agreement that identified it as a key cluster organisation for the region's CCIs ecosystem.



Financial assistance is also provided to creative entrepreneurs in order to expand their activities nationally and internationally. By providing facilities and services, IncrediBOL! values non-monetary resources that are essential to establishing a cultural or creative business.

## Budget and financing

As it is based mainly on non-financial support measures, IncrediBOL! is able to work on a limited budget.

It was launched in 2010 with a €32,000; half that came from Bologna City Council and half from the State Department for Youth and the Association of Italian Municipalities.

In 2011-12, €40,000 was allocated to IncrediBOL! through Bologna City Council's budget (50%) and the bank foundation Carisbo (50%).

For its third edition in 2013, the project received €300,000; half was granted directly for the IncrediBOL! project and half for the development of the local design and audio/video sectors, which was made available for specific actions aiming at the development of local design and audiovisual. It was financed entirely by the Emilia-Romagna Region thanks to funding from the Ministry of Youth Politics (GECO2).

IncrediBOL!'s budget for 2014 was €150,000, co-financed by the Emilia-Romagna Region (€102,000) and Bologna City Council (€48,000).

However, the non-financial part of the project has been estimated at more than €500,000 in the form of rents, consultancy services, promotional activities, etc.

## Impact



After four years of activity, a fast-growing creative community is developing in the city and region. The increasing number of applications (an increase of more than 30% in 2014) emphasises the creative and cultural sector's growing interest in and awareness of IncrediBOL! It also reveals the relevance of the initiative in relation to the needs of CCIs locally.

Since 2010, 64 creative projects have benefited from IncrediBOL!'s support.

Through its network of 23 partners, IncrediBOL! has widened dialogue opportunities between creative professionals and other economic sectors, fostering spillover effects between CCIs and traditional businesses.



## Sustainability

From a small-scale initiative, IncrediBOL! has enlarged its scope to the whole Emilia-Romagna Region, acquiring a regional dimension which will be strengthened in the coming years.

Having encouraged several creativity-based actions for micro-urban regeneration, IncrediBOL! is now widely recognised as a pivotal element in developing policies for the cultural and creative industries in Bologna and Emilia-Romagna. It is thus integrated in both municipal and regional plans for culture and innovation, ensuring the continuation of its activities.



## Tips

- 💡 Promote integration between public administration departments: introduce interaction, flexibility and creativity.
- 💡 Overcome the low level of awareness about CCIs: build the CCI community to generate trust.
- 💡 Better understand needs: involve CCI actors from the very beginning (not everything is about financial support).

## Management level and partners

IncrediBOL! is managed by the Economic Development and the City Promotion Department of Bologna City Council. The coordinating office is located in the city and has its own staff.

Private partners contribute up to 30% of the budget and provide in-kind support in training and consulting.

The public-private partnership includes education institutions such as Bologna University and Academy of Fine Arts; the regional development agency ASTER; professional associations (e.g. craftsmen, architects, accountants...); private consultants covering various fields. Emilia-Romagna Region, which is the main funder of the initiative, funds up to 40% of the initiative.

Private partners contribute up to 30% of the budget and provide in-kind support in training and consulting.

Such a network of public-private partners allows the local government to engage in a meaningful dialogue with all stakeholders and to work on horizontal collaborations rather than top-down relations.

Links :

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## CULTURE for Cities and Regions



## Creative Brno: Key to unlocking the long-term rejuvenation of a former prison



- Innovation
- Cross-sectorial collaboration
- Urban regeneration
- Outflow of creative talent
- Economic development
- New business models

### Context

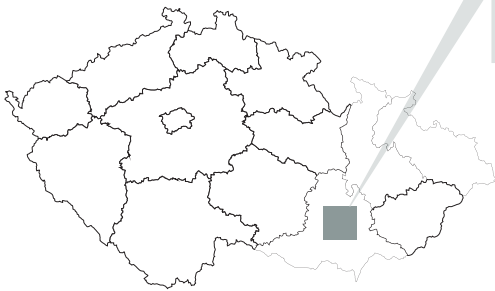
**Brno** is the second largest city in the Czech Republic, located in the heart of the South Moravian region (SMR). It is an academic centre of 14 universities with almost 90,000 students. It is also a city with a long history and rich cultural heritage, including the Villa Tugendhat, a UNESCO World Heritage site.

Today Brno is a growing city whose leaders and residents are exploring future possibilities. Many fast-growing business, trade, science, information technology, and research institutions are located in the city (such as the JIC South Moravian Innovation Centre and the CEITEC Central European Institute of Technology, etc.). The Brno Exhibition Centre is among the largest exhibition centres in Europe (and 23rd largest in the world) attracting visitors from all over the world as well as foreign investment.

### Local development strategy

The Czech state-funded Arts and Theatre Institute (ATI) conducted a research project called "Mapping Czech Cultural and Creative Industries (2011–15)". Its outcome the impacts of CCI demonstrated in the subsequent report revealed a need for better strategic support for the sector. It then became clear to the Czech Ministry of Culture that CCIs needed to be better linked to the use of EU Structural Funds.

Therefore, dedicated provisions for CCIs were included in the policies of the Ministry of Industry and Trade, the Ministry of Education, Youth and Sports, and the Ministry of Regional Development. The Smart Specialisation Strategy of the South Moravian Region (RIS SMR) 2014-20 and the Integrated Strategy for Brno Metropolitan Area Development incorporate CCIs among their strategic priorities and aim at preparing the proper foundation for education, creativity, research and business development.



## Creative Brno

Creative Brno started out as a platform for creative persons to advertise their events and activities, and developed into a community of professionals seeking, as of 2015, to build an incubator. It has become a multifocal project that seeks to 1) monitor the current state of the creative sector in the city and in the region; 2) propose further steps for action in the creative sector and 3) develop a physical space to provide facilities for the development of culture and creativity (rehearsal rooms, offices, space for cultural and community events, studios for rent, etc.).

Creative Brno is driven by the city of Brno through its economic development strategy, which aims to foster a rich creative ecosystem. It operates jointly with JIC South Moravian Innovation Centre. While its flagship physical space (Creative Brno Centre) is under construction, it strongly supports networking between CCI and non-CCI enterprises in order to raise awareness of the importance of the contribution of creative and digital industries to other fields.

Another related initiative is "Creative Credits", which promotes commercial projects between industries so as to showcase the innovative potential of creative industries and their added value to SME growth. Other



smaller-scale actions are also carried out, such as helping CCIs access investment via alternative ways, such as crowd-funding (advice on campaigning), and facilitating access to facilities (agreements with office space agencies).

The "Regional Film Office" is an initiative to support film productions abroad and to promote film shooting in the region. It organises "120 seconds", a special networking event that helps stimulate cooperation between innovative companies, in which each company has two minutes to present its products, activities and fields of potential cooperation, followed by informal networking.

By 2019, the Brno Creative Centre is expected to be housed in a former prison and city archive. In 2014, the conclusions of the "Feasibility study of

the Creative Centre project in the former prison" led to the city initiating the project preparation. In 2016 funding will be allocated from ERDF funds and in 2017 the building permit should allow the start of construction work. Of course, Creative Brno has developed plans for CCIs (especially SMEs) before the completion of construction. The project will support new entrepreneurs in the creative industries, attract new investors connected to creative industries and retain talented professionals in the city. The project will additionally help to liven up a neglected part of the city (the "Bronx") and make it more attractive.

## Challenges

The main issues the initiative Brno Creative Centre encountered were:

- The lack of networking and cooperation in the Czech Republic's CCI sector.
- The ecosystem supporting CCIs used to be weak and required a significant overhaul.
- The outflow of creative talent from Brno to other Czech cities (especially Prague) and abroad.
- The low level of technical and spatial infrastructure for the creative sector.
- The deprived area known as "the Bronx" surrounding the future physical space.

## Budget and origin of funds

The estimated costs for the whole Creative Brno project until 2019 amount to around €13 million.



## Impact

The initiative has not yet been evaluated. However, some impacts have been noticed already:

- Reduction in the number of creative persons leaving Brno (thanks to the provision of working space and entrepreneurial support).
- Increased visibility of Brno as a creative hub of the Czech Republic (owing to increased interest from investors).
- Launching of the rejuvenation of the only brownfield owned by the city.
- Enhanced quality of life in the city centre.

Some of the aforementioned initiatives have already generated impressive figures. Thanks to Creative Credits €1.16 million has been distributed over six years to almost 300 applicants for creative and/or innovative projects. As for "120 seconds", throughout the 22 events organised since 2010, the 700 participants have made more than 2,400 new contacts, which in turn led to 1,100 new collaborations (though measuring the actual outcome in terms of new products or services remains a challenge).



## Transferability

So far, key success factors include strong political support, which has enabled the project to be gradually integrated within the city and regional development strategies; to ensuring systematic support/development of the creative industries and strengthening their linkages with other key industrial sectors in SMR.

Mistrust between CCI practitioners and the city can pose a challenge in implementing such a project. Clear and engaging communication played an instrumental role in clarifying the project's purpose and how the city's different stakeholders can benefit from it.

Research into the city's CCI potential was crucial to determining the city's policy agenda. Creative Brno has taken steps in this direction through the mapping research project and by exploring the local "creative potential" across the whole city.

## Management level and partners

Partners involved are the city of Brno, the South Moravian Region, universities, colleges (arts, crafts, design, business), companies and SMEs, art organisations, the South Moravian Innovation Centre and NGOs. The initiator of the project is the city of Brno while feasibility studies were carried out by the South Moravian Innovation Centre (JIC).

Brno Creative Centre will also look for other potential partners that could be involved in the realisation of specific parts of the project thus gathering alternative resources.



Links :

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## CULTURE for Cities and Regions

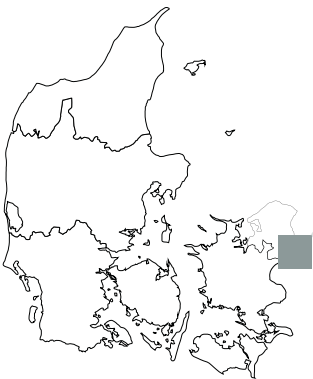


## Kunstgreb Artists immersed in businesses for innovation



- Innovation
- Skills
- Education
- Employment
- Cross-sectorial collaboration
- New business models

### Context



Copenhagen is the capital of Denmark with around half a million inhabitants. Thirty-four municipalities of the capital region and the region of Zealand constitute the Copenhagen Metropolitan region also known as Greater Copenhagen. The economy of Greater Copenhagen is related mostly to IT, biotechnology, manufacturing industries and pharmaceuticals (with beneficial tax schemes for foreign researchers), making it one of the major economic centres in Europe.

The cultural and creative sectors have flourished through the years in the area with a rich mix of creative talents, successful institutions and academies (museums, concerts halls, and opera house). Copenhagen Fashion Week and Copenhagen Jazz Festival have become two highly recognised events in Europe.

Back in the late 1990s the region of Copenhagen launched a request via the regional employment bureau for a solution to face unemployment in the artistic sector. High unemployment among artists at the time triggered thinking about ways of using artists' skills and competences in non-artistic contexts.

### Kunstgreb: artistic intervention in businesses

The Danish Artist Union (counting 1,500 members) was challenged by the regional employment office to devise a plan to counter unemployment. Along with Wischmann Innovation (a specialised consultancy), the Union presented Kunstgreb as an answer to this challenge.

Kunstgreb (or Artifice) is a project focusing on artists' contribution to innovation. It provides artists with a training programme to enable their creative skills to reach the business sector and stimulate innovative solutions. Kunstgreb has developed tools and online methods where companies can manage their own development case through the process, with a few online webinars or on-site consultancy from the facilitator to jumpstart the project. All processes have a creative, playful approach which gives the participants a lot of motivation and surprising experiences. All participants are given access to creative tools and methods that makes them capable

of reaching their goals. The projects started with a training session for artists over a period of 32 weeks. Artists were given an insight of the business world and had to decide, together with a selected company, the innovation project they were going to carry out. The educational module notably covered management, communication, and process and project management.

Kunstgreb was presented with the support of the regional office for employment to the Danish Ministry of Industry as a plan to expand the market for artists and enlarge employment opportunities, and to test new forms of innovation for businesses of public entities.

Kunstgreb carried out 63 projects for 53 firms focused on product, process, marketing and organisational innovation.

links between the brand and its users. The results were then shared, discussed and compiled in an idea catalogue of 50 innovations, which helped the company to strengthen its market position and create loyal users of its products.

## Budget and origin of funds

The total budget amounted to €2.5 million. Of these, 50% was self-financing and the EU supported the other half via the European Social Fund (managed by the Danish Ministry of Industry) at the end of 2008 for a three-year period.

## Key challenges

The main objective was to tackle high levels of unemployment in the artistic sector. Another objective was to develop an innovation model that was suitable for product, process and cultural innovation. In



Each project required around 18 hours of work per week and four or five people to manage the project for about three months. The services were offered free of charge to the companies, which included both public (Danish Railway or the ATP in charge of pensions) and private ones (Nokia and the health care company Coloplast).

Kunstgreb received 250 applications from artists from all fields and selected 120. They contributed to unlocking their potential for expression and disrupting traditional ways of thinking through their creative skills, artistic intuition and lateral thinking. For example, at Coloplast, artists (Lotte Munk and Iben Claces) interacted with employees to define new ideas and processes for user-driven innovation. First, artists were immersed in Coloplast's working ecosystem and methods, then they trained selected employees on creative skills (creative writing in this case). The artists then used the TOTE (Test-Operate-Test-Exit) method and serious games techniques, to challenge existing preconceptions of the values and goals of the company. Then the employees and artists all wrote poems during a seven minute semi-automatic writing phase to find out about the most direct

addition, there was an intention to develop methods on how creative professionals can help public and private enterprises to create growth. What was also a challenge is the lack of knowledge of how art can intervene in other sectors.

## Impacts

According to the impact assessment conducted by the Copenhagen Business School, the artists and creative talents trained under Kunstgreb have increased their income by 50% and almost half of them have found a job in the relevant creative market. In addition to that there has been an increase of art sales as well as initiatives on the creation of new artistic works and projects. Sales earnings have increased by about €1 million after the project and nearly half of this revenue comes from actual innovation work with businesses.

Furthermore, 53 public and private companies participated not only as customers but also in partnerships: 63 innovation projects were implemented each with duration of three months. Additionally, 120 artists from all artistic directions took part including musicians, painters, graphic artists, dancers, choreographers, filmmakers and actors.

Kunstgreb has won the Nordic Prize 2010 as the best learning and innovation project in Scandinavia.

## Transferability

The success of this project required persistence and teamwork to break down silos mentalities and convince companies that were not used to this new approach to change their mindset. A lot of time was thus devoted to reaching a mutual understanding between artists and employees in businesses. The solutions developed were designed to be easily integrated in the participating companies after the end of the process.

At the same time, low level of awareness of the potential of artistic creation for innovation makes it difficult to implement such projects with non-creative businesses and promote them at policy-making level.

## Sustainability

Kunstgreb was a project which finished in 2012. However, the regional ministry of employment considers the project a great success and believes that it should continue as a commercial project. Large firms in Denmark have shown a lot of

interest and see artists' involvement as a good way to trigger innovation. However, it is felt that progress is needed at the policy level.



Policy-makers are not sufficiently aware of artists' potential as drivers of new forms of innovation. So far, this has prevented Kunstgreb from being streamlined in a sustainable fashion in public policies.

## Management /partners

Kunstgreb involved three project partners:

- Wischmann Innovation as initiator and project management.
- Danish Artist Association -steering committee.
- CBS - Copenhagen Business School – steering committee.

## Tips

💡 Testing and refining the methodology of the project over time allowed for increasing knowledge of pedagogy methods, communication and progress in control and project management.

💡 Promoting success stories and providing user-friendly guidelines about the innovation process strongly facilitates future cooperation



© Kunstgreb

Links :

<http://www.kunstgreb.dk/node/2>

<http://www.winnovation.dk/>

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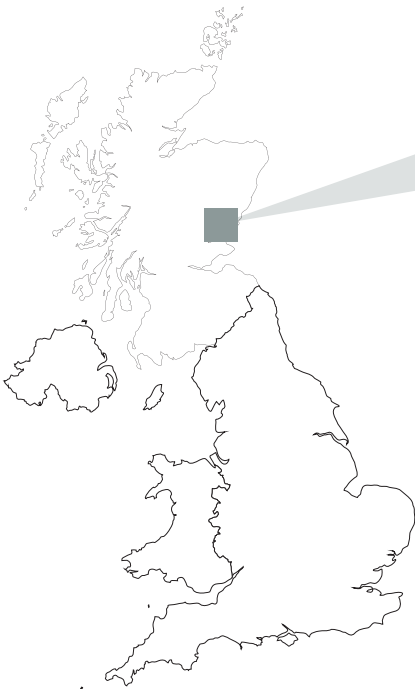
## CULTURE for Cities and Regions



## Creative Industries : support for growth



- Employment
- Attractiveness of the territory
- Cross-sectorial collaboration
- Competitiveness
- Education & Skills
- Entrepreneurship



### Context

**Dundee** is a medium-sized (population 147,000), post-industrial city with associated economic and social issues. The city has embraced a culture-led approach to regeneration since the 1990s and has undergone a rapid and dramatic transformation over the past few years. From a city with a real reputational deficit a few years ago to a major hub for computer games, design and culture-led regeneration, it is an excellent example of a holistic, collective approach to creative city-making.

The city has worked on the interface between the built heritage and natural environment, with an on-going major waterfront development, including the first non-London base for the Victoria & Albert Museum (V&A). Dundee has demonstrated an all-encompassing approach, taking advantage of a prominent publishing history – the city is famed for comic books such as *The Beano* and *The Dandy* - and the growing games sector (Dundee is a joint-home of *Minecraft*), and a strategic focus on design, culminating in the recent award of UNESCO City of Design.

Dundee is playing to its strengths, with an emphasis on the convergence of technology, science and culture. Two cutting-edge creative organisations – the Rep Theatre and Dundee Contemporary Arts - are very active at the local level, and have been drivers for the wider cultural life of the city. The city is also a pioneer of community engagement activities, by reaching out to the peripheral housing estates to co-create new cultural programming via a very dynamic and digital-savvy approach, which is led by the Creative Dundee programme.

### Challenges

One of the main concerns was to retain graduates and creative talents in the city and to attract investment to support local business growth. Improving the image of the city and reinforcing its attractiveness was thus a core issue to prevent talent drain. The challenge for the city in its support of the creative industries is to grow the sector to develop an appropriate economy of scale, ensuring the sector can become sustainable in the long run. A lack of recognition and awareness of local creative industries both within and outside the city is another issue, which also had an impact on the capacity to attract investment.

## Creative industries: support for growth

Dundee's creative industries/cultural sector are growing but remain vulnerable to externalities. Dundee supports local businesses and seeks to attract and retain talents to help establish a sustainable creative sector. Partnerships between the public sector and the creative industries in the city are a cornerstone of this policy, and some core initiatives have been launched already:



Creative Dundee was launched in 2008 to support creative talents in the city and encourage them to set up and grow their activities locally. Creative Dundee is led by creative industry practitioners and sets out to increase networking opportunities and business connections and to strengthen the city's creative pulse through events, partnership projects and an open platform which showcases the latest creative opportunities in the city. Creative Dundee is part of Dundee's UNESCO City of Design implementation team.

Design in Action was launched in 2012. It is a partnership of six academic institutions based at the University of Dundee and seeks to build economic capacity and capability through design-led innovation, bringing creative people with different skills together to address complex issues and develop market-oriented projects.

Creative Workspaces comprises the development of a range of spaces for creative businesses. Fleet Collective, a private entity, opened its co-working space in 2011, which brings together artists, designers and other skilled people in a shared work environment, offering a flexible workspace with monthly or hot desking rates. District 10 is a newly constructed hub (it opened in 2014) for digital media and creative businesses; its 27 recycled shipping containers include workspaces for up to 15 small creative enterprises.



## Strategic vision

The creative industries sector has been part of Dundee's economic development strategies for over 20 years. The creative industries are indeed a recognised growth sector at both the local and regional (Scottish) level. Dundee has key strengths in the sector with two universities offering quality education across the design sector, including graphics, product design, games design, animation, etc.

Dundee's Economic Development Strategy (2013-17) seeks to build on the quality and potential of the city's creative sectors to create a vibrant and lively city where people want to stay. It foresees strengthening business support for creative enterprises, as well as reviewing the availability of affordable creative workspaces and developing opportunities for artists/makers to sell their work in the city. The current Cultural Strategy (2015-25) recognises the need to turn local talent into jobs and develop the adequate infrastructure and environment for creative talents to commercialise their products and services.

Dundee is also open to new inspirations to best elaborate its support for culture and creativity, and participated to InCompass, an INTERREG IVC Project, in order to learn about best practices in creative sector incubation across Europe. The project led to a regional implementation plan for Dundee in 2014 (currently being implemented).



## Budget and financing

Support for creative industries is an ongoing policy which encapsulates many activity strands and as such uses a range of financial support. Each of the initiatives taken over the years has been funded under its own scheme. Some key actions can be singled out:

- Creative Dundee has been developed by two creative practitioners with funding generated from a range of contract income and Creative Scotland. Dundee City Council has recently awarded €55,000 to support Creative Dundee for 2015 and 2016.
- Design in Action: the budget for the knowledge exchange hub in Scotland was €5.5 million for 2011-15.
- INTERREG IVC InCompass Project: led by Dundee & Angus College and engaging Dundee City Council and nine other partner cities across Europe: €1.5 million with a €372,000 budget for Dundee.
- District 10: developed by Scottish Enterprise (Scotland's economic development agency) with funding from the European Regional Development Fund, it saw over €700,000 of investment in creative industries infrastructure.

On top of this budget for creative industries, it is worth mentioning two recent large-scale cultural investments:

- V&A Museum of Design Dundee will be an international centre of design for Scotland, the first ever design museum to be built in the UK outside London. The city and its partners are investing over €96 million in the development of the project, creating an iconic building, designed by Kengo Kuma & Associates, at the heart of the city's 30-year waterfront regeneration programme, due to open in 2018.
- Dundee City Council supports a wide range of cultural and creative organisations in the city through direct grants, access to low cost property, and joint marketing and recently approved a joint budget (Dundee City Council, University of Dundee, University of Abertay and Leisure & Culture Dundee) to work with Creative Scotland in the delivery of a €690,000 Place Partnership over the next three years, to develop Dundee's UNESCO City of Design engagement.

## Impact

The city has seen the creative sector emerge and grow in recent years. The newly developed District 10 is almost fully occupied, showing strong demand for flexible rental terms and quality business space for creative industries. The privately owned Fleet Collective collaborative workspace is also full. The centre supports networking and collaborative working practices across the sector: small businesses and sole practitioners work together to seize economic/business opportunities.

Creative Dundee runs a successful series of Pecha Kucha events throughout the year which see an average of 300 people attending each session, pulling together the creative talent in the city while also organising a range of other events and activities with the creative sector at their heart.



## Transferability

Dundee's experience so far has shown that more adaptability in the approach to the creative sector is necessary.

## Sustainability

There is a very strong drive in Dundee and maintaining that momentum over time is key to ensure sustainability. As of today, future activities are already foreseen and a strong local partnership is cementing the mid-term perspective of the city:

Provide funding support to Creative Dundee to enable it to continue to deliver and develop support for the creative sector, develop training events for students, develop cross-sectorial collaboration events with other key sectors and promote Dundee and its talents internationally

Undertake a review of affordable workspaces for creative businesses in the city

Implement the InCompass Regional Implementation Plan, including collaborating to develop potential opportunities for new business spaces and business support models for the sector.

Develop and deliver models of Design-Led Business Innovation through both Design in Action and V&A Dundee.

"Pop Up Dundee" is a new programme which aims to provide a showcase for creative and cultural industries on the city's streets, breathing new life into civic spaces, through pop-up markets, shops and cultural activities. It starts with a development day for local creatives providing them with inspiration, insight and specialist advice to help them develop their "pop up" idea.

## Tips

- 💡 As in many other cities and regions, direct engagement with the sector and understanding local needs were key factors of success.
- 💡 Dundee has learnt that collaborative working and networking are crucial to activating a dynamic creative ecosystem.
- 💡 Enterprise education and raising awareness are also essential within the higher education system to encourage young talents to launch their own creative start-ups.



## Management level and partners

Working in partnerships has been inherent to Dundee since the 1990s, when a partnership of all key stakeholder organisations in the city was formed to work on cross-cutting issues by bringing together local authorities, the health service, police, universities, and third-sector and cultural organisations. Support for the creative sector is no different, and the key players span the academic, cultural and business sectors, including Dundee City Council, Dundee & Angus College, University of Abertay, University of Dundee, Dundee Contemporary Arts, Dundee Rep Theatre and Scottish Enterprise.

Links :

[www.creativedundee.com](http://www.creativedundee.com)

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## CULTURE

for Cities and Regions



## Strijp-S: Turning the relocation of a leading company into an urban rejuvenation success story

© Foto Paul Raats creative views, fotografie & video



- Access to culture
- Economic growth
- Internationalisation
- Attractiveness of the territory
- Education
- Urban regeneration

### Context



**Eindhoven** is the fifth largest city in the Netherlands, located in the southern part of the country, at the heart of the Brainport region – which is among the most innovative regions worldwide. The city has been the hometown of Philips the electronics' company since 1892. The founding of the company was actually the main factor that developed the city since it attracted many investors to the area, especially hi-tech companies, making Eindhoven a major technological and industrial hub. In 2000 Philips closed down and the city went through a period of depression. Thousands of jobs were lost and the economic model of the entire city had to go through a radical shift. The area of Strijp where the company was located, also known as the "Forbidden City" (because of the fences surrounding it), was then a no-go area of 270,000 square meters.

A strategic plan was designed to revitalise the area in a modern and functional way. Masterplan Strijp-S 2002 is the strategy to redevelop Strijp-S as a creative and cultural area of Eindhoven and to promote its (inter)national reputation, and rediscovery as industrial heritage (Intensivering kunst en cultuur Strijp-S 23 October 2007). The Masterplan was later updated (Vision Art & Technology 2014) to cover the entire spectrum of art and technology ranging from research and development, to cultural production and display.

The local strategy aims at strengthening the creative dynamic of the area, and collaborations along three lines:

- Experiment, focusing on the living laboratory where creative persons, business and education work together intensively on innovative products and projects, in which new materials are tested.
- Experience, or the creation of special stimulating experiences for the public, which will help them learn and understand the creative and cultural potential of art and technology and appreciate it at the Dutch Design Week, the art and tech STRP festival and Glow NXT (LightArt).
- Excellence, seeking to bind talent to the city and strengthen its international appeal. Excellence at Strijp is stimulated through open competitions with a special emphasis on international emerging talents.

The city of Eindhoven also submitted its candidacy for European Capital of Culture 2018. Although it was unsuccessful, the bid sought to reinforce the role of art and culture in the city as well as to further connect art and culture with creativity, innovation, technology and science, in line with the strategy of the city and with the initiative at hand.

## Strijp-S

With Strijp-S, Eindhoven transformed an industrial area into a creative and cultural quarter. It is in many ways an exemplary (re)development scheme where strategic infrastructures have been developed:

- In 2008 “Cultuurfonds Strijp-S” was launched, as a private/public fund to stimulate creative initiatives, events and programmes in the Strijp-S area so as to contribute to the national and international reputation of Strijp-S. It supports cultural and creative projects with grants ranging from €5,000 to €25,000.
- Since 2010, Klokgebouw, the main building of Strijp-S, has hosted 100 creative companies.
- Apparatenfabriek, the old Philips Device Factory, offers 20,000 square feet of commercial and working space for CCIs. Additionally, other Philips buildings have been transformed into lofts, leisure facilities (skate park, festival event spaces), restaurants and retail shops (Anton & Gerard buildings, Ketelhuis, Machinekamer).
- In 2013 the famous Natlab building (former Philips Research Laboratories building) re-opened as a cultural centre for film, theatre and two media labs.

The now well-known Dutch Design Week and STRP Biennale (art, technology and pop culture festival) also take place in the area.

This mix makes Strijp-S the high-tech creative and cultural centre of Eindhoven, attracting new activities and especially creative industries.

Strijp-S is now a stronghold of creative talents that connects art, technology and knowledge in a tangible and feasible way.

Strijp-S has become the largest urban redevelopment area in the Netherlands and has gained international recognition as part of the Brainport region, internationally recognised as a leading “smart region”.

## Challenges

The main challenge for Eindhoven was to position itself as a location with potential in the creative and innovation sector, and facilitate the well-being of its residents and visitors.

Additionally, the huge abandoned area of the Philips factory, a major source of income for the local economy, was left unexploited and needed a large-scale planning strategy in order to regenerate the “Forbidden City”. When Philips was in a deep crisis in the early 1990s, the entire city was in crisis. Drastic lay-offs, unemployment and depression were the key issues to be addressed back in 2000.



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## Budget and financing

The grand total of all investments in relation to culture on Strijp-S is €36.5 million. Most of the investment for Strijp-S came from private investors; 1% came from EU funding (BLISS project, INTERREG IVB North-West Europe).

The following budget figures present some of the key investments in arts and culture directly related to the Strijp-S project:



Project	Budget	Origin of Funds
"Cultuurfonds Strijp-S"	€3 million	Volker Wessels, Trudo, Woonbedrijf, Spoorzone BV, City of Eindhoven
Natlab building	€14 million	City of Eindhoven
Investment for main cultural festivals: Dutch Design Week, STRP and Glow-next	€3.5 million	City of Eindhoven
Media museum (VOLT) and VPRO Medialab	€500,000	City of Eindhoven

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## Impact

Eindhoven, which was once considered more of an industrial place than a real city (a collection of very small villages) became visible as an international smart hub for creative activities. The former industrial area has transformed into a creative centre increasing the visibility of the city as well as attracting creative persons to invest their talent and work in Eindhoven.

Today, Klokgebouw hosts over 100 entrepreneurs from creative industries and the Apparatenfabriek business complex offers over 100 workspaces of in different sizes and rental rates. The nine-day Dutch Design Week 2014, hosted in the premises of Strijp-S, is estimated to have attracted around 250,000 visitors, while STRP Biennale gathered 29,000 visitors in its 2015 edition.

Developing Strijp-S had a huge, broader effect on the city. It sparked new energy and hope. With Strijp-S a physical and mental space was created where new concepts and models were revealed; new concepts for new business models, housing, creative industries, sports, culture, and media in a public space. Eindhoven was announced Intelligent Community of the Year 2011 and the most inventive city in the world in 2013.

## Transferability

The 2008 financial crisis demanded a drastic adjustment of the Masterplan. The realisation of new projects had to be postponed. Reconsideration of time schedules and feasibility of projects led to a more organic way of development by picking up successful initiatives which emerged despite public cuts.

Strijp-S is a project that cannot be replicated as such. What should be considered in similar situations would be the strategy (Masterplan) and the involvement of actors from different fields, including young local creative talents.




## Sustainability

The city of Eindhoven took the lead in the redevelopment of Strijp-S, but the other side of the street (Strijp-R) is an area currently under development by another stakeholder, the Dutch developer Amvest, in collaboration with the famous Dutch designer Piet Hein Eek.

The Strijp-S area is still an evolving project; plans and investments for the future progress of the area are already on track. As new media is a priority for Strijp's development, VOLT, an innovation project initiated by the Dutch Institute for Sound and Vision, the Municipality of Eindhoven and Trudo, is being examined for 2018, as is VPRO medialab. Also, additional residential areas, student housing and commercial facilities are foreseen in the coming years via projects such as "Condo", "City" the "Tower" and more.

Recently, the municipality bought another huge connecting area and building, the boiler house at Strijp-T (next to Strijp-S area), to develop more spaces for creative industries (as well as a large-scale central biomass).

## Tips

-  Cooperation with local creative sector and engineers (university, CCI's, Natlab)
-  A post-industrial area became a source for inspiration for a creative environment; seeing a problem as an opportunity.
-  Creativity and flexibility in decision-making processes and in problem-solving situations.

## Management level and partners

The city of Eindhoven acquired Strijp-S from the former owner, Philips. The city created an alliance with Volker Wessels, one of the biggest construction and property companies in the Netherlands. Together they founded Park Strijp Beheer in a public/private partnership.

Trudo and Woonbedrijf (two housing companies) and Spoorzone BV later became partners in the development of Strijp-S. The "Board of Inspiration", the board for all stakeholders of Strijp-S, is the main platform where strategies are discussed and major decisions made. The city of Eindhoven created a project team, consisting of a general manager, financial, real estate and legal experts, a project manager for cultural development and a communication manager.

Links :

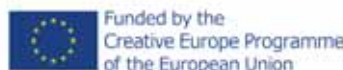
<http://www.strijp-s.com/Introduction>

<http://www.strijp-s.nl/nl/home>

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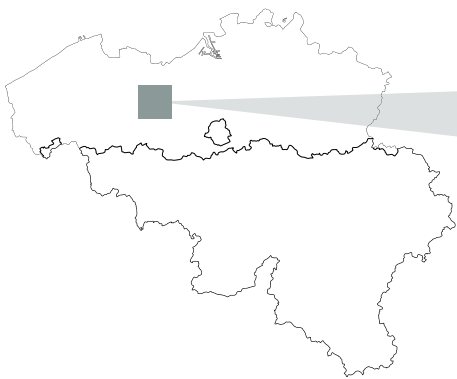


## An acupuncture strategy to foster the cultural and creative industries



- Cross-sectorial collaboration
- New business models
- Economic growth
- Attractiveness of the territory
- Entrepreneurship
- Better governance

### Context



**Ghent**, with 255,000 inhabitants (including 65,000 students), is one of the largest Belgian cities. Often described as a “pocket sized metropolis”, it is a historic city that has kept its medieval character. In 1999, the belfry and several beguinages (communities of religious women) were placed on the UNESCO World Heritage list.

From a grey post-industrial town in the 1980s, the city turned into a vibrant and lively cultural city in about ten years’ time. The end of the 1980s marked a turning point in terms of cultural policies. Following clear political leadership, heavy investments were made in cultural infrastructures and the development of the historical city centre. Pedestrian zones were developed and many cultural places were renovated, including the opera house, the municipal theatre NTGent and De Bijloke music centre. During the same period the Museum for Contemporary Art (SMAK) opened and several private initiatives were developed with the support of the city (e.g. the concert hall Handelsbeurs and the music hall theatre Capitole).

In 2015 the municipality is working on a new general urban development plan and citizens are asked to come forward with new and creative ideas. By 2020 the city wishes to be an “open, inclusive, smart and child-friendly city”. This includes putting specific emphasis on “smart citizens” and initiatives to engage citizens to co-create the future developments of their city.

Ghent is now largely benefiting from tourism linked to its rich local cultural heritage and its capacity to modernise. Since 2000 the city and local cultural stakeholders have developed six-year strategic plans for culture. Current priorities regarding culture include:

- Developing the creative industries and in particular design-based innovation.
- Dealing with the high diversity of the local population (different nationalities and origins, with newly arrived migrants), engaging citizens in cultural life and making sure that diversity is reflected in the local cultural programming.
- Fostering cultural participation by bringing more culture into the streets and the public space.

## Challenges

Two main cultural challenges can be identified in Ghent:

- Developing smart and appropriate procedures and instruments to deal with the latest developments in the cultural field
- Encouraging creative people to stay in the city by offering them the right infrastructures and environment. This includes matching the demand for co-working, performing and exhibition spaces; developing the numerous (small) independent cultural initiatives in the city and connecting them; as well as fostering networking among local creative people.

### **An acupuncture strategy to foster the cultural and creative industries**

The city of Ghent is implementing an “acupuncture strategy”. This means diffusing culture and creativity throughout the city by spreading it across neighbourhoods. Tangible projects focusing on urban regeneration are launched in every part of the city, creating a global landscape of innovation and participating in the development of a creative network throughout the city. Three recent cultural projects are particularly ambitious and innovative:

The *Rabot Creative Quarter*, the first creative quarter in Ghent, has been in development since 2014 in a former 19th-century factory neighbourhood. The quarter meets the need for creative working spaces and also aims to rejuvenate a neglected area of 8,000 inhabitants. It is at a crossroads between sectors: cultural, artistic, social, employment through co-working space, building reuse, creative infrastructure. Since its launch it has created new dynamics in and a positive image of the neighbourhood through a multiplicity of creative initiatives by local entrepreneurs, such as Eetcafé Toreke, a café that became a meeting point, trained unemployed residents and hosts a variety of social cultural events for locals. Some gentrification issues exist and the main challenge for the city is to find a good collaboration system between the locals and the future inhabitants and visitors. The renewal of the quarter will be completed in 2018.

*De Krook* is an ambitious urban renewal project next to the city centre developed by the city of Ghent together with Ghent University and iMinds, a digital technology research institute. The Flemish regional government and the East Flanders province financially subsidise the project. A wide range of local partners from the cultural and education sector is involved. The area had been neglected and underused for many years and is now coming to life, through multi-focal development combining culture, economics, research, entrepreneurship and recreation, while respecting the cultural heritage and collective memory of the neighbourhood.

Two important infrastructures projects are being developed. The first is the new public library, whose opening is planned for 2016. The second is the renovation of a former historical winter circus, which was then turned into a car park. The whole structure will be kept and expanded to include an underground concert hall, café and rooftop restaurant. Those two buildings are part of a wider urban plan with squares, parks and bridges to connect the area with its surroundings. The ambition for *De Krook* is to link the historical centre with the arts quarter (home to theatres, museums and art schools) and create an architectural hotspot for innovation.

Due to the size and variety of elements it will include, the cooperative non-profit format proved to be the most suitable operational structure. An important challenge in the future will be the management of the cultural infrastructure, with a view to keeping them open 24/7.

The *Ministry of Makers* is an online platform founded in 2014 by the city of Ghent and two regional partners with the aim to stimulate creative entrepreneurship. The objective of the online platform is to focus on design as a catalyst in the design and traditional craft industries. It connects designers, fosters new connections and cooperation and acts as an advocacy platform for the local design sector. The platform already has 500 participants. The initiative followed a strong consultative approach (70 stakeholders were involved). The Ministry of Makers will develop into a physical platform in a new wing of the local design museum in 2016 or 2017. It will be a place where young local designers can be showcased and where creative people can connect.

These three initiatives are thematically linked and all partners involved collaborate in a complementary way, following the “acupuncture strategy”.

## Budget and financing

- Rabot Creative quarter: €550,000 for three years (€185,000 for operations and €365,000 for investment).
- De Krook: €125 million (€11.5 million for the acquisition of land, €13.6 million for the surroundings of the building, including a public square and bridges, €64.5 million for the public library and €35.2 million for the winter circus)
- The Ministry of Makers is structurally funded by its founding partners:

City of Ghent: €70,000 for 2014-15 and from then on € 20,000 per year.

Province of East Flanders: €70,000 for 2014 and 2015 and from then €20,000 per year.

City College of Ghent: contribution in kind worth €70,000 for 2014-2015.

The Flemish government acts as a co-financer of 50%. In 2014-15 a grant of €220,000 was provided.

## Impact

The expected impact of the acupuncture strategy is to further profile Ghent as a creative spot where creative people want to live and work.

The strategy is an important pillar of a rich local creative ecosystem. The 512 local creative companies provide more than 4% of the city's job, while 20% of the total added value of the creative industries in Flanders is created in Ghent and around 18% of the local self-employed are active in this sector.

Thanks to recent large investment in culture, Ghent has become a biotope for culture. The city holds 29% of all music organisations, 33% of all community arts initiatives and 21% of all theatre companies in Flanders. With 343 annual cultural events per 10,000 residents, Ghent has the biggest cultural offer of the region. According to the Flanders Stadsmonitor, 86% of the participants in local cultural activities are satisfied with the cultural offer of Ghent, the highest ranking among Flemish cities. In June 2009 Ghent was designated "Creative City of Music" by UNESCO.



© De Krook





## Sustainability

Ghent has designed multiannual strategic plans for culture since 2000. The first year of the term of office of the newly elected local government is used for the development of a new strategic plan for culture (six years) in cooperation between the local authority, the stakeholders in the cultural field and relevant colleagues in the city administration.

The acupuncture strategy underpinning the three initiatives described above constantly seeks to best cater to local needs and has shown a strong capacity to adapt to changing use patterns, thanks to regular consultations and involvement of citizens. Despite the heavy investment in infrastructure for some initiatives (De Krook especially), this governance model allows for retaining over time the flexibility and adaptability that best fit such hybrid and multi-purpose creative urban spaces.

For 30 years, Ghent has been monitoring and evaluating all the urban development projects. The results are taken into account in future developments and the experiences are shared at regional level and between the major Flemish cities.

### Tips

-  Cooperate with local cultural actors when developing long-term cultural plans and strategies. Over the years the mutual understanding of parties grows and collaborations become easier. This naturally leads to new forms of non-financial support from the city for local actors. One example is the possibility for them to benefit from specific energy contracts negotiated between the city and energy providers and from much lower energy costs.
-  When developing a cultural strategy, involve colleagues from various departments from the very beginning. Develop your strategy as a common trajectory.
-  As a local authority, do not try to do everything on your own when implementing your strategy. Look for relevant partners to cooperate with.
-  Create mindsets for creativity and facilitate things in a simple way.

## Management level and partners

The national, regional and local public authorities are actively involved in the cultural development of Ghent. Other organisations are also important in the cultural development of the city such as SoGent (the municipal development authority), Vooruit Arts Centre, Music Club Democracy, REC Radio Centre, Ghent University (multimedialab, IPEM, MICT), iMinds (a strategic research centre on IT), and iCubes (incubation centre for IT start-ups).

In addition, the city pays equal attention to the impacts of creative industries in the sectors of both culture and the economy, linking them with the same strategic vision.

Links :

[www.dekrook.be](http://www.dekrook.be)

[www.ministryofmakers.be](http://www.ministryofmakers.be)

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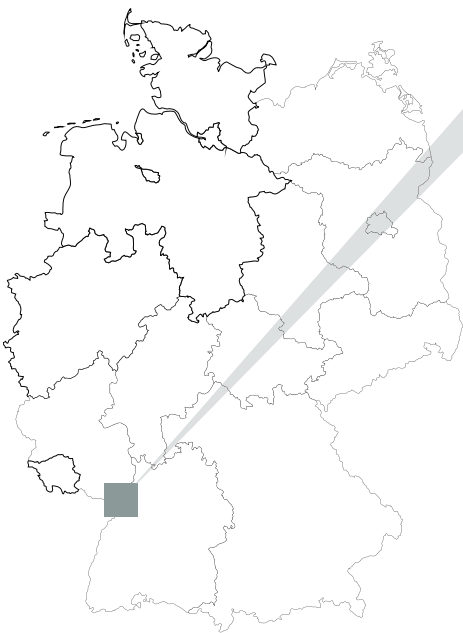
# Kreativpark Alter Schlachthof

Culture facilities and a CCI incubator to renovate an old slaughterhouse



- Cross-sectorial collaboration
- Attractiveness of the territory
- Entrepreneurship
- Employment
- Innovation
- Creation of new business models

### Context



Situated on the Rhineland Plain, **Karlsruhe** is a science and technology hub. The city has always been culture-oriented, allowing arts and cultural to flourish and creating an atmosphere of vitality. It hosts the world-renowned Zentrum für Kunst und Medientechnologie, a museum, institute and documentation centre which hosts several local cultural institutions. The cultural and creative fields have also become major local factors for urban development and employment with more than 13.3% of companies and 7.3% of employees active in the sector.

To tap into the potential of this sector, and further develop its contribution to local employment, a strategy was designed for Karlsruhe to bid for the 2010 European Capital of Culture. Despite the unsuccessful outcome (Essen for the Ruhr was ECoC 2010), culture and creativity remained a priority for Karlsruhe. Shortly thereafter, for the celebration of the city's 300th anniversary, a consultation with the population allowed the Karlsruhe to draft the "Karlsruhe Masterplan 2015", which included culture as one of the 12 areas in which to take action. As a result, 47 key projects were kick-started.

### Challenges

In order to make the most of the local CCI sector, the city deemed it crucial to build an organisational model which would allow one interlocutor to represent several entities from the creative field. It was key to improve communication and avoid administrative burdens which existed in the past. Improvements were achieved by setting up Perfekt Futur with an urban planning consortium at its head.

Equally important, a contact point on the side of the cultural and creative professionals was needed to coordinate, build cross-sectorial initiatives and receive training or advice. This capacity-building challenge has been addressed by the K<sup>3</sup> Office.

## Kreativpark Alter Schlachthof

The creative cluster Kreativpark Alter Schlachthof Karlsruhe is one of these projects, later integrated in the city's "Integrated Urban Development Plan" (ISEK).

Creative entrepreneurs wanted a workplace that allowed the freedom to develop individually and that was open to interpretation through its rawness and magnitude. The Kreativpark Alter Schlachthof Karlsruhe did just that: hosted in a former seven-hectare slaughterhouse, the creative cluster is organised by units rented to creative entrepreneurs. Over 70 shipping containers provide flexible and changeable spaces for ideas and projects to develop, from co-working spaces to exhibitions or relaxation areas.

The creative cluster aims at promoting innovation, bringing together cultural and creative professionals around the same table and therefore fostering cross-sectorial cooperation. Its additional target is to retain as well as to appeal to young talents in the city through events, match-making meetings and attractive employment opportunities. It illustrates how cultural and creative scenes can put positive redefinitions and urban upgrading processes in motion. A diverse cultural scene is assembled in the Alter Schlachthof's premises, from event halls and theatres to a business incubator and expert offices to advise creative businesses.



The main structures hosted in the cluster are the following:

The socio-cultural centre *Tollhaus*, since 1992 - With its broad programme produced in the two event halls with a focus on world music, jazz, cabaret and contemporary circus and the annual Summer Festival, Tollhaus reaches audiences beyond the city limits. The rock and pop music club Substage has been housed in the former slaughterhouse since 2010. It is considered a flagship project for the promotion of the local and regional music scene and is one of the most successful rock and pop music clubs in Baden-Württemberg. Since 2007 the Karlsruhe Jazz Club has been located in the former restaurant of the slaughterhouse. The *Eine-Welt-Theater*, dedicated to human rights education and awareness-building creation for children with developmental disorders, and the *Spuktheater*, a unique Germany-wide theatre project at the interface of cabaret and psychology, are two special theatre projects developed in the Kreativpark.

The *Perfekt Futur* incubator, present since April 2013 - Opened in the old pork market hall of the stockyard, it is a key element in the conversion of the space. Founders of new businesses in the cultural and creative industries are given an affordable first location in an innovative atmosphere, especially those graduating from the Karlsruhe universities. *Perfekt Futur* offers creative new entrepreneurs affordable rooms in developed shipping containers. Soon to be extended and consolidated, *Perfekt Futur* is crucial to the creative cluster Alter Schlachthof because it acts as a springboard for further activities and collaborates closely with the creative cluster to foster employment and encourage successful business initiatives.

The *K<sup>3</sup> Office*, set up in 2011 - It is a collaboration, unique in Germany, of the Karlsruhe Cultural Office and the Office of Business Development. It guarantees that the creative industries are served by the expertise of both offices. The *K<sup>3</sup>* manages the conversion process of the Alter Schlachthof Karlsruhe into a creative space and coaches the young entrepreneurs of the *Perfekt Futur*. In addition, the *K<sup>3</sup> Office* provides all cultural and creative professionals in Karlsruhe a counselling interview free of charge. Furthermore, it organises conventions (e.g. the *KreativStart* congress) and workshops on CCI topics, and supports Karlsruhe CCI presentations and networking.

## Budget and financing

The regeneration of the spaces was made possible by the initial investment of €30 million by Fächer GmbH & Co. Stadtentwicklungs-KG (an urban planning consortium) in the transformation of the area. The cultural actors of the Kreativpark Alter Schlachthof Karlsruhe are now seen as tenants of the spaces, and pay rent to Fächer GmbH, which acts as manager of the creative cluster.



## Impact

The old unused slaughterhouse was transformed into an innovative hub for creative professionals and their work and succeeded to transition to a cross-sectorial and innovative reference point for the city and the region. Ten years from the launch of the initiative, the district has experienced a complete overhaul. In the Kreativpark Alter Schlachthof now thrive over 70 small and medium businesses in the cultural and creative industries, artists, as well as consultant and service companies. The structural change from an industrial area into an area of innovation, culture and creativity promoted sustainable urban development, enhancing, as an experience and leisure space, the quality of life and creating space for new and pioneering ideas. The Kreativpark Alter Schlachthof is now an area that symbolises the developmental possibilities of art, culture, technology and the economy for the future of the city. The local authorities supported the expansion of the incubator's activities with a €70,000 grant in 2014.

The impact has been substantial on the local population, particularly students. Many talented creative minds now want to stay in Karlsruhe after receiving a degree from one of the universities, whilst many creative professionals go to Karlsruhe because of the creative surroundings and the spirit and the optimal working conditions. As a consequence, the Kreativpark Alter Schlachthof and the Perfekt Futur have become known well beyond the borders of Karlsruhe as major attractions.

The innovative constellation of the K<sup>3</sup> Office has also proven successful as a cross-sectorial management partnership spanning culture and the economy. This increases efficiency and makes fast communication possible between all actors involved in the creative field. Finally, the creative cluster has not put aside ecological issues, as it finished on-site in 2014 the largest passive house office building, certified by the Passive House Institute of Darmstadt.

## Sustainability

With enterprises paying rent to Fächer GmbH, it can be said that the overall framework is moving towards sustainability. In addition, the good results of the creative enterprises and their growing number can be read as evidence that the initiative will last. The educational context is also favourable to the creative initiatives, with over 20% of students from local universities taking courses related to the creative industries (slightly above the national average).

Sustainability will be further guaranteed with the next phase of the Kreativpark development: a centre of growth and stabilisation is foreseen for 2018, in order to provide more affordable office space to businesses. This goes beyond the current framework of incubators and hubs, with the long-term installation of businesses in the area.

## Management level and partners

Public and private stakeholders have taken part in the creation of the Kreativpark, including Stadt Karlsruhe, Kulturamt, Wirtschaftsförderung, K<sup>3</sup> Kultur- and Kreativwirtschaftsbüro and Karlsruhe Fächer GmbH. Now the space is in the hands of the Fächer GmbH & Co. Stadtentwicklungs-KG, acting as the sole urban planning manager. The real advantage is that Fächer GmbH, being an independent company, is much more proactive and reactive than public bodies, even though the governance model includes a supervisory board with representatives from all political groups. Decisions are taken without delay or administrative burden.

## Tips

Several key factors explain the success of the creative cluster. Among them:

- 💡 a multifaceted cultural scene;
- 💡 good universities which educate the young creative persons;
- 💡 existing cooperation between the cultural field and business sectors;
- 💡 existing self-determined creative networks which link the interests of creative persons and represent them.



Links :

[www.alterschlachthof-karlsruhe.de](http://www.alterschlachthof-karlsruhe.de)

[www.k3-karlsruhe.de](http://www.k3-karlsruhe.de)

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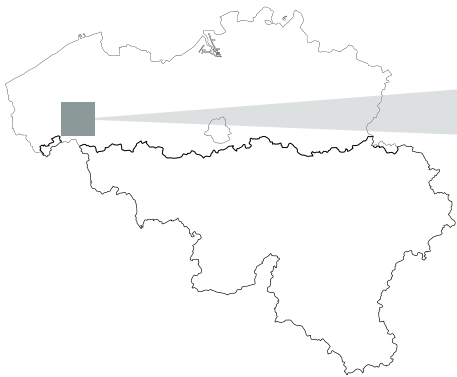


## Buda Fabriek: A creative island building bridges for cross-sector innovation



- New business models
- Attractiveness of territory
- Cross-sectorial collaboration
- Health and well-being
- Skills
- Employment

### Context



**Kortrijk** is a medium-sized city of 150,000 inhabitants as well as the central place of a conurbation of 280,000 residents. Located in the Flemish-speaking part of Belgium, Kortrijk is also part of the rising Euro-metropolitan area around the large city of Lille in northern France home to about two million inhabitants.

Creativity and innovation are fully integrated into the city's development and promotion strategy. Art and culture are understood (at the highest political level) as a tool to regenerate places, give urban quarters a "soul", improve cohesion among citizens, and facilitate dialogue and communication.

In recent years the policy focus has moved from an isolated strategy for culture on one hand and design and innovation on the other, to a "spillover strategy" combining culture, creativity and the economy.

The city has consistently invested in the development of a creative economy, especially by supporting large-scale events, such as the Interior Design Biennale, which has become one of the major design fairs in Europe after "Il Salone del Mobile" in Milan.

Cross-fertilisation initiatives are encouraged in partnership with Howest University College West Flanders, a higher education institute for a number of creative fields (product design, communication and media technology, digital art and entertainment). Howest has recently launched two cross-innovation programmes focusing on "design for everyone" where open design and assistive technologies meet to best cater to the needs of people with disabilities.

Kortrijk City Council is also a member of the "Creative Spin" URBACT Thematic Network, which aims at defining and testing tools and methods to connect CCIs with other sectors of the economy and public/social services in order to stimulate "creative spillovers" and contribute to innovation. It takes part in the new INTERREG IVB project PROUD (2013-15), where design and innovation are integrated in local policies to tackle new social and economic challenges.

## Buda Island regeneration – from brown-field to the Buda Fabriek hybrid space

Buda Island is the name of a former industrial area very close to the city centre. Since 2002, a major regeneration process has aimed at bringing citizens and companies back into this part of the city. The city has developed a programme to turn Buda Island into a breeding ground for culture, creativity and artists. One of the major projects was the creation of the Artcentre BUDA, which gathered the five most important local cultural organisations. Buda Island is also home to Design Regio Kortrijk, which aims to introduce design-thinking in other economic sectors in order to create high-value prototypes, services and products.

Buda Fabriek is perhaps the most iconic outcome of the urban regeneration project of Buda Island. Buda Fabriek gathers artists and companies from different fields to allow them to work together. It consists of a meeting and networking place for product developers, academics, designers, artists, schools, students and entrepreneurs. The hybrid space features an exhibition room for artworks, workspaces, and a design incubator (financed in the framework of the INTERREG IVB project PROUD).

Buda Fabriek works at the crossroads of disciplines, for example with the “Green Light District”, a three month-long programme with exhibitions, lectures, workshops and labs mixing creative and green approaches to come up with new solutions to sustainability issues.

Buda Fabriek hosts a Fab Lab (BUDA:lab), a public workplace and a meeting point which allows companies, individuals, students, schools and designers to meet, work and find inspiration in participants from diverse sectors. The Fab Lab was created thanks to the contribution of several partners, including Howest (University College West Flanders). Howest lent its expertise/human resources (for instance, teachers/students run workshops at the Fab Lab on 3D printing, laser cutting, etc.) and also promoted Fab Lab facilities (laser printer, 3D printer, etc.) within its network of students, professionals and companies.

## Challenges

Through the Buda Fabriek, Kortrijk aimed to tackle specific challenges:

- Redynamise the area of Buda Island and its economy
- The location of Kortrijk amongst neighbouring creative cities (e.g. Lille, Ghent, Antwerp) required launching a large-scale initiative to allow the city to differentiate itself on the map of creative cities, with a view to developing the attractiveness of the area and attract investment.
- Attaining a critical mass in the CCI sector was a major priority (notably to support creative spillovers from CCIs to other sectors). Retaining young talents by offering adequate working spaces was also a core challenge for the city.



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## Budget and financing

Buda Fabriek received substantial support from the city and European regional funding for a total amount of €2435,955; € 974,382 came from the European Regional Development Fund.



## Impact

Buda Fabriek has succeeded in interlinking designers, product developers, entrepreneurs, students, artists and academics in cross-innovative collaborations. A good example of such cross-innovation initiatives is 5X5: a project bringing together five designers with five companies to work on new products. The project was launched by Designregio in 2012 and 15 different products and services have been commercialised thanks to the initiative.



## Transferability

Kortrijk has developed an original approach to creative place-making due to its proximity to large-scale creative hotspots (notably Lille, Ghent and Antwerp).

The experience of Buda Fabriek in implementing its projects has also shown that shared workspaces are instrumental in sustaining cross-sectorial cooperation.

## Sustainability





The successful launch of Buda Fabriek has enticed Kortrijk to develop an action plan to further boost CCIs and creative spillovers in the short and medium term.

The plan has foreseen further investment in the field of culture and CCIs, including notably:

- A business accelerator developed with the Transit Youth Centre.
- Shared workspaces to further trigger cross-sectorial cooperation on Buda Island.
- Promote innovation between CCIs and other sectors, with Buda Fabriek as a meeting place and laboratory for projects.

Buda Fabriek is the focal point of this action plan as a catalyst for creativity across the whole city.

## Tips

-  Capitalising on specific strengths, such as events of an unparalleled scale in the region (Biennale Intérieure and now Creativity Week), to attract attention to the projects on Buda Island.
-  Strong focus on youth with practical projects and spaces that allow for interactive experimentation.
-  Importance of cross-sectorial cooperation to stimulate cooperation between CCIs and the numerous other SMEs (a strong local characteristic).
-  Strong coordination between the city and its partners in order to promote synergies between Buda Fabriek and other local actors (notably Designregio and Howest).

## Management level and partners

The main stakeholders are the city of Kortrijk and the Flemish Ministry of Economy. Buda Fabriek has been developed as a project, in which the city of Kortrijk, the Autonomous Municipal Cooperation (AGB Buda, a consortium of all the cultural institutions on Buda Island), Design Regio Kortrijk, and Howest (University College West Flanders) all take part.

The particularity of this place is that its “content” is not strictly defined in advance. The idea is to give its partners (city of Kortrijk, Howest, Artcentre BUDA, etc.) the freedom to propose and experiment with activities throughout the year. The internal statute on which this management structure is based is flexible, so that new participants can join in the future.

Links :

<http://www.budakortrijk.be/nl/over-buda>

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## CULTURE for Cities and Regions

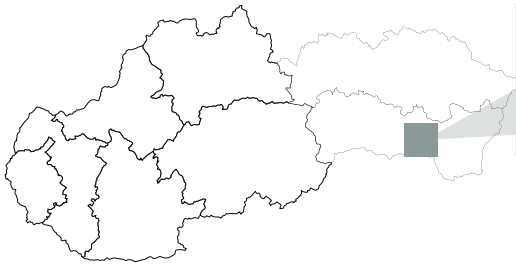


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- Economic growth
- Attractiveness of territory
- Internationalisation
- Access to culture
- Public-private partnerships
- Education

### Context



**Košice** is the second largest city of Slovakia in terms of population (240,000) and economic activity. Located in the eastern part of the country, it is at a crossroads between Hungary (20 km), Ukraine (80 km) and Poland (90 km).

Its economic activities have a strong industrial basis (U. S. Steel Košice), together with other sectors such as education and transport. With an average age of 35 years, Košice's population is young and dynamic.

Culture has become a major development priority at city and regional levels and the European Capital of Culture (ECOC) title in 2013 certainly acted as a real catalyst. Much of the focus is on economic restructuring and tourism, as well as attracting and retaining talent.

The strategic vision of the city linked to CCIs is striking, as several initiatives were foreseen at local and regional levels. The city commissioned a Creative City Masterplan and Manifesto in 2011, which provided a development agenda for the long-term role of culture and creativity in city development. It marked the starting point of re-thinking investment and partnerships in the cultural sector – with a new Cultural Strategy setting out a new investment programme.

The local strategy for culture and creativity has been thoroughly refined over the past few years from the 2011 Creative Economy Masterplan "Košice 2020" and the Regional Strategy for Culture and Creative Industries.

It is also worth mentioning that Košice is very active at EU level as a member of several networks such as the European Creative Business Network (ECBN), as a partner in the Urbact Creative Spin Network, and as a member of the expert group of the European Creative Industries Alliance (ECIA).

## Reinvesting in the creative clusters (Tabačka and Kasárne)

In the framework of the Creative Economy Masterplan “Košice 2020” two main initiatives emerged. The Tabačka and Kasárne Creative Hubs were developed to serve as multipurpose spaces for CCIs and are indisputably creative hotspots of the city. They provide a range of support services to the tenants and users, professional rentals for a reasonable price, co-working spaces, training workshops and courses, and advice and support dedicated to creative businesses.

Kasárne/Kulturpark was created in the framework of the revitalisation of a large area close to the historic core of the city of Košice, where former military barracks were renovated as part of a creative and educational quarter in 2012-13. The redevelopment was done in close cooperation with several partners from Coalition 2013+, an association created to support the project of Košice ECoC 2013 with over 40 members of diverse backgrounds.

The Kasárne/Kulturpark creative quarter has a clear purpose of creating scale and leveraging synergies across CCIs. It is home to more than 30 creative businesses and provides support to companies, organisations, civil associations and artistic groups involved in various types of creative activities, with a view to developing synergies among all participants. It also provides space for educational activities in the creative industry, contemporary art and new media, and seeks to develop cultural participation by engaging local communities in participatory activities and workshops.

Although Kasárne was rebuilt as part of the ECoC 2013 project, the momentum goes beyond the ECoC year and culture is now a core focus in the city. For example, the Tabačka/KulturFabrik was thoroughly rejuvenated in 2015.

Located in a former tobacco factory, Tabačka greatly contributes to local cultural dynamics through activities including exhibitions, theatre, dance, and musical or multimedia productions and shows. It is managed by the Bona Fide Civil Association, supported by the city of Košice.

KulturFabrik provides an innovative platform for the development of young artists, creativity and local civic activities. It has a strong participatory dimension and seeks to create an organic environment where “people-visitors” can actively communicate and engage with the “artist-author”.

Tabačka is also very active in national and international networks. It is one of the founders of Antenna, a network of cultural centres and organisations involved in independent contemporary art and culture in Slovakia, which develops activities aimed at improving the position of independent culture in society. In 2012 it also hosted the 73rd meeting of Trans Europe Halles, one of the oldest international networks, associating with more than 50 independent cultural centres across Europe.

In 2008 the pilot phase of Kasárne/Kulturpark started and the reconstruction of the building into a cultural centre took place in 2012-13. It is now fully operational.

Tabačka/KulturFabrik was first launched in 2012 and the refurbished building just opened in 2015.

## Challenges

These two initiatives directly relate to:

- The economic restructuring process, as the local economy was heavily reliant on logistics and steel and the city sought to diversify its activities through a culture-led development.
- As in many other peripheral cities (especially in smaller countries), talented professionals and graduates tended to leave Košice instead of growing a business locally.
- The city has one of the EU’s largest Roma populations but has struggled to develop effective engagement and social support. It is therefore a relatively divided city in this respect. A lot of culture-led work is underway in the city (including in Tabačka and Kasárne) to propose activities that include all communities.



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## Budget and financing

Budget line	Total costs	Origin of funding	Percentage of total costs
<b>Kasárne</b>			
Renovation of building	€26 million	ERDF National City	85% 10% 5%
Operational costs	€1.1million	City	100%
Cultural programming	€0.4-0.9 million	National City Private partners	40% 40% 20%
<b>Tabačka</b>			
Renovation of building	€0.5-0.65 million	Kosice region	100%
Operational costs (support to Bona Fide Civil Association)	€0.4 million	City	100%

## Impact

The cultural centres Kasárne/Kulturpark and Tabačka /KulturFabrik have significant importance in the Košice region. Through numerous events and activities as well as conferences and seminars, they have succeeded in attracting different audiences. Many visitors from the local community as well as from abroad participate in the activities, boosting tourism (with around a 15% increase since 2012) as well as the attractiveness of the area.

Košice's experience is considered good practice in using European Regional Development Funds for cultural purposes. In particular the experience of Kasárne (85% of the refurbishment budget came from ERDF) imparted many lessons and was an inspiring project for the implementation of the programme iROP (Smart Specialisation Strategy) for 2014-20.

Tabačka is considered a great example of public/private partnership (collaboration of region, city, private and civic initiatives as well as the Ministry of Culture), and a potential new business model for culture.

Based on the success of these two centres, the city of Košice is preparing an application to become a UNESCO Creative City of Media Arts.



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## Transferability

Obstacles:

- Incubation activities require visibility for funding allocation over the long run.
- The number of partners involved sometimes creates management challenges.
- The choice of alternative cultural programming (especially at Tabačka) is a challenging one in order to appeal to all public audiences.
- Funding is very much reliant on the city's budget, which creates uncertainty for the future (e.g. in case of government change).

## Sustainability

The main challenge for both Kasárne and Tabačka is to transition from their set-up and development phase into becoming truly sustainable and financially independent. Like many other creative clusters, theirs will require establishing a blended business model of income-generating activities, project finance and some core investment from public and private partners.

With ongoing austerity and very limited public finances in eastern Slovakia, coupled with a still emergent creative economy (where the local market remains small), this is a very challenging proposition. The fact that the smart specialisation strategy of Košice region for 2014-20 includes CCIs will undoubtedly help in this regard. By mobilising international collaboration and positioning the projects at the heart of a set of civic, social, economic and of course cultural agendas in Košice, Kasárne and Tabačka can transition into resilient and long-term enablers for the city's wider creative success.

## Tips

- 💡 The understanding of and will to work on culture and creative industries have evolved thanks to the ECoC 2013 and there is now strong support from local authorities for CCI projects.
- 💡 International collaborations and artistic mobility generate new perspectives and play a strong role in the development of new cultural activities.
- 💡 The professional development of CCIs has taken root, notably by acquiring business and marketing skills.
- 💡 The experience of the two creative clusters contributed to developing local capabilities at many levels (city and region, CCIs, cultural organisations).

## Management level and partners

Kasárne/Kulturpark is managed by the city-established organisation K13 (which managed the ECoC activities) while the programme is realised through partnerships on an ad hoc basis. It is the result of active cooperation between three institutions: the University of P. J. Šafárik, the Slovak Academy of Science, and the Technical University, which built a Faculty of Arts next to its technical faculties.

Tabačka/KulturFabrik is promoted by the municipality of Košice and managed by the Bona Fide Civil Association for Contemporary Art and Culture. The Košice region is a strategic collaborator as well. Many local CCIs have come to work in collaboration with Bona Fide and will be hosted in the Tabačka/KulturFabrik, such as COPYVAIT (printing studio), EMER servis (bar-bistro), TNG space, SHOWMEDIA Ltd., and Orgon Studio (recording studio).

Links :

[www.opening.tabacka.sk](http://www.opening.tabacka.sk)

[www.k13.sk/o-nas/centra/kasarne-kulturpark](http://www.k13.sk/o-nas/centra/kasarne-kulturpark)

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## CULTURE

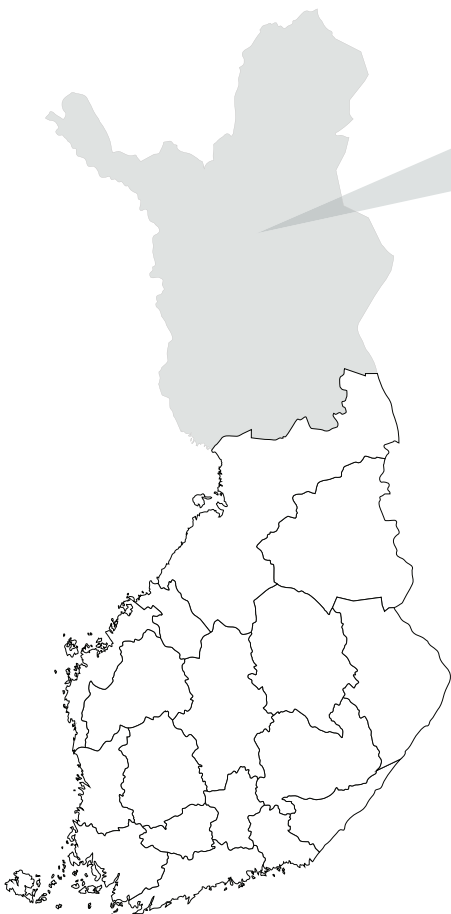
for Cities and Regions



## Midnight Sun Film Festival: Watch a movie under the midnight sun



- Territorial attractiveness
- Internationalisation
- Public/private partnerships
- Access to culture
- Economic growth
- Tourism



### Context

The Municipality of Sodankylä is located in the province of **Lapland**, the largest and most northern region of Finland and the European Union. The 21 municipalities of Lapland are organised into a single region, where they cooperate via the Lapland Regional Council. The region has two official languages (Finnish and Northern Sami) and a very low population density of 0.75 inhabitants per square kilometre.

Lapland is also one of the regions where the Sami people live. These indigenous northern people are also located in northern Sweden, Norway and the Kola Peninsula of Russia.

The culture and creative industry (CCI) has developed well in Lapland during the 2000s. It is seen as an emerging industry that acts as an important bridge to wider economic development. Its sectors are recognised in Lapland's regional development strategies and its Arctic Specialisation Programme (RIS3), in which both creative industries and brand development are seen as enablers, supporting the development of other priority sectors such as tourism and bioeconomy-related sectors. Dedicated strategies, such as the Lapland Design Programme (developing design labs and a regional export brand) and the Lapland Strategy for the Creative Industries (which set up a creative incubator), seek to develop the scale and importance of the creative sectors in Lapland in both public and private spheres. Through these strategies the region has created favourable preconditions and strengthened the role of the CCI. Spillover effects are already visible in the development of the tourism industry (a traditionally strong industry in the region), which earned over €700 million in 2013. The objective is to double that amount by 2020.

### Challenges

The Municipality of Sodankylä is located in a sparsely populated area and is not easy to reach, especially for foreigners. The basic challenge was the lack of cultural infrastructure. The unavailability of cultural services and the low education level regarding film were also a challenge that the initiative addresses.

## Midnight Sun Film Festival

The Midnight Sun Film Festival (MSFF) was founded in 1986 by Finnish filmmakers, including the Kaurismäki brothers, and the Municipality of Sodankylä. The village of Sodankylä is located in the heart of Finnish Lapland, some 120 kilometres above the Arctic Circle, where in summer the sun never sets.



For its atmosphere alone, MSFF is one of the most unique film festivals in the world. But what's more, renowned movie directors have attended the festival (such as Jim Jarmusch, Krzysztof Kieslowski, Roger Corman, Terry Gilliam, Francis Ford Coppola, Abbas Kiarostami and Miloš Forman). Emerging talents (usually at least four or five young film directors are invited), an international audience and locals meet under the midnight sun for an international programme of 60 to 70 films every year. The festival also proposes packages of European films, the "Gems of New Cinema series" (featuring emerging film directors) and individual masterpieces that are rarely seen through normal distribution channels.

Today the event is widely recognised and valued domestically and internationally due to its originality and unique features. It is a prime example of how geographical challenges can be turned into opportunities through strategic planning and original ideas. Despite its remote location, the festival attracts more than 20,000 people and has a substantial impact on the region's vitality, culture, attractiveness and visibility.

Building on the success of the festival, the Lapland Film Commission was established to promote the region as a national and international filming location, providing services to production teams and developing local audiovisual and production service businesses.





## Budget and financing



The MSFF was initially financed by the Municipality of Sodankylä, personal funds and sponsors. The main support then came from the European Regional Development Fund (74% of the financing). Later, several projects were implemented from 2007 to 2015 and a total amount of €1.8 million supported nine projects related to the festival. The current financial basis of the festival relies on funding from the national administration and the municipality, as well as the European programme Creative Europe (a €41,000 grant for the film festival was obtained for the 2014 edition).

The budget for the 2015 festival is €640,000.

## Impact

The MSFF has been the cornerstone of Lapland's audiovisual industry development and achieved international recognition. Setting up the Lapland Film Commission has increased the number of audiovisual and film productions in Lapland, securing over €1 million of income annually.

The MSFF has also significantly influenced the development of film literacy in Lapland and across Finland; initiated various activities in collaboration with the Ministry of Education, secondary schools, universities and societies; and played a significant role in the distribution and screening of art house cinema and titles that were not released in Finland through traditional channels.

Along with the above-mentioned impacts, a boost of summer tourism has been measured (every year the festival attracts 18,000 to 20,000 visitors, with 25,000 people attending the 2014 edition) and both permanent and seasonal jobs have been created.

The Finnish National Council for Cinema awarded the State Prize for Cinema to the MSFF for the high quality of its programming, for nurturing cinematic art, and for its work in promoting the Finnish culture and image.

## Transferability

During its early years (1986-1991) the event experienced difficulties in reaching financial sustainability. This was due to various factors such as the lack of financing of film-related activities at regional level, and the logistics entailed by Lapland's geographic location. This also limited interactions with the international film industry.



## Sustainability

Creative industries are part of the Arctic Programme Plan 2014-20 and so is the MSFF. The programme seeks to achieve maximum benefit from European funding programmes and the financial synergies they offer in order to promote and support financially innovative actions in the area.

The MSFF has been running for a long time and is now a well-established film festival. It also offers a unique experience (due to the midnight sun) that gives it an unparalleled competitive edge and thus contributes to its long-term sustainability.

## Tips

- 💡 The MSFF has been a pioneer project in developing an international event in a regionally remote area. Sustaining the finances and logistics planning has required considerable labour throughout the event's history.
- 💡 Since 1991, the MSFF has been connected to international professionals in the field and its unique features contributed to its success.
- 💡 The event has also completed various cross-regional development projects and developed concepts (strong involvement of emerging film-makers, capacity-building through workshops and practical sessions mixing local and international audiovisual industries, developing a unique offering of films) that can be adapted to other events in similar regional contexts.

## Management level and partners

The ongoing management scheme involves the MSFF Association, Aalto university and the Municipality of Sodankylä. The Kemi-Tornio University of Applied Sciences used to take part in the management process as well. Several partnerships have been initiated (as mentioned above) with the Ministry of Education to enhance the development of film education.

Links :

[www.msfilmmfestival.fi/index.php/en/](http://www.msfilmmfestival.fi/index.php/en/)

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## CULTURE for Cities and Regions

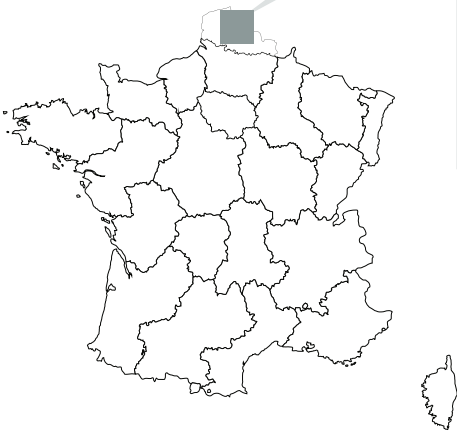


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- Economic growth
- Attractiveness of territory
- Internationalisation
- Access to culture
- Well-being
- Tourism

### Context



The three main cities of **Lille Métropole** (Lille, Roubaix and Tourcoing) share a common path of great industrial strongholds, mainly focusing on the mechanical and textile industries. The decline of those industries in the 1960s triggered the beginning of a difficult economic period for the metropolis and the whole of the Nord-Pas-de-Calais region. The new economic focus became the services economy. From the 1990s onward, reconversion toward the tertiary sector allowed for an economic renewal, embodied in the construction of a new business district (Euralille), and the development of a higher education cluster made up of three universities and numerous specialised schools ("grandes écoles"), thereby turning the metropolis towards a knowledge-based economy.

In parallel to the economic evolution of the metropolis, its cultural profile has also considerably changed since the 1990s. A rich, cultural offer has flourished in Lille, be it in terms of leading cultural organisations (the Palais des Beaux-Arts, second largest art collection amongst French museums, the National Orchestra of Lille; the LAM, a modern art museum in Villeneuve d'Ascq; La Piscine, a former swimming pool turned into a museum) or festivals (the electronic music festival NAME - Nord Art Musiques Electroniques, Tourcoing Jazz Festival). This long-term cultural development culminated in 2004, when Lille achieved considerable success as European Capital of Culture (ECoC).

The 2004 ECoC ("Lille 2004") was on the one hand the recognition of a long-term culture-led policy, and on the other hand a trigger that enabled cultural dynamics to bring sustainable changes to the city. Inspired by previous ECoCs such as Glasgow (1990), Lille planned large-scale urban regeneration projects, but also made use of the title to promote the city nationally and internationally. These dynamics are reflected across local cultural strategies, from the bid to become ECoC to the 2004-14 cultural policy ("Lille: a cultural capital in Europe").

## From Lille2004 to Lille3000

From the beginning of its bidding process, Lille 2004 was never conceived as a short-term event, but rather a series of cultural events that would be able to change the transform the city's image. The ECoC was an opportunity to renovate the region's historic and cultural buildings and convert the city's derelict buildings into new cultural spaces. For instance, Lille's Opera and Palais des Beaux-Arts were extensively renovated. Brownfields across the entire region were also rehabilitated and turned into cultural centres, including the transformation of 12 derelict industrial buildings, such as former factories, mills and breweries, into "Maisons Folies". These unique multidisciplinary and participatory cultural spaces were maintained after 2004 and are closely associated with the improvement of community life. With more than 2,500 events and 8 million visitors, the ECoC was undeniably an impressive success, but ensuring that Lille 2004 made lasting changes remained a challenge. Lille 3000 is an association set up to capitalise on the success of Lille 2004. It organises large-scale "cultural seasons" every three years, revolving around a main theme:

- In 2006 the Indian culture was the main focus of the "Bombaysers de Lille" cultural season.
- In 2009, Lille 3000 launched the Europe XXL event : Europe was placed at the heart of the festival, during which Lille and the Eurometropolis opened up to Eastern European countries that had been transformed by the fall of the Berlin Wall: exhibitions, radical productions and new venues were featured, including the refurbished Gare Saint Sauveur.
- In 2012, Lille Fantastic revolved around the transformation of everyday objects and places. Alongside international artists, local residents were encouraged to take part in the events that shaped the city in the course of three months.
- In 2015, Lille Renaissance explores how other "renaissance cities" across the world have reinvented themselves (Rio de Janeiro, Detroit, Eindhoven, Seoul or even Phnom Penh). Artists from all over the world will also look into how the notion of "renaissance" takes shape in today's world.

On top of these large-scale cultural seasons, Lille also promoted forward-looking exhibitions, such as Furturotextiles in 2006 (an artistic project mixing the textile heritage of the region with new technologies, now hosted across Europe), and cultural cooperation with renowned partners, such as in 2009 with the Saatchi Gallery for a "Silk Road" exhibition.

## Challenges

As many post-industrial areas (such as Liverpool or Bilbao), the Nord-Pas de Calais region lost 400,000 jobs over 40 years (1946–86), and consequently suffered from a negative image despite its economic renewal. Such regions are also characterised by successive waves of immigration, and making the most of this high degree of cultural diversity was a clear goal of Lille's cultural policy.

Furthermore, the metropolis of Lille (and the broader Nord-Pas de Calais region) is highly diverse in socio-economic terms. Reaching out to very different audiences was therefore another key challenge to address. Finally, a right mix had to be found between promoting and retaining local talents and raising the profile of the city with international artists.



## Budget and financing

Lille 2004 was by far the largest cultural investment for the metropolis with €73 million spent, divided as follows: 18% from Lille metropolis, 18% from the state including ERDF funding, 18% from private sponsors; 15% came from the regional council of Nord-Pas de Calais, 11% from the city of Lille, 9% from the Nord Département, 5% from the Pas de Calais Département, and 6% from other European funds. The four cultural seasons each cost an average of €8 million.



## Impact

The impacts of Lille 2004 have been well-documented and an evaluation report was produced. Lille 2004 is estimated to have attracted 9 million people through 2,500 cultural events in 2004, with 750,000 visitors just for the opening event. Additionally, 300,000 people decided to take part in activities organised across the region in the 12 "Maison Folies".

An impressive 96% of visitors considered Lille 2004 a success and recommended visiting the city. The tourism office welcomes around 40% more visitors in "normal" years (when there is no ECoC or cultural season) than it did before 2004, almost half of them international visitors (compared to 20% before the ECoC). People from 60 countries visit Lille every year (most are from Belgium, the United Kingdom or the Netherlands).

In relation to growth and employment, Lille considerably benefitted from the ECoC as jobs in cultural activities grew by 22% and the hospitality sector gained 15% across the metropolis from 2003 to 2008, reaching a 71% occupancy rate in "normal" years.

The first three cultural seasons each welcomed around 2 million visitors over their duration. Beyond these impressive figures, Lille is now clearly positioned as a cultural capital and often quoted as one of the most successful ECoCs since the initiative began (alongside Liverpool and Glasgow, to name two).



## Transferability





A well-established structure instilled confidence in the project. The "Team 2004" (more than 100 people) was composed of professionals from economic, cultural, tourism, communication, urban and social fields. Lille 3000 follows this same dynamic and works hand-in-hand with local authorities and grass-roots associations.

## Sustainability

Since the initiative was put on the agenda in the late 1990s, the 2004 ECoC has been established as the starting point of a long-term project designed to make sustainable and concrete impacts. Financial support has also proven its sustainability, with already four large-scale cultural seasons supported after the 2004 ECoC.

The aim of Lille 3000 is to continue the momentum started in 2004 through major cultural events, and it has secured a strong presence in regional, national and even international media. This momentum has spread across the region, and Nord-Pas de Calais is now seen as one of the most vibrant regions of culture. The opening of the Louvre Lens is also a strong indicator of the sustainable cultural dynamics spreading across the whole region.

## Tips

-  Political will and support from local politicians throughout the whole project;  
A limited budget (given the scale of the project) and innovative partners;
-  Strategic geographic situation (close to London, Paris and Brussels);  
Engaging audiences by promoting access to culture for all;
-  Ambitious cultural programming with internationally acclaimed artists;
-  Creation of sustainable and unique cultural places;  
A communication strategy matching the international remit of the project.

## Management level and partners

The association of Lille 3000 is coordinating the project and its cultural programme. However, such large-scale events require strong coordination with institutional partners such as Ville de Lille, the Nord Département, Lille Métropole, the Nord-Pas de Calais region, the French state, and also other cities of the Eurometropolis (including Belgian cities Kortrijk and Tournai). Official private partners also sponsor the initiative: SFR, Accor, EDF, Caisse d'Épargne, Total, AG2R, Auchan and Vinci.

Lille 3000 has a strong participatory component and many seasonal cultural events are organised by local associations (including leading ones such as l'Aéronef, la Fête de l'Anim or the "Maisons Folies") in order to work across the whole metropolis. International partnerships are also developed, for example with Mons (ECoC 2015) this year.

Links :

[www.lille3000.eu/lille3000/en](http://www.lille3000.eu/lille3000/en)

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## CULTURE

for Cities and Regions



## Ars Electronica: A unique platform for digital art and media culture

© Ars Electronica



- Innovation
- Internationalisation
- Education
- Attractiveness of the territory
- Urban regeneration
- Cross-sectorial collaboration

### Context

**Linz** is the third-largest city of Austria and the capital of the state of Upper Austria. The population of the city is 193,814, and that of the Greater Linz conurbation is about 271,000.

Steel and industrial chemistry have made Linz one of Austria's most important economic centres. But today, Linz also offers a broad spectrum of cultural events and a great number of cultural institutions.

In 2009, together with Vilnius (Lithuania) Linz was European Capital of Culture (ECOC). More than 2.5 million people visited the city that year. Several newly constructed cultural venues reinforced Linz's image as a dynamic city of culture and industry.

To ensure that Linz maintains its success after the ECOC year ("Linz 2009"), the city decided to evaluate and to redesign the Cultural Development Plan elaborated in 2000. The new Culture Development Plan underpins the necessity of a continuous cultural development after Linz 2009. In addition to setting up new cultural infrastructures, the city decided to expand subsidy programmes in the spirit of a very inclusive concept of culture, and developing formats that offer the general public low-threshold access to art and culture.

### Challenges

In the 1970s, Linz was an industrial and provincial city whose economy was based on the industry. The decline of the industry and the poor image of the region, associated with a poor cultural offer, made Linz look for alternatives.

Linz had no cultural traditions, but it has technological traditions. The main industrial company, Vöest Alpine AG, successfully reinvented itself after a bankruptcy as a specialised, international, technological business. In the process that led to the creation of the Ars Electronica Festival, the will to differentiate the cultural offer from the ones of Vienna and Salzburg made it possible to specialise in technology and cutting-edge projects.

## Ars Electronica

Ars Electronica is a museum and research facility on the north bank of the Danube that has become a significant world centre for new media arts, attracting a large gathering of technologically-oriented artists every year. Ars Electronica is a platform that organises four main activities:

The Ars Electronica Center (AEC) opened in 1996 as a prototype of a "Museum of the Future." Its mission is to use interactive forms of mediation to facilitate the general public's encounter with virtual reality, digital networks and modern media. After two years of construction works at an approximate cost of €30 million, the new AEC opened in January 2009. It now has 3,000 square meters for exhibitions, 100 square meters for research and development, 400 square meters for workshops and conferences, and another 1,000 square meters of public space for various types of events.



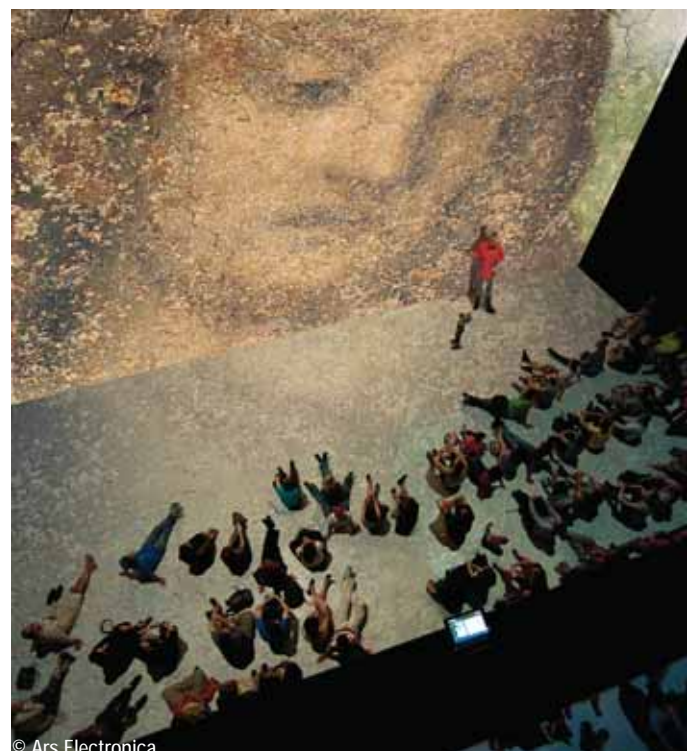
There are always several exhibitions running simultaneously in the AEC. The permanent exhibition "New Views of Humankind" examines how human beings and the world they inhabit have changed, how we influence our environment, and what the world might look like in the future. Attendance figures for the AEC now exceed all other museums in this city.

The Ars Electronica Festival is known for being interdisciplinary. International experts from the arts and science fields meet a broad audience of highly diverse backgrounds and interests. Since 1979, the festival has featured exhibitions, performances and events designed to foster an artistic and scientific confrontation with current social and technological changes. The most recent edition took place in September 2014.

The Prix Ars Electronica has been a forum for artistic creativity and innovation since 1987. The competition is organised by Ars Electronica Linz GmbH and ORF's Upper Austria Regional Studio, in collaboration with the OK Center for Contemporary Art and the Brucknerhaus Linz. The Prix Ars Electronica is one of the world's premier awards honouring creativity and innovation in the use of digital media.

Winners are awarded the Golden Nica statuette, prize money ranging up to €10,000 per category and an opportunity to showcase their talents during the Ars Electronica Festival. The categories in 2015 are Computer Animation/Film/VFX, Digital Music & Sound Art, Hybrid Art and [the next idea] Vöst Alpine Art & Technology Grant competition. In 2014, a new prize was introduced: a Golden Nica honouring the Visionary Pioneers of Media Art. Pixar in 1987, Wikipedia in 2004, and WikiLeaks in 2009 were all honoured with a prize.

The FutureLab is a model of a new kind of media art laboratory in which artistic and technological innovations engender reciprocal inspiration. Ars Electronica FutureLab focuses on the future at the nexus of art, technology and society. The FutureLab's wide-ranging activities include designing and engineering exhibitions, creating artistic installations, and pursuing collaborative research with universities and joint ventures with private sector associates. The lab's team consists of about 25 members from different disciplines such as architecture, biology, chemistry, graphics, informatics, art, media design, media technology, music, physics, sociology, telematics, etc.



## Budget and financing

Ars Electronica is managed as a not-for-profit organisation. The sole purpose of its profit-oriented work is to provide funding for its public service activities, i.e. for the centre, festival and prix. Part of the institution budget is provided by the City of Linz, the Province of Upper Austria and the Republic of Austria, but Ars Electronica also earns its own revenue. In 2014, total revenues rose by about €200,000 to €13.1 million. The self-financing quotient was 60%.



© Ars Electronica



© Ars Electronica

## Impact

Quantitative impact:

With a total of 158,428 visitors in 2014, the Ars Electronica Centre led all Upper Austrian museums in attendance. More than 2,000 school classes enjoyed hands-on educational experiences.

The Ars Electronica Festival is today the most important new media festival worldwide with approximately 75,000 annual visitors. A highly diverse array of artistic and cultural institutions, universities and private firms from all over the world use the festival as a presentation platform. The 2014 edition of the festival attracted approximately 85,000 visitors, and 579 artists, scientists, technologists, musicians and sound artists, entrepreneurs, and inventors from 59 countries were actively involved. They all have shaped and realised 427 individual events. The Ars Electronica FutureLab has received various national and international awards. For instance, in 2011, the Ars Electronica Linz GmbH was awarded the Upper Austrian communications "Caesar" award in the "Event" category for the exhibition tent "Linz Changes". Over 122,500 people visited the exhibition, which provides unusual and fascinating insights into the living space of Linz.

Qualitative impact:

In the 1990s, thanks to the festival, the city became more internationalised as talents from all over the world came to Linz. Several hi-tech companies are now established in the region. Linz has become an example of an industrial, clean, ecological, cultural and international city. In 2014, Linz was designated UNESCO City of Media Arts.



Today, the annual Ars Electronica Festival and Prix Ars Electronica showcase and honour excellence, and deliver essential impetus to media culture worldwide, while the Ars Electronica Center and FutureLab are driving forces for innovation both in research and development as well as in education throughout the region.

## Sustainability

Launched in September 1979, Ars Electronica was rapidly successful and attracted worldwide attention. Art, technology and society remain the philosophy of this platform. Ars Electronica is a pioneer in the field while constantly seeking to reinvent itself.

Through Ars Electronica, Linz managed to differentiate itself through innovative culture-led strategies (despite its much smaller size) and now competes with Vienna in terms of tourism and attractiveness.

### Tips

-  Work across disciplines, invest in innovation and focus on societal issues as a way to engage with the population.
-  The innovative aspects of Ars Electronica led to its success: interdisciplinarity, social issues activism, and pioneering in technical and cultural fields.

## Management level and partners

Ars Electronica is considered a new model of collaboration to take place between the culture, and business sectors and universities. Each partner brings different strengths and competences to collaborative projects. For instance, partnerships between Ars Electronica and the local schools and universities form a rich pedagogical network and lead to innovations. Students benefit from worldwide exchange programmes, and researchers and artists in residence promote creative exchanges. Ars Electronica also regularly collaborates with museums and will be present in Mons (Belgium), the European Capital of Culture for 2015.



Links :

[www.aec.at](http://www.aec.at)

[www.aec.at/aeblog/en](http://www.aec.at/aeblog/en)

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## CULTURE for Cities and Regions



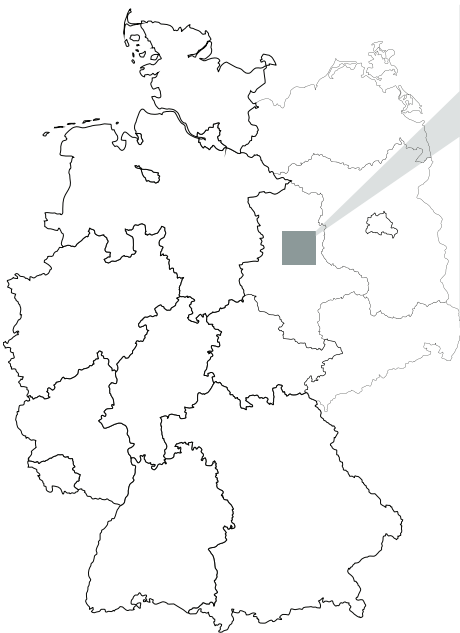
## KreativSalon: High-level networking to unlock the potential of local CCIs

© GWM - Coopy Kommunikation



- Creativity
- Employment
- Economic growth
- Attractiveness of the territory
- Internationalisation
- Entrepreneurship

### Context



**Magdeburg**, the state capital of Saxony-Anhalt, is an industrial and trading centre with an economy based on mechanical engineering, logistics, ecotechnology, information and communication technology, health management and cultural and creative industries. Magdeburg had to struggle with structural adjustment as the former German Democratic Republic industry went into decline. Now only 12,000 jobs remain across the region in the mechanical engineering sector (compared to 46,000 until 1990) and the diversification of the economic fabric of the region is instrumental to its competitiveness.

In 2012, a study was conducted to analyse the potential of the city's cultural and creative industries (CCIs) and found they account for 7.9% of the city's entire economy. With 40% of CCI turnover in the state of Saxony-Anhalt generated in Magdeburg, the city can be considered the region's creative centre. A recent update of the study also established that turnover from artistic and creative activities in Saxony-Anhalt had almost doubled between 2009 and 2013.

Based on this analysis, the city of Magdeburg has integrated culture within the "Integriertes Stadtentwicklungskonzept der Landeshauptstadt Magdeburg 2025 (ISEK)" plan (Integrated Development Concept of the City of Magdeburg). ISEK includes the promotion of culture and creative industries as one of the major local business development priorities. Magdeburg will also run for the title of European Capital of Culture for 2025 and works in close cooperation with the "Verein für Kultur- und Kreativwirtschaft Sachsen-Anhalt e. V." (KWSA: Saxony-Anhalt Association for Culture and Creative Industry) to strengthen creative industries across the region.

## KreativSalon

As part of these strategies, a series of events called “KreativSalon” was launched by the city of Magdeburg.

Twice a year, the mayor invites Magdeburg’s business and CCI communities to showcase creative ideas and products around a specific theme.

The event seeks to gather various partners from the business, culture, political and higher education sectors. It is hosted in former industrial buildings or cultural spaces.

The event consists of six short presentations or project pitches where Magdeburg’s creative talents have the opportunity to engage with participants on their project, and also find inspiration for new ideas and meet potential business partners.

Creative services closely connected to the city’s business and cultural scenes (independent theatres, cabaret, musicians, dancers) participate. Live music by local musicians accompanies the forum while participants mingle and network.

The overarching idea of this biannual event is to improve opportunities for networking within CCIs but also with the wider business community, and to raise awareness about the CCI sector and its potential for economic development.

The event’s attendance is rather high-level, including the mayor of Magdeburg and key stakeholders from the worlds of politics and business. The event is always evaluated and fine-tuned by a dedicated working group composed of a diverse panel representing businesses, the local administration and cultural milieu. It works as a “think tank”, discussing possibilities and potential projects for the city to promote CCIs.

As a direct result of this work, a “Kultur und Kreativwirtschaftszentrum” (centre for CCIs) was launched in February 2015 in the city centre of Magdeburg. The centre is operated by the city of Magdeburg and proposes a total of 1,300 sqm of office space for around 40 creative companies at low cost.

## Challenges

KreativSalon has been designed to respond directly to a range of challenges:

- Low visibility of local CCIs despite the considerable size of the sector.
- Lack of awareness among the business community of the benefits of cooperating with CCIs.
- Weak network between the creative sector and stakeholders from other fields (public and private sector). Working together was initially perceived as very challenging.



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## Budget and financing

The overall budget for the KreativSalon is €36,000. This budget comes mainly from the city of Magdeburg and the "GWM - Gesellschaft für Wirtschaftsservice mbH" (the city's Business Development Agency).

Smaller contributions (around €1,500) are made by the Magdeburg Chamber of Industry and Commerce (IHK Magdeburg) and the Magdeburg Chamber of Crafts (HWK Magdeburg), and participating businesses often provide in-kind contributions.

A budget of €200,000 is earmarked annually for the overall promotion of CCI by the city of Magdeburg, and for the next three years investments of €1 million are foreseen.



## Impact

Past KreativSalons have each attracted more than 200 visitors. A continually rising number of representatives from other sectors than CCIs attend the event.

KreativSalon has evolved into an important business event and discussions are taking place to apply the format to the cities of Halle, Dessau and Chemnitz.

Additional promotional projects have been triggered by this success. Local authors were represented for the first time at the renowned Leipzig Book Fair, in a joint delegation with the city of Magdeburg.



## Sustainability

The practice is relatively low cost and a broad range of partners are already supporting it through in-kind contributions and direct funding, so financial sustainability is almost ensured.

More important, the event is now taken up at a more comprehensive level and projects of similar initiatives are burgeoning across the region. The peer-review process set up through the KreativSalon working group also triggered the development of "Kultur und Kreativwirtschaftszentrum" (CCI centre) in Magdeburg, which provides a sustainable territorial anchor to the development of CCIs locally.

## Tips



Success factors:

- Innovative design and appealing presentation of the event: short speeches, concerts, unconventional business talks. This played an important role in the traditional industries' participation.
- Strong networking established from the first KreativSalons has facilitated the work of the following KreativSalons, attracting creative lateral thinkers, business representatives and city talents.



Lessons learnt:

- Additional actions are required as local CCIs mainly do business with non-local companies. There is still untapped potential for further development of local connections.



## Management level and partners

Partnerships for KreativSalon involve diverse stakeholders and public/private cooperation: Magdeburg State Capital, Magdeburg Society for Economic Service, Chamber of Industry and Commerce, Chamber of Crafts, Otto-von-Guericke University, Magdeburg Forum Gestaltung e.V., Saxony-Anhalt Association for Culture and Creative Industry, Kulturanker e.V. To guarantee proper realisation and implementation of the "Kreativ Salon" a steering group was set up, whose main tasks are preparation, monitoring and evaluation of the project.

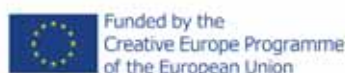
Links :

[www.kreativsalon-magdeburg.de](http://www.kreativsalon-magdeburg.de)

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## CULTURE for Cities and Regions

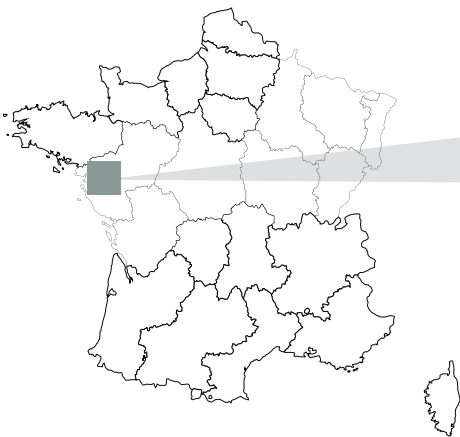


## From a wasteland to a triple-helix creative cluster at the heart of Nantes

© Jean-Dominique Billaud



- Active citizenship
- Education
- Urban and regional regeneration
- Sustainable development
- Cross-sectorial collaboration
- Entrepreneurship



### Context

With more than 600,000 inhabitants spread across 24 cities, the Nantes metropolitan area (Nantes Metropole) is the sixth largest French metropolitan area. It is the first metropolitan area in France in terms of job creation and its unemployment rate is two points lower than national average. Nantes is also a youth-friendly city (36% of the population is under 25) and boasts a vibrant economic dynamism.

The island of Nantes had long been foreign to this thriving economy. Located at the heart of the city, it was dedicated to shipbuilding and freight activities. Throughout the deindustrialisation process, the island's economic activity declined rapidly, until the last shipyard was closed in 1987. This industrial decline left derelict a vast territory (3.4 million square meters) from the economic dynamism of the metropolis.

Since the early 1990s, local policy-makers have been pioneers in using culture (and later creative industries) as a driver for territorial change and growth. The process started with the Festival Des Allumés in 1990 and with the establishment of the theatre company, Royal de Luxe (now one of the most successful street art companies in the world). The industrial past was reinterpreted by artists, thereby contributing new meaning to the place and to changing perceptions of the island. Art festivals and new cultural places were then set to "invade" this abandoned territory and paved the way for a large-scale rejuvenation of the whole island. The island of Nantes and its creative district are the result of 20 years of cultural policies stemming from clear and ambitious political leadership for territorial development through culture and creative industries (CCIs).

### Challenges

Nantes suffered from deindustrialisation, especially the island of Nantes, when the shipyards were abandoned.

The brownfield led to a decline in social cohesion and sense of belonging. More important, the island of Nantes was not well connected to the city centre on the other bank of the Loire River, rendering the area unattractive for both residents and entrepreneurs.

## L'Île de Nantes & its creative cluster

The *Île de Nantes* project has reinvented the city by stimulating creativity in the former industrial area. It is structured around two core phases:

- Phase I (2000-10) was designed to create a vision that would adapt and respond to future urban dynamics. In particular, public spaces were reconfigured with a special attention to sustainability and social inclusion, access roads, bridges and footpaths were recreated to reconnect to the city centre, and a new creative cluster was developed.
- Phase II (2010-30) focuses on further developing the results of the previous phase with a special emphasis on sustainability (both economic and environmental). Specific objectives of phase II are to develop projects for the new creative and eco-districts, build new transport networks with a focus on sustainable mobility, and redevelop railway land to create bike paths and parks.



The Île de Nantes is now host to a vivid creative ecosystem. The *Quartier de la Création*, located on the western part of the Island, is a centre for new creative productions in Nantes emerging from the meeting of artists, researchers, entrepreneurs and students. Coordinated by the urban redevelopment agency in charge of the island of Nantes (SAMOA), the creative cluster aims to:

- Build bridges with higher education and research, leading a network of actors and partners involved in scientific and technological culture.
- Structure and lead the creative enterprises network. More than 280 creative businesses, traders and associations are part of this network. Online and offline networking tools are being rolled out, including a website, collaborative tools, free workspaces, and regular events and workshops.

- Support the projects by providing information on and assistance in finding office space, obtaining funding and promoting innovation. It offers customised advice to projects by helping them develop their project proposal, start up a business or go international.
- Promote collaborative projects across local creative businesses, linking them to larger businesses and European partners to develop competitive projects locally, nationally or internationally.
- Develop business space to facilitate establishment of creative businesses, based on the successful experience of the Karting (a creative incubator hosting around 50 start-ups).

But the *Quartier de la Création* goes beyond entrepreneurship and also has a strong civic component. The Green Island initiative has been running since 2013 (when Nantes was European Green Capital) as a set of activities in which creative practitioners work in close contact with stakeholders and citizens to define solutions for areas that are going to be redeveloped by SAMOA.



A core group of creative talents together with local players define current challenges, and the future use of those areas, and how their use needs to be addressed and implemented. This social innovation experiment helps to generate value, ownership and social cohesion among old and new residents and the creative professionals established in the *Quartier de la Création*.



## Strategic vision

A key component of Nantes's urban development strategy was a holistic approach to development through culture. In 2011, culture and tourism management structures were merged into "Le voyage à Nantes". This organisation manages the promotion of Nantes's cultural offering and produces its own programme with a cultural trail stretching across the whole metropolis every year. To boost cultural tourism, the Great Elephant (a moving mechanical elephant made of wood), produced by the company La Machine, then became the city's icon.

This holistic approach is reflected in the redevelopment of the île de Nantes (Island of Nantes), which is structured around three core pillars: culture and creative industries ("Quartier de la Création" cluster), sustainability (housing and green public transportation), and social diversity by developing job opportunities in the services sector, promoting education with various universities and schools on the island, and promoting social housing.

Nantes Métropole also developed connections with regional policy objectives (e.g. Design in Pays de la Loire) with a view to strengthening the role of culture in cohesion policy, thus ensuring considerable financial investment in CCIs. In addition, the city adopted a proactive approach to launching international initiatives and networks in the field of CCIs, thereby helping put Nantes on the map of European creative cities (i.e. European projects ECCE and ECCE Innovation). Nantes was also part of the policy platform of the European Creative Industries Alliance along with other cities such as Berlin or Amsterdam.

## Budget and financing

There are no available figures to estimate the investment in the *Quartier de la Création*.

According to available figures, at least €9.2 million (2007-13) from the ERDF can be linked to cultural investment in the city (essentially invested in new cultural facilities including *Ecole des Beaux Arts* or *La Fabrique* in *Quartier de la Création*).

## Impact

As described above, an ambitious creative ecosystem has already been set up and it is foreseen that the island will host more than 1,000 creative jobs by 2018.

As regards the tourism sector, the city has steadily increased its attractiveness, welcoming 540,000 visitors in 2014, compared to 140,000 in 2006. The *Île de Nantes* is now the second most visited site in the city.

In terms of attractiveness for residents 510,000 square meters (sqm) of new or rehabilitated public space have been reclaimed and 4,400 new housing units have been built, 22% of which is social housing. Finally, 235,000 sqm of offices and business sites, and 104,300 sqm of infrastructure have been accounted for.

The project has been conceived for the long term and upon completion by 2030, the *Île de Nantes* is expected to incorporate 1.6 million sqm of reclaimed land, 10,000 new housing units, 450,000 sqm of new office and business space and 350,000 sqm of new infrastructure.



## Sustainability

The Île de Nantes is already a sustained initiative with more than 20 years of implementation, and an unwavering commitment of city and metropolis political leaders. It is also a sustainable project due to its long-term planning and perspective (until 2030). Additionally, the positive results and decades-long political commitment bode well for the completion of the initiative. Offering new working spaces dedicated to CCIs is also already planned.



Another core aspect of sustainability in this project lies in the mainstreaming of eco-friendly policies in the island of Nantes's regeneration, which is reflected in the conception of new buildings (zero-carbon ones) and in green public transportation (tramways and buses using hybrid engines).

## Tips

- 💡 Mainstreaming culture across development policies has greatly contributed to the project's success: the adoption of a forward-looking approach by local authorities has certainly been a key factor of success for Nantes.
- 💡 Mainstreaming culture across other development policies (urbanism, tourism, and ecology) has also contributed greatly to the project's success. However, a key challenge for Nantes throughout the implementation of the project is to make sure the creative vibe does not die out, so gentrification processes need to be closely monitored. The island's transformation involves heavy investment in transport and real estate, so the whole Île de Nantes project ensures that social housing as well as student lodgings remains central to the island's redevelopment.

## Management level and partners

Backed by both the metropolitan area and the city of Nantes, SAMOA is the public agency in charge of the Island of Nantes's redevelopment. With about ten full-time employees, it also runs the Quartier de la Création cluster. As different projects were launched and developed over time, the creative ecosystem of Nantes grew accordingly. The Île de Nantes is now similar in many ways to a triple-helix cluster, building synergies among local stakeholders: on top of SAMOA, the island is structured around incubation and support structures for CCIs (Karting hosting creative start-ups, La Fabrique and Trepolino for emerging musical bands), universities (National Architecture School of Nantes, Fine Arts School – ESANM and Audencia Business School), as well as public administration with SAMOA.

Links :

[www.creationduquartier.com](http://www.creationduquartier.com)

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## CULTURE

for Cities and Regions



## Hallarna: A block of former factories for culture and creativity against unemployment



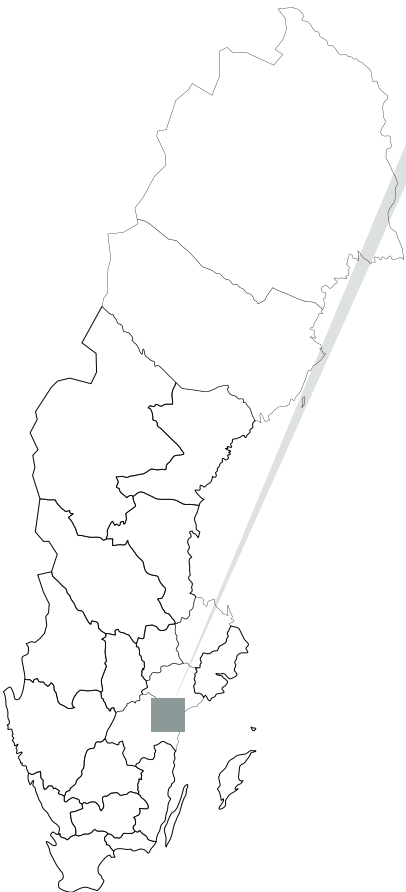
- Innovation
- Attractiveness of the area
- Employment
- Access to culture
- Public/private cooperation
- Urban revitalisation

### Context

**Norrköping** is a city in the province of Östergötland in eastern Sweden. The city was always considered a textile manufacturing base. During the 20th century many of these industries shut down causing high unemployment while many of the buildings hosting them were left abandoned. Several public administrations were relocated from Stockholm to Norrköping to alleviate the unemployment issue.

As of 2002, the city started to reorient its strategy towards a cultural and educational centre. The city and the region of Östergötland realised the importance of culture and seeks to take advantage of the city's cultural assets. Culture is now well integrated in local strategies, especially with the "Det goda livet finns i Norrköping-en Vision för 2030" (The Good Life in Norrköping – a Vision for 2030), the urban development plan for Norrköping. The plan identifies Norrköping as a city of culture and as a leading city for creative media and content.

In the cultural plan for the region of Östergötland the key priorities are to foster cross-sectorial initiatives between culture and business and to strengthen the role of regional cultural policies in order to promote local development.



## The Hallarna district

A flagship initiative encapsulates the priorities of the city: the "Hallarna" block, located in a former textile district.

Hallarna is the cultural hub of Norrköping and acts as an umbrella organisation for a wide variety of cultural and creative businesses. It is housed in a 1895 building of architectural standing where the Brucks factory was located. In the 1970s and 1980s almost all buildings in the area, except for the Hallarna block, were demolished. The old blocks in the city centre that used to hold the textile industry have been gradually remodelled and redeveloped. The area has since then shifted from an industrial one to being the cultural hotspot of the city where theatres, restaurants and fine retail shops now flourish.



The process started in 1992 when the Chamber of Culture inaugurated the development of the block with spaces for music and theatre activities ("Cave of Culture"), but the development of a larger-scale creative ecosystem is more recent.

In 2009 the Norrköping Kulturhus, a venue home to cultural and creative activities for youngsters (concerts, workshops, exhibitions) settled in the Hallarna district, at the initiative of the Municipality of Norrköping. Momentum to build a creative district grew when the Teater Brådgatan 34, Norrköping's free theatre for the promotion of performing arts, opened in 2014 in Hallarna. Gramtone Music, under the same roof, is a collective of musicians and songwriters making and distributing music. Dynamo (live music club in Norrköping) is also a hothouse for the young musicians from both the city and region, who can use the space for their own development.

On top of these strong structures for music and performing arts, Företagsateljéerna is an incubator for cultural and creative industries which promotes learning and co-working in order to sharpen the abilities of the 18 incubated start-ups on topics such as business and sales, innovation, and networking.

The incubator is structured around individual workspaces, and meeting and dedicated spaces for prototyping (3D printing, sewing machines and screen printing devices).

## Challenges

The key challenges faced by Hallarna block included:

- Lack of space for creative activities in the industrial environment of the city of Norrköping.
- Lack of affordable facilities.
- Preservation of industrial heritage was also at stake in the project, as most of the industrial heritage of the district had disappeared.



## Budget and financing

The renovation of the old furniture storage into the Företagsateljéerna business incubator cost the municipality around €260,000. These expenses are also covered by an additional charge on rent for the tenants.

The Hallarna Association received a grant of around €210,000 from the city in 2014 for administration and coordination of activities across the block, as well as infrastructural costs for the separate premises in the district. The municipality also funded various projects across the whole block for a total amount of €168,181 in 2014.

## Impact

Hallarna also had 18,000 visitors at 300 events in 2013, and about 500 people working, rehearsing or creating every week.

Hallarna is a place where both interaction and social networking naturally occurs and acts as an example of the modern network society. The incubator Företagsateljéerna has an occupancy rate of 100% and the demand to get a space in the old block is so strong that a waiting list had to be drawn up.



## Sustainability

The Hallarna Association is independent of subsidies and sustains its own costs. The tenants, organisations and businesses housed in the buildings pay rent. Together with catering activities, this allows the initiative to achieve sustainable financial resources. Beyond financing, the Hallarna Association has a vision for its development in the Strategy 2020 for the Hallarna block.

## Transferability

Success factors:

- The facilities were adequately adapted to the needs of creative businesses.
- The municipality entrusted the management of the cluster to the independent Hallarna Association, which eventually allowed for a stronger advisory role on the redevelopment of the area.

Obstacles:

- Maintaining low rent levels might be an issue on the long run.
- Gentrification of the district could threaten the cultural identity of the block.

## Tips

- 💡 Due to the low budget of the Hallarna Association, participants learnt how to manage effectively the allocated funds.
- 💡 Creators cannot stay in the area if rents cannot be kept down.
- 💡 The participation of the association in tasks managed by the municipality contributed to further development of the block as it combined administrative capabilities with grass-roots ideas.

## Management level and partners

Hallarna is an independent entity but works in partnerships for specific tasks:

- Norrköping municipality (the Culture and Leisure Department supports almost all of Hallarna's activities).
- Rental housing (offers its tenants reduced prices, etc.).
- Building and Planning (finances reconstruction of spaces, the construction of a theatre entrance for Kvartersteatern in 2015);
- Norrköping Art Museum (the "neighbourhood with art");
- Norrköping City Library;
- Norrköping Science Park (coordination for the promotion of cultural and creative industries).

Links :

[www.hallarna.org](http://www.hallarna.org)

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## CULTURE for Cities and Regions



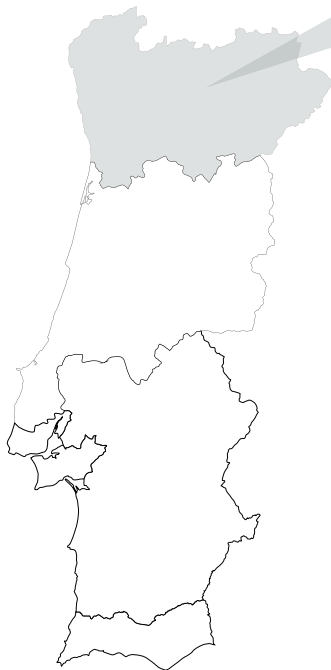
## ADDICT : Regional hot spots of creative industries

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- Visibility
- Entrepreneurship
- Capacity building
- Public/private cooperation
- Employment
- Economic growth

### Context



**Northern Portugal** has been one of the country's leading regions for an integrated approach to cultural, social and economic development. For more than a decade, culture has played a leading role – with both Porto and Guimarães as European Capitals of Culture (respectively in 2001 and 2012), a committed approach to culture-led regeneration, and the first region in Portugal to champion the creative industries.

The regional development agency and several municipalities have also focused on transitioning their traditional creative industries (e.g. textiles and cutlery) to much more contemporary design (notably in fashion and interiors).

There has also been a very strong focus on culture as a tool to improve wellbeing, attract high quality and sustainable micro enterprises (such as "slow cultural businesses"), and to diversify and improve the quality of the tourism offer. The range of local authorities – from the very urban to the rural – account for a variety of approaches which at a regional level scale up to one of Europe's most compelling creative regions.

### Challenges

Tapping into the local creative ecosystem and maximising its potential was the core challenge for Northern Portugal. While it already had many creative talents in the region, they were not flourishing due to weak distribution channels and the lack of specialised support schemes. This resulted in low activity performance for the creative industries and an embryonic development of networks and partnerships. Strategic actions were also needed to facilitate approximation between academia and enterprises for better capturing value from qualified professionals and mobilising relevant local stakeholders to promote a multifocal urban regeneration.



## Addict

ADDICT - Creative Industries Agency Portugal is a non-profit association created in 2008 and currently with 100 members representing several sub-sectors of the creative industries. It is recognised by the Ministry of the Economy as the coordinator of the Creative Industries Cluster in Portugal.

Its mission is to strengthen and deepen the clustering process of creative industries in the region by reaching out to market players with no tradition of dialogue and cooperation. Local stakeholders are very diverse and include companies, cultural institutions, art spaces, artists, universities, science parks, research centres and municipalities.

ADDICT seeks to increase the critical mass of the sector through networking, especially by providing meeting places and space for developing joint projects. In particular, ADDICT endeavours to deepen the relationship between knowledge production centres (universities and research centres) and corporate activity to make the most of its rich local ecosystem.

The agency contributes to strategies for territorial competitiveness and to urban regeneration processes in cities and places of high patrimonial value. It is currently leading a project which aims at developing and promoting Porto and Northern Portugal as a creative region, and it has supported the emergence of the fashion and design hubs in the former olive oil factory of São João da Madeira and the textile factory of Santo Tirso. In Guimarães, Laboratorios Criativos were also developed in the context of the 2012 European Capital of Culture. These initiatives now form a woven network of hot spots of creativity across many territories, ranging from small cities to large urban areas.

Support for creative businesses is also provided by promoting and internationalising the region's main creative players and businesses. Internationalisation missions for the creative industries to the UK and awards (Creative Industries National Award/Creative Business Cup) give additional exposure to selected local creative businesses. Raising awareness and disseminating information to the creative community is promoted via dedicated events (Portugal Criativo - National Event for the Creative Industries-2010, 2011 and 2012; Creative Hubs - Discussion and Networking Event in 2014; Clube ADDICT, to name a few).

Finally, supporting creative industries in the region is also carried out by providing empirical evidence and research in the field, through studies for the creative sector (Mapping of the Cultural and Creative Sector in Northern Portugal, Study on the Cultural and Creative Industries in Northern Portugal and Galiza).

## Strategic vision

Punctual and large-scale culture-led initiatives, such as Porto's year as European Capital of Culture in 2001, have long been the driving force of regional policies for culture and creative industries, mainly aiming at boosting local attractiveness and cultural tourism.

In 2007 a study was commissioned by the region to better understand the creative economy context and its potential for regional development. Since then, the integration of culture and of creative industries as a whole has been ever more prominent and a strategy was laid out based on three pillars to develop the region's creative potential:

- Capacity-building and creative entrepreneurship: inclusion of creativity in the training and education agenda and promotion of an entrepreneurial culture.
- Creative business growth: supporting creative businesses through specialised funds, intellectual property advice and clustering and marketing initiatives.
- Attractiveness of creative places: development of infrastructural conditions, including support for cultural planning, networks and cultural equipment.

In recent years this strategy has been the engine for developing infrastructure and support schemes, including ADDICT, the representative and coordinator for the creative industries cluster in Northern Portugal (and later at national level).



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## Budget and financing

For the development of a creative industries cluster for Northern Portugal a specific public fund was created and implemented, totalling almost €60 million. This included major investments for cultural and creative incubators, as well as the support schemes listed above. ADDICT itself is funded through the public fund for competitiveness, as well as innovative and/or cross-sectorial projects led by creative companies.



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## Impact

ADDICT had an instrumental role in the development and recognition of regional support structures. ADDICT itself was awarded a European bronze label for excellence in cluster management. Among these regional structures, UPTEC.PINC is a reference point for the infrastructure and organisation development of the University of Oporto Creative Industries Incubator, which was created within the Creative Industries Cluster governmental strategy. Today this incubator is cruising with around 30 companies incubated and provided with specific support activities. UPTEC.PINC notably implements acceleration and pre-incubation programmes for new entrepreneurs.

The Centre for Digital Creativity is another infrastructure and organisation development created within the Creative Industries Cluster strategy. This is also a fully functional creative hub, providing support through expert coaching and access to technological and multimedia equipment. The Oliva Creative Factory is up and running, backs 11 incubated creative start-ups, and is home to 20 established creative businesses.

The impacts in terms of competitiveness of creative businesses have yet to be documented, but the supported creative hubs have a noticeable effect in terms of regional regeneration, as these "hot spots of creativity" contribute to attracting and retaining local young talents across Northern Portugal in what used to be derelict buildings.

## Transferability

The main obstacles to launching the project were mainly putting together what is by itself an emergent sector (in Portugal and in Europe), structuring its organisation and the exploration of new opportunities. Recent years have been crucial to establishing a collaborative mindset and better understanding sector needs and how its challenges can be properly addressed. In many ways this is a parallel situation to what is happening across Europe in this sector.

Recent years have also been crucial to establishing the proper structure for the creative industries in the region and key advances were achieved in terms of coordinating the local ecosystem. The current challenges and next steps are covered by an in-depth strategy which aims at making the best use of the now available structures and going even further for capacity-building, partnerships, internationalisation and innovation.



## Sustainability

The results of the current strategy are already visible. Culture and Creative industries were therefore included in the regional priorities until 2020. The actions of ADDICT are very much entrenched in the regional creative business ecosystem, and have secured strong adhesion so far. Ensuring its actions remain relevant for the local communities is key to sustaining the initiative in the future.



## Management level and partners

Innovation and internationalisation demand the establishment of partnerships. And this is particularly relevant for the role of ADDICT, as it is not the "owner" of the implemented initiatives. ADDICT members are directly responsible for implementing most actions, with the agency thus acting as a unique interface and partnership driver within the sector and region. ADDICT's role is a network broker for the sector, supporting its development and advocating in its stead. It represents a myriad of partners, including both public and private stakeholders (creative hubs, trade associations, support agencies for innovation and export, as well higher education institutions).

“Creativity and innovation. Those are the 'tools' for the industries of tomorrow and the key to a successful business. They are requisite strategic factors to the competitive edge of businesses, cities and regions.

*M. Castro Almeida, Mayor of the City of São João da Madeira*

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## CULTURE for Cities and Regions



## Regional creative cluster : Sustaining a creative ecosystem

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- Public/private partnerships
- Attractiveness of the territory
- Skills
- Innovation
- Entrepreneurship
- Economic growth

### Context

**Pécs** is a medium-sized Hungarian city located near the Croatian border. It is considered a regional centre in Hungary, with more than 150,000 inhabitants. The former coal-mining city started to decline after 1990 when industrial activities almost completely vanished. The Balkan war worsened the economic situation even further, along with its historically poor accessibility from the Hungarian capital Budapest.

The city of Pécs has entered a renewal phase and culture is playing an instrumental role in this new dynamic. The key factor here was the successful candidacy for European Capital of Culture 2010. The road to the candidacy as well as the title itself helped rejuvenate the city and owes much to the help of its citizens: the bid for the ECoC title in Pécs was partly the result of a bottom-up initiative. Local actors pushed for the submission of the application and prepared the original development strategy. The coordination board for Pécs ECoC 2010 was a mix of the region's important economic players, cultural professionals and civic organisations.

In the context of Pécs ECoC 2010, the city undertook numerous key investments, including more than €100 million through ERDF in projects linked to the ECoC title. The concert hall of the Kodály Centre, the Southern Transdanubian Regional Library and Knowledge Centre and the Zsolnay Cultural Quarter are the most emblematic projects of the ECoC. It also involved numerous existing cultural institutions, among them the Bóbita Puppet Theatre, the Franz List Concert Hall, and the Department of Communication and Media Studies and the Faculty of Music and Visual Arts of the University of Pécs.

The city of Pécs is also considered a "Film Friendly City", as discount prices and free location permits are available for filming at public places and the surrounding areas. By attracting more film productions, the city is developing a qualified workforce for the audiovisual industry and generating related jobs. This also contributes to promoting its image and cultural heritage, and generates revenues in related economic activities (including tourism and retail).

## Cultural Creative Industry Cluster



In 2007, the Cultural Creative Industry Cluster (former South Transdanubian Cultural Industry Cluster) was established as part of Pécs ECoC 2010, with a view to sustaining the development of the nascent CCI ecosystem beyond the ECoC. CCIC is acting as an umbrella organisation for CCIs in the region.

The main objectives of the creative cluster include:

- promoting the cultural and creative network in Pécs and its region, and coordinating with local stakeholders in the innovation industry;
- dealing with plans and projects affecting the cultural sector in the regional smart specialisation strategy (Regional Innovation Systems and Competitiveness Development "Pólus"), and generating innovative actions within the region;
- establishing a suitable training system for CCIs;
- raising the profile of local CCIs and acting as an interface to connect them with international networks and projects.

CCIC acts in many ways as a broker for project development, leveraging funds and cooperation opportunities for local actors. A successful example is the Clusters Meet Culture (CMC) project, which aims to spread the knowledge of cultural and creative products or services across south-east Europe. It showcases the quality and originality of local talents and links tourism and local clusters by combining manufacturing productions with artistic heritage and cultural production, as well as by opening new sales channels across south-east Europe. Cooperation guidelines and advice services have been designed for local clusters and small business and cultural associations in order to create public/private partnerships and favour both tourism and cluster development. Another project, the Self-starter Programme, has supported 20 job seekers to launch their business in the creative industry. The applicants have completed 500 hours of training courses and developed commercial activities.

CCIC is strongly involved in transnational initiatives. In particular, it was a partner of "Creative Cities", along with the city of Pécs, a project co-financed by the EU regional fund. The network was composed by five European cities (Gdansk, Genoa, Pécs, Leipzig and Ljubljana), with a view to achieving sustainable transnational networks and developing an action plan for the promotion of creative industries transnationally. In the framework of Creative Cities, KOHÓ CoWorking House Pécs was founded in 2011, which is an office where members of creative businesses meet with undergraduates as well as numerous co-workers so as to cooperate and create new ideas. The CCIC is also part of the partnership "Break in the Desk", which seeks to innovate the current offer for CCI training on entrepreneurship by focusing on new fields such as artistic interventions and innovation brokerage.

The Chamber of Commerce and Industry of Pécs-Baranya has concluded cooperation agreements with 11 clusters in the South Transdanubian region in 2010 (among them the Cultural Creative Industry Cluster). Through this agreement, CCIC can access international visibility as well as training and business opportunities through European projects of the Chamber of Commerce.

## Challenges

The main challenges the CCIC came across were the fact that cultural and creative actors in the city initially lacked recognition and promotion. The rapid decline in mining affected the economy of Pécs, which needed a new, fresh and long-lasting boost. CCIs were seen as an opportunity in that regard.

In this context, the city needed to redefine its identity, since it was mostly known as a mining and industrial city and this required adequate action to better reflect the city's evolution.

The development of the whole creative ecosystem of Pécs was not without ebbs and flows (especially in the wake of the 2010 ECoC). As CICC heavily relies on local actors, its development was equally affected.

## Impact

CCIC has successfully established itself as the country's only culture and creative industries cluster. It now has more than 40 members, most coming from the fields of art, design, marketing, communication, and cultural events-related activities.

Since its creation, CICC has participated in numerous projects and significantly strengthened its visibility in the region and beyond. Some of them have leveraged added value for the local economy. For example, the CMC project described above has led to the creation of "Creative Tourism Routes" generating visibility and new customers for CCIs in the region.

As a result, Pécs is gradually positioning itself as a creative place. Combined with a buoyant cultural life, the city has significantly increased its attractiveness for young people to stay in the city and set up a business.

## Budget and financing

Although Pécs massively invested in different cultural facilities and activities in the framework of Pécs 2010 (around €100 million), CICC did not require so much public spending. As an umbrella organisation it rather benefited from the creative ecosystem developed as a result, and is financially self-sustaining from services provided to its members. It also takes part in European projects, thus generating additional revenues. For example, CICC and the city of Pécs received around €250,000 from the Creative Cities project.



**CULTURAL CREATIVE INDUSTRY CLUSTER**  
KREATIV IPARI KLASZTER

## Transferability

Lessons learnt:

- Continuity after the ECoC year is highly challenging and long-term strategies should take into account an "ECoC fatigue" for the following year.
- The ambition to work with other innovative industries was not initially successful. Nurturing the local creative ecosystem, creating scale and developing the right skills among the creative community contributed to jumpstarting cooperation.




## Sustainability

Financial sustainability is secured through membership fees, provision of paid services (i.e. training, bid management) and participation in national and European projects.

The smart specialisation strategy of the Pécs region includes CCIs and seeks to strengthen local dynamics initiated by Pécs.

The city of Pécs is also strongly supportive of the different initiatives launched by CICC and the actions initiated are part of the long-term vision of the city to sustain the benefits from the 2010 ECoC title.

## Tips

-  Support from local authorities was instrumental to linking together separate bottom-up initiatives. Now it supports projects on an ad hoc basis (such as KoHO co-working space) and closely follows other initiatives.
-  The ECoC acted as a catalyst for CCIC to raise its profile and benefit from the former's dynamics.
-  Partnerships are crucial: the added value of CICC comes from garnering different local initiatives and connecting the dots of the local creative fabric.

## Management level and partners

The CCIC was created as part of the Cultural Innovation Competence Centre. It is an umbrella organisation overseen by the city and region of Pécs, acting as board members. There are strong partnerships between local authorities and CICC, and they often take part jointly in European projects (such as Creative Cities).

Links :

[www.parcaudiovisual.cat](http://www.parcaudiovisual.cat)

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## CULTURE

for Cities and Regions



# Rotterdam: Investing in CCIs and spillover effects to shape the city's future



- Attractiveness of territory
- Entrepreneurship
- Cross-sectorial collaboration
- New business models
- Skills
- Innovation

### Context



**Rotterdam** is the second largest city of the Netherlands, located in the south-west of the country. It has a very young and extremely multi-ethnic population: 50% have a migrant background, for a total of 173 nationalities (almost as many as New York).

Rotterdam is one of the world's most important port cities and the main one in Europe. However, the city faces major social challenges due to a large majority of low-skilled workers (despite the presence of high quality university education, such as Erasmus University Rotterdam, the Delft University of Technology, and Leiden University, which is very strong in the arts and humanities,). The city suffered considerably during the Second World War, resulting in the need to rebuild most of the city centre. Choices made from the 1940s to the 1980s still influence the city's architectural and social structures. There is a great need to revive both the inner city centre and post-war neighbourhoods. As these were intended for working class residents, most middle class inhabitants and companies have moved to the periphery and the numerous buildings left empty in the city centre need to be given a new function.

### Challenges

The city's main challenges were to facilitate and promote a more knowledge-based local industry with a view to retaining talents, sustaining local CCIs and increasing their visibility, and revitalising abandoned buildings and whole districts.

## Urban development plan and strategy

For over 15 years, the city has invested in its creative potential in order to contribute to the economic, cultural, urban and social innovation objectives the city set in recent years. Cultural and creative industries (CCIs) are indeed viewed as a source of innovation for economic sectors such as health care or harbour/freight activities (featuring high-growth potential) but also as a “social asset” thanks to their ability to attract and retain highly qualified personnel (on average, people working in CCIs have higher levels of education than workers in other sectors) and to requalify urban spaces across the city.

The first programme of actions for the sector (“Creativity starts here” - 2008-12) already aimed at encouraging job creation, improving the visibility of the sector and stimulating cross-overs between sectors. The evaluation of the programme showed the city that the added value of the sector lies more in its indirect effects on social, economic, cultural and spatial development (the so-called “creative spillovers” ), although measuring cross-overs remains difficult. The new work programme The new work programme (2013-17) focuses even more on the effects of spillover. The city was involved in the Creative SpIN URBACT project (2012-15) on spillover processes which further enabled the city to put CCIs and spillovers high on the local political agenda.

Rotterdam was European Capital of Culture in 2004 and is well-positioned in many European and international networks (e.g. EUROCITIES, European Creative Business Network, Audiences Europe Network, Intercultural Cities Network, ROOTS & ROUTES International Network).

### Investing in CCIs and spillover effects to shape the city’s future

Several structures and tools have been supported under the CCIs work programmes implemented since 2008 (new housing facilities as part of urban regeneration plans, ad hoc funds, support agencies, etc.) and some of them have led to praiseworthy achievements. The municipality does not always directly initiate these initiatives but plays a very active role as a facilitator, making sure grassroots initiatives are successful. This can translate into direct financial support or connecting people and organisations to match skills and capacities towards making the most of creative projects.

The Creative Factory, for example, is an old grain silo transformed by the municipality of Rotterdam into a creative business incubator/co-working space for a total investment of €6 million as part of major urban development plans in the city centre. Opened in May 2008, the Creative Factory was one of the first large-scale co-working spaces in Europe. Home to over 70 creative businesses in one building, it offers companies counselling services to grow faster thanks to partnerships with businesses, educational institutions, government agencies and international networks (member of the European Creative Business Network).

Another remarkable project is the Rotterdam Media Commission (RMC), set up in 2008 to improve the situation in the media industry, by supporting, promoting and “connecting” the media sector of Rotterdam, in particular serious gaming, e-learning, cinema and music, to other economic sectors. The most important part of the project is a subsidy scheme for cross-cutting initiatives in the media sector. The RMC provides subsidies (through calls for proposals) to organisations in the Rotterdam region that wish to jointly carry out and implement collective initiatives that will strengthen the media sector. These initiatives have to focus on innovation and the development and exchange of knowledge in the media sector, and involve a joint venture between a media enterprise and/or government organisation and/or educational/knowledge institution.

Culture is increasingly “invading” broader urban regeneration plans supported by the city. In 2004 the Port of Rotterdam Authority, Albeda College (regional vocational training centre) and the Rotterdam University of Applied Science (Hogeschool Rotterdam) came together to explore the potential of redeveloping an abandoned shipyard, previously devoted to heavy industry activities. The educational institutions were looking for more space to house their research, learning and training activities and make links with the business community. The result of the partnership was the creation of RDM (now standing for Research, Design and Manufacturing) Campus which brings together vocational education, research and innovative businesses under one roof and has created a unique opportunity to improve the economic environment of the city.

## Budget and financing

The regeneration of the Creative Factory building amounted to around €6 million coming from the city and including ERDF funding.

The Rotterdam Media Commission was made possible via the Rotterdam Media Fund (sourcing from the Economic Department of Rotterdam). The 2009-15 Commission budget comes from four sources: ERDF (€1,504,181); risk capital budget (€1,080,862); public budget (€2,326,927); private budget (€475,698).

The RDM Campus total budget amounts to €7,760,000, with an ERDF contribution of €2,150,000.

## Impact

The aforementioned initiatives have generated impressive impacts. The Creative Factory alone has created about 150 jobs and contributed to the emergence of 70 creative businesses in a deprived area of the city.

The RDM Campus has enabled the Port Authority to move on from its traditional activities and to contribute to the wider regeneration and attractiveness of Rotterdam. Fourteen new creative and innovative enterprises have established activity in the business hall occupying 40% of the space available in 2011. This represents 239 jobs, 85 of which are new jobs directly related to the campus development. Also, many firms use the campus without actually locating there, and in 2009 and 2010 some 175 events were organised within the perimeter of the former dockyard. The abandoned premises of the RDM have been fully regenerated and increased the attractiveness of the area. Substantial support is also given to the neighbouring village of Heijplaat, a community which formerly relied on the dock for employment.

Given the positive experience of the Rotterdam Media Commission and on the basis of the action plan developed during the Creative Spin project, the local government is planning to extend the scope of the structure (the "Rotterdam Creative Commission", RCC) that will not only deal with the media sector but also with other creative sectors, including architecture, design, serious gaming and eCulture, with a view to fostering creative spillovers.



## Sustainability

After initial public investment, the Creative Factory's financial sustainability was secured through support from a unique cooperation between a cooperative bank, a housing association, a large consultancy group, and a local university located in the building.

As aforementioned the positive experience of the Rotterdam Media Commission led the city to support a "Rotterdam Creative Commission" (RCC) so as to replicate the success story of RMC and reach out to other aspects of the creative sector (architecture, design, serious gaming and eCulture), increasing their cross-cutting potential.

For the RDM Campus financial stability is more or less guaranteed by the commitment of the city, stadsregio (city region) and the Port of Rotterdam. Even in a difficult economic climate the business hall is slowly but surely attracting more companies, while some of those already present have also expanded their operations and therefore their site occupation.

## Management level and partners

All the initiatives mentioned above rely on strong partnerships between diverse actors (businesses and creative talents, local associations, universities and vocational training centres) with Rotterdam municipality acting as a broker to connect the dots between these stakeholders

For example, the RDM Campus project is based on a cooperation framework between the Port of Rotterdam (instigating, controlling and coordinating agency for the project), the City of Rotterdam, Albeda College and Rotterdam University of Applied Science, entrepreneurs and private companies. The Port of Rotterdam provides the hardware and the educational institutes provide the software. There is a formal cooperation between the Port of Rotterdam and the two educational institutes based primarily on the rental agreement; the same occurs for the businesses located in RDM and producing onsite.

## Tips



In terms of transferability, the RDM presents the greatest challenge. A number of unexpected deficiencies in the structural conditions and above all the outdated and malfunctioning services entailed both more work and additional costs which were not originally foreseen and was therefore one of the reasons for seeking ERDF support. However, the concept remains basically simple and capable of replication in other brownfield situations (not only port locations) with (or without) heritage issues. The key is supplying just enough leverage and the building of a strong relationship between the city, the educational/research agencies and the relevant sectors of the business community. The brokerage role of city administration is essential in sustaining such strong relationships and letting different ideas emerge and turn into projects.

Links :

[www.creativefactory.nl](http://www.creativefactory.nl)

[www.rmccrotterdam.nl/index.php?lang=en](http://www.rmccrotterdam.nl/index.php?lang=en)

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## CULTURE for Cities and Regions



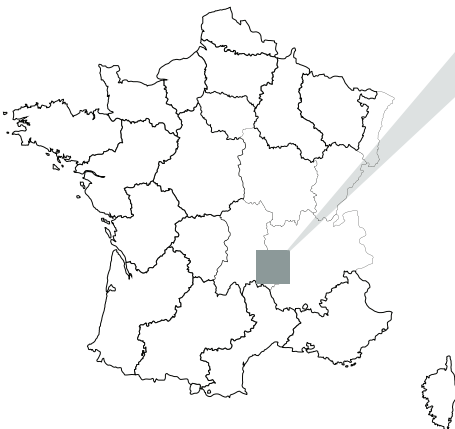
## Cité du Design: Transforming a city's trajectory through design

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- Access to culture
- Intercultural dialogue
- Education
- Attractiveness of the territory
- Sustainability
- Cross-sectorial collaboration

### Context



**Saint-Étienne** is the second largest metropolitan area (behind Lyon) of the Rhône-Alpes region, with around 500,000 inhabitants. It inherited from the 19th century an economy centred on industrial activities such as coal mining, metallurgy, machinery and textiles. The economic and demographic decline in the second half of the 20th century triggered heavy social and urban negative consequences.

At the beginning of the 1970s a new development strategy was initiated, restructuring the economic fabric around the existing remaining industries, and intensifying efforts to develop new and innovation-intensive sectors. This resulted in an economy revolving around different sectors: mechanical, medical, technology and textiles, optics, and higher education, structured around the so-called "Pôles de Compétitivité" (triple-helix regional clusters to support innovation and competitiveness of local businesses) in a range of innovation-intensive sectors (such as nanotechnology or advanced textile techniques).

Along with this economic restructuring, strategic urban planning led Saint-Étienne to launch a whole series of large-scale projects to revive urban dynamics. Driven by iconic architectural projects (Le Zénith by Fosters + Partners, Cité du Design by LIN, The House of Employment by Rudy Ricciotti, Le Fil by XXL Agency, to name a few), the city underwent an impressive metamorphosis.

At the crossroads between this economic and urban renewal, Saint-Étienne has defined local development strategies which integrated design as a structural tool in economic, social and cultural development. This process was first initiated in the 1990s, but now almost all levels of local authority and development structures in Saint-Étienne integrate design in their strategies and actions. The overarching aim of these strategies is to design an innovative, attractive territory with a stimulating and high-quality living environment.

## From the Biennale to *Cité du Design*

The first important turning point in the transformation of the town's image and notoriety was the launch of the first International Design Biennale of Saint-Étienne in 1998, which revealed the city's capacity to bring together designers from all over the world for a cultural and economic event.

Born of the strong design dynamic generated since 1998, *Cité du Design* was officially launched in 2005 to promote design for social change and economic dynamism. Located on the site of the former Royal Arms Manufacture, the physical space hosting *Cité du Design* opened in 2009 in an avant-garde space designed by Finn Geipel and Giulia Andi. What used to be a closed-off military zone now hosts this hybrid space in the heart of the city.

*Cité du Design* is a unique platform for research, higher education, economic development and promotion of design and art projects, and has also taken up the role of organising renowned events such as the International Design Biennale.



*Cité du Design* is grouped with the Higher School of Art and Design of Saint-Étienne (ESADSE) to form a triple-helix cluster dedicated to design and creativity. In particular, *Cité du Design* supports cross-sectorial cooperation involving designers and other sectors (notably from businesses of the "Pôles de Compétitivité") to develop new products and services. Such cooperation is incentivised through a grant which has to be matched with private funding (50/50) and lead to a commercial outcome. As recognition for the support that it gives to companies, clusters, and the professionalisation of territorial actors, *Cité du Design* has been designated as a reference centre for design by the French government.

*Cité du Design* is tasked with developing an internationally recognised design hub, and in particular:

- promoting the territory's international presence;
- providing a showcase and resource centre, in particular for emerging countries;
- establishing a significant national design base;
- implementing common programmes of research and training;
- developing the geographical mobility of exhibitions and events;
- establishing a policy of international residencies to host designers, researchers, artists and teachers.

"Design in the City" is a major regional project (led by *Cité du Design*), which seeks to make design an essential factor in the regeneration of the city and conglomeration. The project is implemented through a totally novel approach, with the creation of the Design Creative City Living Lab (DCC-LL). It is a living lab focused on city services and applications corresponding to a user-centred approach. It promotes a "design that invents and develops new ways of living, through objects, images and services", in relation to human daily activities: living, working, travelling, communicating, playing and caring.

## Challenges

When the design policy was initiated, the main challenges faced by the city were twofold:

- The city was on its path to economic recovery and innovation clusters were operational. However, cross-cutting projects between economic sectors were insufficient – and design was seen as a sector brokering partnership and breaking silo mentalities.
- Another local issue was the image deficit of the city, as with many other post-industrial cities, and some areas of the city were still affected by large brownfields. This negative image in turn exerted external influence, leading to difficulties in attracting talents to the city.

## Budget and financing

Since its inception, the main financial contribution for the *Cité du Design* project has been shouldered by the city of Saint-Étienne and Saint-Étienne Metropole. Total investment costs (€64 million) have been shared with a number of partners (altogether contributing to around 30% of the budget):

- European Union (€7.5 million),
- Rhône-Alpes region (€5 million)
- Ministry of Culture (€6.3 million)
- Loire Department (€2.9 million)
- Culturesfrance and a club of founding partners (EDF and Ademe with €180,000)

Now 29 full-time staff are employed by *Cité du Design*, and the Higher School of Art and Design (ESADSE) employs 65 full-time staff. The overall annual budget amounts to €9 million, of which €2.5 million covers Cité's running costs and €3.5 million is dedicated to ESADSE. Meanwhile, €3.5 million is allocated to the International Design Biennale of Saint-Étienne. The city of Saint-Étienne and Saint-Étienne Metropole provide 76.2% of the budget while other partners, such as the Rhône-Alpes region, the French state and private partners provide the balance (23.8%).



## Impact

*Cité du Design* has been an important factor in the consolidation of the region's cultural identity in national and international terms. It also gave a new dimension to the economic and cultural development of the city.

From 2005, 286 R&D projects have been supported with more than 150 SMEs involved. Saint-Étienne has succeeded in regenerating its economic fabric and in becoming a competitive economic hub. The results are very positive for the economy as a whole: an average of 3,900 enterprise creations per year in 2009 in Saint-Étienne's département (Loire); the highest rate of entrepreneurs under the age of 30; and an unemployment rate below the national average since 2007. In terms of attractiveness, 140,000 people visited the Biennale in 2013, including 101,500 visitors for *Cité du Design*.

Saint-Étienne was nominated as a UNESCO City of Design in 2010, which represents an important international recognition of the city's development.



## Sustainability

For this project to be sustainable, a diversification of existing investment (especially from the private sector) will have to match current commitment from the public authorities. The project is clearly entering a consolidation phase, where external funding is sought. The Biennale is a potential solution to boost the development of private investment (sponsoring, renting spaces, business events, etc.).





*Cité du Design* is trying to determine other potential sources of private investment. New ways of dialogue between elected officials, citizens, specialists and various professional sectors are currently being explored.

## Management level and partners

The mandate of *Cité du Design* is determined by the two main financial contributors to the project, the city of Saint-Étienne and Saint-Étienne Métropole.

Culturesfrance, and a club of funding partners (EDF and Ademe, La Poste, Cellux, CCI of Saint-Étienne and Montbrison, Orange and Weiss) are also involved in *Cité du Design* as members of the board.

## Tips

-  Share regularly knowledge and expertise. For Saint-Étienne it is mostly done through its active participation in the UNESCO Creative Cities Network, demonstrating its willingness to facilitate the transferability of its project.
-  Strong political commitment from a range of actors is instrumental in the success of the project. The city, the metropolis, the region, and the main actors of design (creators, design professionals, etc.) have all contributed to the realisation of the project – from the first Biennale to Saint-Étienne's nomination as a UNESCO Creative City of Design. The French government also provided political (and even financial) support to the project.
-  International cooperation and expertise helped a lot in designing the project in a first phase. A lot of benchmarking and study visits were also organised to set the frame for the project.
-  Adopt a market-oriented approach for the development of business support actions. Projects between designers and businesses, supported by *Cité du Design*, are partly funded only when the end result has a commercial purpose.

Links :

[www.citedudesign.com/fr/home](http://www.citedudesign.com/fr/home)

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## CULTURE

for Cities and Regions



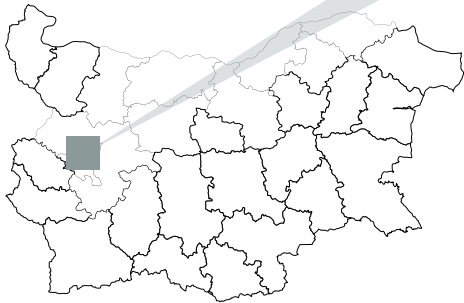
# Fund for Innovations in Culture:

## Private and public investment for culture



- Access to finance
- Cross-sectorial collaboration
- Private/public partnerships
- Better governance
- Social innovation
- New business models

### Context



Sofia is enjoying unprecedented growth of its economic infrastructure and is not only a rising star in Eastern Europe, but also one of the fastest growing low-income cities in all of Europe. The city spearheads Bulgaria's economic growth, hosting 39% of the country's university students and a large youth population, and ranking fifth in Europe in tertiary education levels. Sofia also ranks third in Europe in terms of start-ups, which reflects its flourishing entrepreneur spirit and vibrant development.

In 2007, the city established the Sofia Municipality Europe Programme: along with the Culture Programme and the Cultural Calendar, it encouraged civic action and cultural offerings in Sofia. A Strategy for the Development of Culture in Sofia was designed in 2012 for the 2013-23 period, focused on access to culture, cultural capital, cultural heritage, the creative economy and cultural participation, with a view to improving the city's image in the European and global cultural fields and to facilitate access to funding and subsidies for the cultural and creative sectors.

The city put forward a bid to become Bulgaria's European Capital of Culture (ECoC) in 2019. Under the name of "Sharing Sofia", it presented a large programme, organised in three consecutive seasons. To support this bid, there has been substantial investment in cultural infrastructure and projects, using EU and city funds. The objectives were to renew the cultural sector, be more visible on the European cultural map, and nourish creativity and retain talent. Although Sofia was not chosen, some of the projects have been maintained, such as the Fund for Innovations in Culture.

## Fund for Innovations in Culture



The establishment of a Fund for Innovations in Culture must be understood as part of the larger strategy to support the cultural and creative sectors in the build-up to the bid to become the 2019 ECoC. To quote the managing association of the fund, “[It] was created in the context of the bid for the title, but also with the goal to become a successful and sustainable practice that helps to support and develop creativity and culture in the city through a partnership between public institutions and private companies”. It was informed by previous experiences and best practices from other European cities as well as recommendations from thematic groups and experts in good governance. Managed by the Sofia Development Association, a body set up by the city, this public fund has been the first of its sort in Bulgaria.

The fund proposes a public private partnership model, which began functioning in 2014, to provide access to funding for more innovative and risky cultural and creative projects: all private funding collected is indeed doubled by the Sofia municipality. The view is to make cultural initiatives sustainable in the longer term. The fund provides grants and subsidies to independent cultural operators or individual artistic projects. Project proposals can be submitted in Bulgarian and English, thus broadening the access for international organisations and artists to work in Sofia.

The mission of the fund is to improve the effective management of financial resources and the development of local philanthropy. It aims at supporting cultural and creative enterprises in Sofia, encouraging citizens’ (particularly young artists’) participation and creating cross-sector partnerships (e.g. with education, science, social services). Areas which are least developed are a specific focus.

Examples of supported initiatives are the Art Photo Fund, a programme involving “art angels” – renowned photographers who “support innovative cultural projects by shooting and presenting them to the large public in a creative and provocative way (and) promote(s) socially beneficial ideas of civil, cultural and artistic organisations”, or Share MP3: Media, Music, Movement, whereby young IT specialists and artists “develop together special software for 3D Kinect sensor that (transforms) movement and music into colourful pictures”. Other initiatives focused on education, architecture, theatre and music pieces

## Budget and financing

The budget was established with the support of the Bulgarian Charities Aid Foundation, itself funded by the America for Bulgaria Foundation. Primary assets were collected by representatives from businesses which decided to donate an annual amount to the fund. In exchange, they have the right to become Members of the Board of Trustees and participate in decision-making. Support from these sponsors can be financial or in-kind (renovation of cultural monuments/buildings, promotional art lighting, thematic scholarships, etc.). The Sofia municipality has committed to doubling the amount of assets collected, so that it participates in the fund at a level of 50% (matching funding on an annual basis).

The fund is managed by the Sofia municipality and the Sofia Development Association, set up by the former. From 2012 till 2014 the Sofia Development Association annual budget for the city's ECoC 2019 candidacy increased from €226,000 (BGN 442,000) to €261,000 (BGN 510,000) with half of the money coming from the municipality, peaking in 2013 at €360,000 (BGN 704,800). In order to achieve sustainability, the fund puts aside a certain percentage of the accumulated funds for capitalisation every year. The remaining part of the capital will be spent on project funding through calls for proposals for thematic programmes or as per the association's desire.



## Impact

The first call for proposals for eligible institutions in the field of culture as part of the "Sharing Sofia" ECoC bid programme received a large number of responses and selected 16 projects to be funded for a total of €45,000 (BGN 90,000).

The first annual report will be published in 2015 and will provide a more detailed account of the achievements and projects, and to what extent the Funds for Innovation in Culture contributed to them.



## Sustainability

The fund aims at encouraging private investment by doubling it with public funds. The goal is to achieve a model of sustainable development of culture that increasingly relies on private input and local philanthropy. As it has done in other cities, the ECoC bid stirred the interest of many actors and the general public, and all subsequent efforts are now directed at maintaining the momentum and helping cultural and creative initiatives to develop lives of their own.



## Management level and partners

The fund has been created under the structure of the Sofia Development Association, itself registered as a non-profit legal entity and also coordinator of the activities related to Sofia's bid for ECoC 2019. The business sector is present at the management level with the Sofia Development Association, and is not only invited to donate funds but also to participate in the management, mentoring, project selection and project evaluation. Contributors of over €12,800 (BGN 25,000) have the opportunity to become members of the fund's Board of Trustees and to participate in the fund's management. In addition, businesses are offered to place their corporate logo on advertising material, Internet pages, public events, press conference, billboards, etc, and receive free or discount tickets for their employees to supported events. Media visibility is another opportunity (press, TV, radio broadcasts). The Board of Trustees is also composed of councillors from the Sofia City Council, and proposes guidelines and determines annual priorities. Annual programmes are then produced by the Advisory Council, which includes civil organisations with experience in philanthropy and members of the creative community.



Links :

[fond.sofia-da.eu/en/](http://fond.sofia-da.eu/en/)

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## CULTURE for Cities and Regions



## Tartu Centre for CCIs : Growing local CCIs through an export-driven incubation programme

© Ahto Sooruu



- Economic growth
- Attractiveness of territory
- Skills
- Entrepreneurship
- New business models
- City branding

### Context

**Tartu** is the second largest city in Estonia. It has 100,000 inhabitants, with a very young population (more than 50% of the population is under 30). This medium-sized city is often considered the intellectual and cultural centre of the country, embodied in a leading research and training institution, the University of Tartu, and a strong concentration of students (around 18,000 in 2011). Spearheading the country's reputation in research and providers of higher education, the University of Tartu is ranked in the top 3% of the world's universities. Tartu also has a strong cultural offer and a tradition of singing, folk music tradition and craftsmanship (in the St. Antoine area).

Amongst small and medium-sized cities, Tartu is an early adopter of CCI support. It launched its creative industry policy in 2004 with a view to offering a new perspective to young talents, nurturing and encouraging creativity and local expression, and retaining the city's young graduates by offering them business opportunities. Tartu was chosen as the location for the first Centre for Creative Industries in Estonia, as a result of a selection process that began in 2005 and drawing on the results of a national mapping of CCIs (completed by the Estonian Institute of Economics in 2003).

The local CCI strategy revolves around three key principles:

- Preservation and promotion of cultural resources to valorise local heritage including crafts.
- Cross sectorial cooperation especially with technology industries.
- Local policies should empower CCIs to help formulate relevant local policies.

Tartu's objective is to expand its cultural production and create new products and services for the community and the world. The city wants to encourage creative people to take the risk of entrepreneurship and provide adequate assistance.

The city is convinced that culture can contribute to transforming societies, supporting youth and developing creativity in traditional industries and sectors, but is aware that changing the traditional vision of a "subsidised culture" takes time.

## The Tartu Centre for Creative Industries

The Tartu Centre for Creative Industries (TCCI) opened its doors in 2009 and became the first business incubator for creative industries in the country. It is composed of five buildings (initially three) hosting a business incubator, office space, a seminar room, a multi-functional hall, galleries and a catering area. A number of events are held on the premises, including lectures, art exhibitions, concerts and fairs, and are organised with a view to involving the local community.

TCCI supports CCIs through a four-year residence programme for young entrepreneurs in the creative sector. The first year is dedicated to project development. During the second year, young entrepreneurs should be able to make a living from their project, while the third and fourth years are dedicated to achieving success in foreign markets.

In addition to its regular missions, TCCI is constantly setting up new projects to further stimulate local development of CCIs.

Since 2012, TCCI has been organising the Antonius Fashion Performance Event. It is a fashion/accessories show where young designers show their own work to professionals. International experts and representatives of creative bodies in Tartu compose the jury and select the best fashion collection designer. The winner has the opportunity to present his own collection at the Estonian Fashion Exhibition and in Milan.

TCCI also acts as a think tank and welcomes international conferences, such as "BALT/NORD 3D and Visual Effect". Seminars and workshops are scheduled with the participation of international stakeholders from film, videogames and digital industries. The first pilot networking forum was a success (in 2013), and a second edition was scheduled in 2014. The third edition is in preparation and it could become a yearly event.

Local Artist for Regional Development is a cross-border project that aims at developing the cities of Tartu, Cesis (LV) and NGO Trīs krāsas (LV) by integrating artistic activities in community life. The project is running under the Estonia - Latvia cooperation programme. TCCI works with its two partners to strengthen the role of artists in community life. Estonian and Latvian actors of various creative fields are engaged in a cultural exchange, as well as jointly trained to get more actively involved in social and economic local dynamics (cooperation with businesses, participation in regional development initiatives and addressing various local social issues).



## Budget and financing

Mainly supported by the European Regional Development Fund, the budget has enabled the launch of a creative strategy and CCI-related initiatives. ERDF funding for the TCCI totals about €1.2 million with a mix of funding for activities, training and construction. Its total budget of €2 million is complemented by city funding, rents from tenants, catering and cultural events.



## Challenges

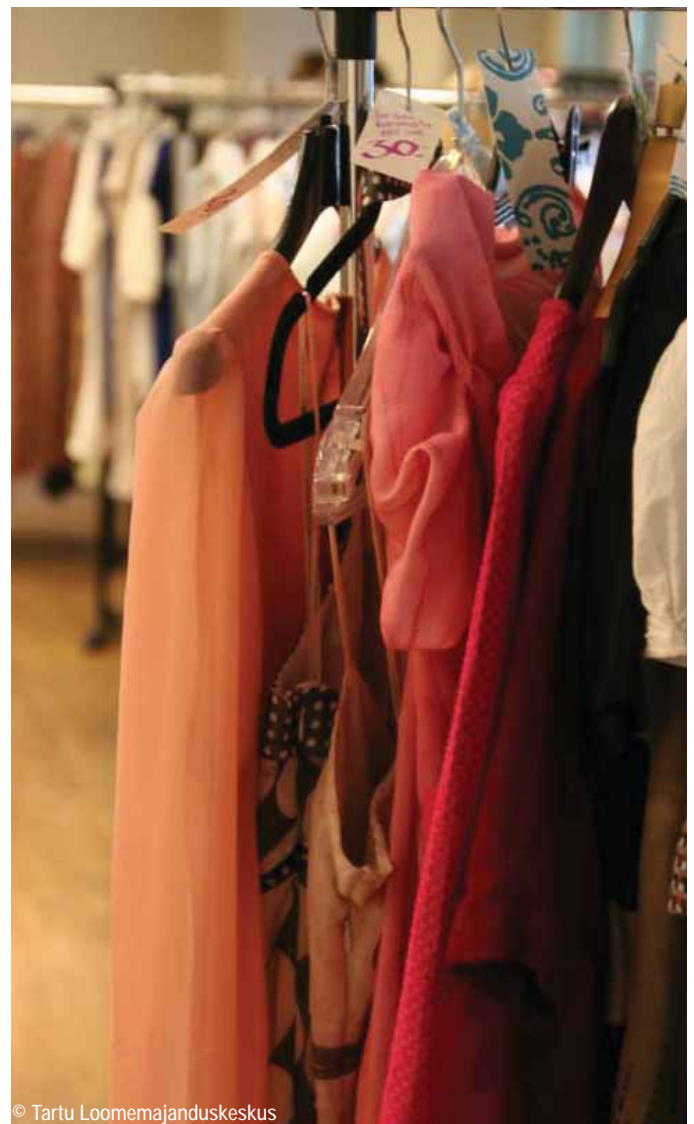
At the beginning of this initiative, the key challenges were clearly about capacity building at local level and expanding creative industries in this area to attain a critical mass. Another local concern was to create a business-friendly environment for young talents to stay after their studies. Due to the high concentration of students and young graduates in the city, a practical structure to guide them towards successful entrepreneurship was in high demand.



## Impact

TCCI has already achieved measurable results: more than 100 companies have been incubated since the project was launched. Around 20% of them have designed a business model that can be exported to foreign markets. Over the last two years, the incubated companies have increased their average annual turnover from €20,000 to €50,000. TCCI has also managed to cement a strong local community, and alumni companies provide useful assistance to newly incubated businesses.

TCCI also contributed to improving the image of Tartu and raising its profile at European level, which enabled TCCI to take part in international projects (those mentioned above, as well as Urban Creative Poles, a European project developing a transnational network of creative clusters).



## Transferability

The model developed by TCCI can be transferred to other contexts as the methods developed for incubated businesses can be applied in other clusters. They are mostly based on strong support in creating corporate identity, developing sales and marketing skills and finding where the added value of the creative products and services lies.

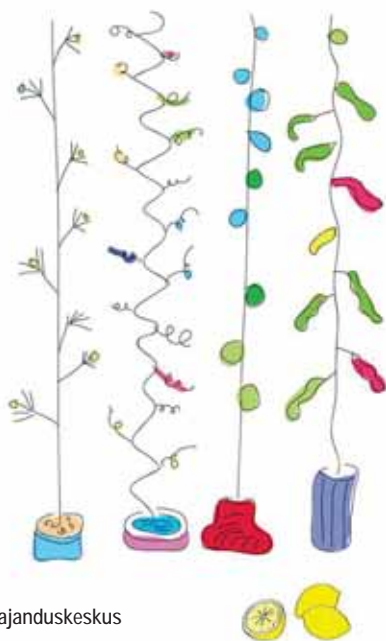
## Sustainability

TCCI has received strong financial support and is part of a sustained local and national policy. Funding is now secured under the Creative Estonia national strategy as well as under the 2014-20 smart specialisation strategy. The success of the first years of the project, especially in terms of growth of creative companies, ensures the short-term sustainability of TCCI. The key challenge now lies in converting international networking into real business opportunities to further develop the services offered by the incubator.

## Tips

- 💡 Support the internationalisation of local CCIs even for newly created businesses, with a view to developing business opportunities and accessing other European markets.
- 💡 Pay close attention to how newly created CCIs to articulate their business model so they can formulate adequate value propositions and eventually achieve growth.
- 💡 Strong political support (primarily at local level, but also at regional and national levels) is instrumental in the successful achievement of the project, as in many other cities and regions. Here, the availability of EU funding (structural funds) was also important to leverage adequate financing.

IF LIFE DEALS YOU LEMONS, MAKE LEMONADE.  
WE GIVE LEMONS (AND OF BUSINESS PROVERB)



© Tartu Loomemajanduskeskus

## Management level and partners

In 2009, TCCI was led by a small (three-person) management team with strong culture credentials at its core.

There is strong support and cooperation with many local institutions, including Tartu city, Tartu Science Park, Tartu Science Centre AHHA, Tartu Art College, University of Tartu, Tallinn University and Tallinn University of Baltic Film and Media School.

Links :

[www.loovtartu.ee/en](http://www.loovtartu.ee/en)

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[www.cultureforcitiesandregions.eu](http://www.cultureforcitiesandregions.eu)





## CULTURE for Cities and Regions

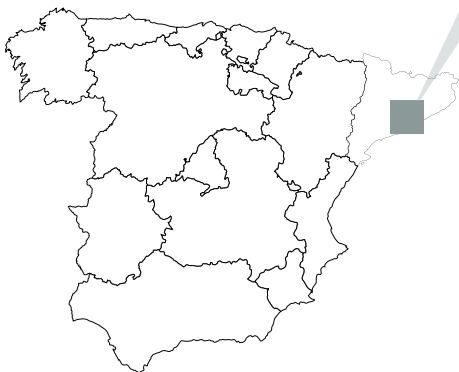


## Catalonia Audiovisual Park : Lights, camera, action!



- Territorial regeneration
- Attractiveness of the territory
- Education, skills
- Internationalisation
- New business models
- Employment

### Context



**Terrassa** is in the north-eastern Spain, in Catalonia, and had 215,000 inhabitants as of January 2014. Terrassa's industrial sector used to focus on the textile industry. After consecutive economic crises in the recent decades, local politicians decided to look for alternatives. Exploiting cultural industries, which are closely related to one of Spain's main economic sectors – tourism – seemed to be a very timely response, with a particular emphasis on the audiovisual sector.

As its audiovisual businesses were beginning to relocate to other highly industrialised regions of the world, Catalonia's authorities saw Catalonia Audiovisual Park (the Catalan acronym is PAC) as a way of putting a stop to the brain drain of creative ideas and workforce. The implementation of PAC is therefore part of a strategy to renew the urban fabric of the city after decades of industrial crisis. Culture is now considered a key aspect in local public policies in Terrassa, both as an industry for local improvement and as a way to safeguard local values.

### Challenges

While looking for alternatives after the economic crisis, the city decided to go for a type of production guaranteeing new competitive values, merging creativity with technique: the audiovisual industry.

However, this sector also encountered rapid changes, both in the production model and the rapid technological evolution. Once the traditional model of production and services was implemented, the city and those behind PAC designed new competitive tools in order to survive.

## Catalonia Audiovisual Park



In 2005, Terrassa City Council inherited an old derelict facility: a 55,000 square meter tuberculosis hospital. The hospital was built in a remote suburb, and the city took this opportunity to turn the facility into a European high quality centre for audiovisual production and a cluster of technology companies.

PAC opened in 2008 as a project dedicated to business creation and support in the audiovisual industry in Terrassa. From production to content creation, PAC has now become a leader in the European audiovisual sector. The park provides students, business start-ups and firms with a working and communication platform in order to encourage cooperation and the development of new and creative projects. PAC plays a key role from the creation of an idea through all stages of production, and is oriented towards a wide range of professional profiles.

The park hosts four state-of-the-art sound stages and is home to 40 companies and their collaborative projects in the audiovisual field. Dozens of companies, such as Gestmusic-Endemol or Apaches Entertainment, Spanish TV Channels (Tele5, TVE or Antena3), also use the facilities to produce commercials, movies or TV programmes. The facilities are designed to be flexible and adapt to the needs of different professions and technical requirements.

In order to increase the quality of the audiovisual projects in the region and attract professionals, PAC offers scholarship and support for projects of particular value to the area. It brings together students from the region's best technical multimedia, design, theatre, cinema and business schools with trainees and audiovisual businesses to promote the audiovisual industry in cinema festivals and youth centres, working with schools to encourage students towards the audiovisual industries and turning individual projects and ideas into industrial productions.

For example, more than 60 film projects have been produced by students aged 12 to 16 in a project oriented towards production. The students were assisted by roughly 20 teachers who received training from the PAC team of professionals. The Audiovisual Living Lab Terrassa involved more than 1,000 local students, by educating them in audiovisual techniques and promoting more than 60 short films.



## Budget and financing

PAC is a totally publicly funded project - 20% of the funding comes from the Catalonia region, and 80% from the municipality. It has been conceived as a principal agent of local industry, playing a key role in all stages of audiovisual productions. The infrastructure was transformed thanks to a €32 million investment from the municipality in 2005.

The current budget for PAC is €2,3 million.



## Impact

The park has helped develop the technical and creative capacities of audiovisual professionals in the region, making possible large-scale projects and international productions, such as the science fiction movie "A Monster Calls", by Juan Antonio Bayona, with Sigourney Weaver and Liam Neeson, to be released in 2016. It also had a considerable positive impact on the development of Terrassa's economy.

The impact of PAC is felt by Terrassa's local students, such as those from the ESCAC (Cinema and Audiovisual International University), people receiving training in audiovisual subjects and the metropolitan area in general.

The impact is also proven by the number of companies participating in the projects: 28 small and 5 medium-sized companies are linked to the cluster, in addition to the 36 companies from the region.

Between 2010 and 2014, the park hosted more than 300 productions. This success convinced the Catalan government to build its national film archive in the park.

PAC's economic benefits are also reflected in the large number of people working in its facilities and those involved in the various projects developed or supported by the park. More than 200 people are employed daily by the companies involved.



## Transferability

The main challenge was to convince people that the project was realistic and feasible. Usually, a project of this scale requires five to seven years to evolve and receive recognition, while society often demands quick results. In the case of PAC, its development and subsequent successes ran over the course of three years as a result of an effective cooperation between audiovisual professionals, business associations, universities and schools.



## Sustainability

Catalonia Audiovisual Park has established itself as a significant actor in the audiovisual sector, with modern facilities, highly qualified resources and a presence at international cinema festivals such as those in Cannes and Berlin. The project is promoted at the local level by Terrassa City Council and through publicity in the most important audiovisual magazines.

The park has successfully provided the right facilities for businesses working in the audiovisual field. In this way, the park brings high-calibre creative industries closer to local businesses and entrepreneurs.

The Living Lab situated in the park has received an award in the category of digital society and open culture from "Ciudades Creativa" (Creative Cities) Kreanta Foundation, a platform for information, discussion and reflection on creativity, innovation and culture in cities.

## Tips

-  The idea of an audiovisual park that unites students, young professionals and businesses in the field is transferable, provided that the location has the human capital and resources to invest in a similar initiative.
-  Funding the infrastructure is key, as well as maximising policies and projects that benefit directly from such facilities, not only in the private sector but also in the education and public sectors.

## Management level and partners

The park belongs to the local and regional administration. Terrassa City Council and the Government of Catalonia are both involved in the park's management, as it is entirely publicly funded.

Links :

[www.parcaudiovisual.cat](http://www.parcaudiovisual.cat)

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[www.cultureforcitiesandregions.eu](http://www.cultureforcitiesandregions.eu)



## CULTURE for Cities and Regions



## CREATIVITY FOR.TH. A participatory initiative towards strategic actions for CCIs

© Creativity Platform



- Visibility
- Access to culture
- Entrepreneurship
- Cross-sectorial cooperation
- New business models
- Tourism

### Context



Thessaloniki is the second largest city in Greece, located in the northern part of the country, at a crossroads with the Balkans. It is a city with a long-standing cultural tradition and was awarded the title of European Capital of Culture in 1997.

Cultural policy in the city is mainly designed by the Division of Culture and Tourism of the municipality, in collaboration with a range of independent stakeholders and institutions (museums, theatres, universities, NGOs). In 2011, the municipality of Thessaloniki set a number of strategic pillars to form the vision of the city for the next decade, based on the existing resources and dynamics of the city:

1. The economic growth of the city over the short and medium term is significantly based on the development of the creative industries and on investment in innovation and technology, propelled by numerous local creative and tech professionals.
2. The city seeks to apply an inclusive tourism policy in an effort to strengthen connections with neighbouring countries.
3. In connection with these economic objectives, the city foresees launching strategic urban regeneration projects aiming at supporting the creation of creative clusters throughout the city.

### Challenges

Even though Thessaloniki possesses the human capital and resources required to develop its creative sector, it lacked strategic planning, as well as adequate development policies and programmes, especially when compared to other major cultural centres.

Creativity For.Th was the first attempt to foster the participation of local actors of Thessaloniki's creative economy and its role in the formation of the city's contemporary identity. Creative professionals in Thessaloniki face multiple barriers, such as a lack of recognition and overall visibility, weak local networking and thus difficulties in brokering partnerships.

The Creativity For.Th initiative shed light on local creative professionals and allowed more effective identification of existing needs and challenges, thus enabling the city authority to finetune its support and policy towards a creative economy.

## CREATIVITY FOR.TH.

In this context, in 2011, the municipality of Thessaloniki formed a group called the “Think-Tank”, comprised of members of the local creative community (professionals, representatives of NGOs, institutions, etc.), in order to highlight the relationship between the creative economy and the contemporary urban identity of Thessaloniki, by producing new ideas through a bottom-up approach.

The idea of a creative, cultural, entrepreneurial and educational pilot project such as Creativity For.Th. started during the Think Tank working group and, consequently, designed and implemented by the two NGO initiators of the project, Dynamo project Space and Creativity Platform.



Run between autumn 2012 and spring 2013, Creativity For.Th consisted of the following activities:

- A public awareness-raising campaign and “open days” of creative industries in Thessaloniki: Creative Walk involved 150 studios, ateliers, and creative agencies, spaces and businesses based in the historical commercial centre of Thessaloniki. These open days helped to showcase local creative industries to the wider public of the city.
- A cross-sector conference and workshop on the role of design and creativity in the wider economy: Designing Creative Synergies.
- BeCreative Network: development of a digital platform to strengthen the networking and promotion of the local creative community.
- Creativity For.Th Training Seminars is a capacity building (business skills, European projects, copyright) action for creative and

cultural entrepreneurs and especially young creative talents.

- Mapping Creative Ecosystems: a pilot visual mapping of the creative economy was realised for the historic commercial centre of Thessaloniki.
- International Conference on strategies implemented by cities and international organisations to foster a creative economy (“Fast Forward” initiative).
- Thessaloniki Creative Cluster: a strategic design research working group organized and facilitated by DYNAMO with the participation of

20 local specialists i.e. architects, planners, designers, cultural managers, economists, IT, new media and marketing experts, for the development of a bottom-up Creative Cluster in the old commercial and industrial center of Thessaloniki through the design and implementation of support tools for the creative community of the city.

Creativity For.Th soon became a magnet for professionals, students and businesses from Thessaloniki and the wider region, offering tools and methodologies and identifying specific actions that are needed to develop policies for the creative economy.

### Budget

As a basically bottom-up initiative, the project had no specific budget and was built up by various activities that have been completed according to the availability of small-scale funds, in kind support, sponsoring and voluntary work.

Taking into account all the delivered activities including the available funds, sponsoring and volunteer work, the total budget was approximately €50,000.

## Impact

The most important impact of Creativity For.Th is its success in propagating its dynamism for the creative economy towards other local and national organisations and grass-roots initiatives.

annual event and more informal activities throughout the year) that match businesses from different sectors to develop agrodessign solutions or products.



It strengthened pre-existing NGOs and Initiatives such as DYNAMO but also it made way for the formation of new groups and collaborations, such as the non-profit organisation "Creativity Platform". As a result of the activities carried out by Creativity For.Th, these groups in turn developed a series of projects such as:

### DYNAMO

- Participation as an expert in international conferences and working groups in Thessaloniki and Athens regarding Creative Economy e.g. "The Creative Economy – An Infinite Opportunity for Growth, Museum of Acropolis, 18th October,
- Key Partnership to the Masters Program of the Architecture School of the University of Thessaly, which worked on the themes of Creative Economy and the specific area of Thessaloniki that Creativity For.th located its actions
- Curating and production of exhibition entitled "What we Share is What we Have in Common" which presented and disseminated to the wider public the research outcomes and the proposals of the "Thessaloniki Creative Cluster" working group

### Creativity Platform

- AgroDesign, an umbrella project aiming at researching and supporting cross-fertilisation between creative industries and the agricultural and food-processing sector. It takes the form of networking activities (a large

- Handpeak, a service that offers the chance to both locals and tourists to become acquainted with the creative community of Thessaloniki, via touring services (custom-made creative walks) and an online platform.
- Crunch, a series of open meetings, which aim at providing information and offering networking opportunities for the creative community regarding available funding programmes and tools.

Almost two years after the end of the Creativity For.Th project, Thessaloniki's creative sector has grown in terms of economic activity, with close cross-sector collaborations (ie. agriculture, tourism). More important, creativity has become an integral part of the modern identity of the city, demonstrating how bottom-up initiatives can flourish with support and encouragement from the city administration.



## Transferability

### Obstacles

- Lack of funding
- Few similar relevant activities in Thessaloniki and Greece, so finding assistance and expertise (public and private initiatives/organisations with a strategic approach) was challenging. As learning from other local initiatives was impossible, an original approach had to be designed from scratch.
- Low level of trust between institutional stakeholders and creative professionals so getting both categories of stakeholders on board for joint activities was very challenging initially.

### Management /partners

Creativity For.Th had an open management structure - there was no hierarchy or operational chart. This loose structure and informal approach gave the project a useful flexibility but also created some obstacles. The core management board was constituted by the two NGO initiators of the project (DYNAMO and Creativity Platform) and with support from the municipality (including dissemination). The specific activities were implemented thanks to the support of the various project partners, both public and private, based on their expertise or their ability to contribute. These included e-Business & Cultural Development Center, Goethe Institute, Region of Central Macedonia, Municipality of Thessaloniki, and Thessaloniki International Film Festival.

### Tips

- 💡 Strong personal involvement from the initiators of the project and volunteer work were crucial, given the low budget available.
- 💡 Creativity For.Th tapped into the creative capital and urban environment of the city and demonstrated its strong potential for local development.
- 💡 Lack of other similar initiatives allowed Creativity For.Th to quickly become a flagship project locally.
- 💡 CCI policies need to originate from both institutional stakeholders and the creative community for sustainable impacts.
- 💡 Support co-creation methodologies and initiatives to involve end-users in planning and discussions of local activities.



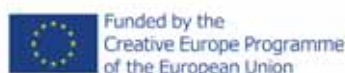
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Links :

[www.creativityplatform.gr](http://www.creativityplatform.gr)

Contact :

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[www.cultureforcitiesandregions.eu](http://www.cultureforcitiesandregions.eu)





## CULTURE for Cities and Regions



# High House Production Park: inspiring vocations and delivering skills for success



- Employment
- Urban regeneration
- Education
- Attractiveness of the territory
- Skills

### Context

**Thurrock** is a small borough (160,000 inhabitants) located between the English county of Essex and in commuting distance of London. Thurrock is also part of the so-called "green belt" (70% of its territory is classified as such), where urban development borders large countryside areas and farmlands.

The area's economy was traditionally based on industry and other low-skill jobs, covering sectors such as construction, retail, transport and logistics. The area is now being transformed through a growth programme in which the creative and cultural sector plays a key part, with a view to bringing more qualified employment opportunities locally.

Thurrock also has a history as a film location: the famous films "Who Framed Roger Rabbit", "Four Weddings and a Funeral", "Batman Begins" and "Indiana Jones and the Last Crusade" having been partially shot here.

Thurrock's cultural and creative industries have been identified as priority sectors within Thurrock's Economic Development and Community Regeneration Strategies. The development of CCIs pursues local development objectives: direct employment of local people, improving perceptions, and profiling the area to attract external investment. Finally, CCI policies are set to inspire vocations among local people for them to gain higher qualifications and enter higher entry-level jobs.

In particular, in 2008 Thurrock adopted an Economic Development Strategy which sought to generate growth and higher-skill employment, where CCIs are identified as a high potential sector. CCI are also recognised as a key sector by the South East Local Enterprise Partnership (SELEP), which comprises partnerships between local businesses and local authorities that decide investment priorities to generate growth at local level (and are involved in the management of structural funds).



## High House Production Park

High House Production Park (HHPP) is a new charity established to support an international centre of excellence for creative industries in Thurrock in order to open up new perspectives for local development. It is in line with Thurrock's growth programme, which focuses on opportunities (proximity to London, strong partnerships across public, private and voluntary sectors) rather than existing issues, in order to reimagine the area in a new context and change locals' perspectives.

The first phase of development of the 14-acre (around 56,000 sqm) site was completed in 2010 with the opening of the Royal Opera House's Bob and the Tamar Manoukian Production Workshop. It strongly focused on local capacity building, and many actions were devoted to skills development and activating local communities around the project. Giving a new vision to local communities and scaling up the local economy indeed required strong skill development actions.

The initiative has demonstrated steady development and gradually managed to engage a wide array of partners. In particular, the Royal Opera House has been working with local communities, leading to the establishment of the Royal Opera House Thurrock Community Chorus, which now has 140 members. Such partnerships can also be brokered through targeted policies. In 2014, Thurrock Council commissioned the Royal Opera House to coordinate a cultural education programme in partnership with Thurrock schools (South Essex College and University of the Arts London). Within this partnership the Royal Opera House has established a new degree course in Costume Design and Construction to be delivered from the centre's workrooms.



Based on these first partnerships and actions, local dynamics have significantly accelerated. In 2013 the "Creative & Cultural Skills Backstage Centre" was launched, providing a large-scale production, rehearsal and training venue for performance, broadcast and live events. The first national College for Culture and Creativity will also open its doors in Thurrock in 2016. In parallel, Acme Studios opened the High House Artists' Studios in October 2013, with 40 artistic studios and four residency studios at affordable prices.

As a result of this first phase, HHPP has a large offering of spaces to hire temporarily for different creative businesses (from business meetings to film shooting and rehearsal rooms). Enhancing the strong local capacity building component of the project, this flexible offer also enables HHPP to use effectively its close proximity to attract London-based CCIs.

A large-scale transformation like High House Production Park supports a new growing sector in the economy. By delivering new skills and job opportunities, it benefits Thurrock's strategy of inspiring new vocations among local people.

## Challenges

The Economic Development Strategy developed in 2008 set out the existing challenges for Thurrock, including:

- The need for new employment opportunities in an area with a growing population.
- A relatively unbalanced employment base, focused on primary and secondary economic sectors, transport, logistics, port functions, retail and industry – with a need to diversify towards a more knowledge-based economy.
- A weak skills base with low qualification levels.
- Socio-economic disadvantage concentrated in particular areas.
- Low levels of business formation.
- Infrastructure constraints.

## Budget and financing

The funds were allocated differently for each particular project hosted by the HHPP, but overall funding mostly came from public budgets (national, regional and borough's funds). The Costume Centre, for instance, is funded through a grant from the European Regional Development Fund (ERDF) in partnership with the Royal Opera House, South Essex College, Thurrock Council, Bob and Tamar Manoukian and Foyle Foundation. In total, it is estimated that the whole project amounts to around €30 million, with Arts Council England contributing €11.2 million (£8 million) and the East England Development Agency €9.85 million (£7 million).

## Sustainability

HHPP is raising Thurrock's profile in the creative sector in the UK and internationally. This is key to securing further investment including the proposal to develop a 600,000 sqft film and television studio complex just two miles away (in the Purfleet area), in 2018. It is estimated that by 2017 High House Production Park will have attracted in the region of £50 million (around €70 million) of investment from a wide variety of public and private sources.

For the site itself, the strategy is to continue to develop in order to expand the cluster of creative businesses and nurture an ethos of collaboration between park tenants and the wider community. It is envisaged the park will become self-sustaining, drawing its income primarily from the service charges/rent each tenant pays.

## Impact

High House Artists' Studios are fully occupied, with a waiting list for artists' studios with rents significantly below those in neighbouring central London. Acme's other recent projects with commercial or social housing developers create permanent, affordable studios as part of larger mixed-use developments. In 2014, HHPP was used by more than 5,000 people for training purposes, and 35 schools-.

Building on the success of HHPP, the Council of Thurrock has issued a statement of its strategic priorities for arts, heritage and culture: "Unleashing Creative Ambition". This consists of three propositions that together constitute a new focus: a cultural entitlement programme for every young person in Thurrock; an enterprise and innovation programme to attract, locate and develop creative businesses in Thurrock and provide the skilled workforce that they need; a creative place-making programme that takes a culture-led approach to engaging communities with the physical redevelopment and future use of key sites and buildings in Thurrock.



## Transferability

Success factors:

HHPP is the sum of collaborative effort and acumen, aligned resources and a high degree of trust. This has driven positive change in cultural and training opportunities, as well as the profile and perception of the area. It has acted as an example for future public/private partnerships.

Obstacles:






HHPP has weathered a recession, the accompanying slowdown in development as well public sector cuts. The initial ambition of the project was nevertheless maintained.

## Management level and partners

HHPP is the result of long-term collaboration between the Royal Opera House, Creative & Cultural Skills, Acme Studios, Thurrock Council, Arts Council England, together with the Departments of Business Innovation and Skills, Communities and Local Government and their agencies. In 2011, HHPP Ltd transferred from the public sector into the charitable sector and is now led by a Board of Trustees and a small executive team.

In this context, HHPP has set up a Creative Industries Business Leaders Group, supporting the SELEP with evidence and ideas about how to increase the growth of creative industries. Leading companies from the sector are involved, including: Firstsite, Turner Contemporary, Jerwood Gallery, Historic Dockyards Chatham, and Folkestone Creative Foundation. The group is working on initiatives in their local areas and coming together to deliver LEP-wide initiatives for creative-led business support and skills development. SELEP has recognised High House Production Park in Thurrock as an international centre for the creative and cultural industries that has rapidly grown in importance to the local economy.

## Tips

-  A sustained and enduring vision of the future and collective ambition, beyond individuals (and supporting NGOs) which have come and gone. Despite the changes, a deep-rooted commitment to HHPP remains embedded in the institutions engaged in the project partnership.
-  Maintaining momentum and a can-do approach - telling a compelling story of a better future was critical for getting partners on board ready to work fast.
-  Deeper collaboration to unlock hidden value. Working in partnerships has provided a strong added value in this respect.
-  Expert brokers and a shared vocabulary. It has been important to have within the project individuals who enable all partners to share an understanding of the different facets of the project, so that creative synergies can be spotted and optimised.
-  Nurturing a wider sphere of influence. The great connections the project has now resulted in new investment streams and successful bids for further site development.

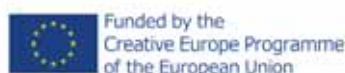
Links :

<http://hhpp.org.uk/>

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## CULTURE

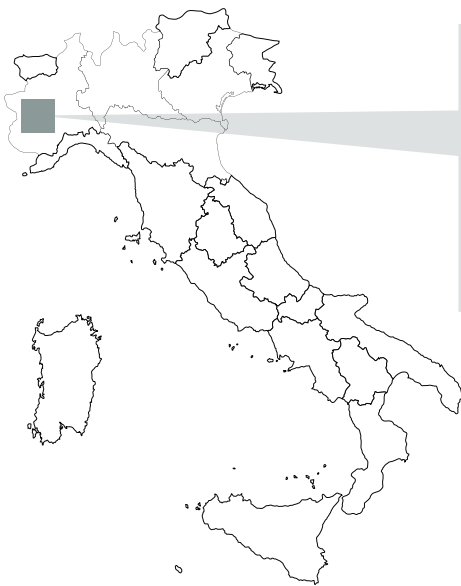
for Cities and Regions



## Torino Piemonte: A network to stimulate contemporary art



- Access to culture
- Attractiveness of territory
- Tourism
- Internationalisation
- New business models
- Public/private partnerships



### Context

A former factory town, **Turin** was heavily affected by the 1980s industrial crisis (10 million square meters of abandoned industrial areas, decreasing population from 1 million to 900,000). This could have killed the city but heavy investment in culture and knowledge (universities, research and training) has turned Turin into one of the most dynamic Italian cities. Today the region's economy remains mainly industrial (FIAT, Ferrero and textile industry), agricultural (mainly wine production) and touristic.

With its strategic plan for 2000-10 Turin was the first Italian city to develop a long term development plan. One of the six strategic lines was to "Promote Turin as a city of culture, tourism, commerce and sport". After 2006, due to the economic crisis and the cost of the 2006 Winter Olympics, investment in culture and art was reduced, though culture remained an important part of the strategic plan for the city and region as a growing sector associated with tourism. The current strategic plan incorporates culture and to Contemporary Art Torino Piemonte.

### Challenges

The economic crisis has greatly affected the cultural sector in Italy. Local and regional budgets dedicated to culture have been reduced. In the last three years, as a direct consequence of the economic crisis, Turin's cultural budget has fallen by 30% each year. Contemporary art, one strength of Turin, was identified as a key sector that could be better structured and made more visible and thus deliver strong cultural and economic benefits to the city.

## Contemporary Art Torino Piemonte

Turin and its region have always been strategic places for contemporary art. Arte Povera, the most important Italian artistic movement of the second half of the 20th century, was born there. Many internationally renowned artists live and work in Turin, and it is the only Italian city with six museums specialised in contemporary art: Castello di Rivoli Contemporary Art Museum, GAM Modern and Contemporary Art Civic Gallery, Sandretto Re Rebaudengo Foundation, Merz Foundation, Ettore Fico Foundation, and PAV Parco Arte Vivente.

Contemporary Art Torino Piemonte is as an organic network developed in 2007 that links approximately 90 institutions, foundations, galleries, cultural spaces and festivals. It is active year round, particularly during the preparation of an annual event in autumn. The network embodies a systemised policy aiming to make sure local and regional contemporary art entities operate in synergy and join forces to coordinate activities. They link their schedules and actions regarding communication, information, advertising and development so that all initiatives contribute to forming a common scheme that is visible at local, national and international levels.

Cooperation within Contemporary Art Torino Piemonte culminates each November during "Speciale Autunno", a two-month contemporary art event that includes:

- The Artissima Fair, the most important contemporary art trade show in Italy with galleries from all over the world and works by over 1000 artists
- The Luci d'Artista, which transforms Turin into an open-air art museum using contemporary street light installations. Streets and squares are decorated with lights provided by the City Council. These are not Christmas lights of the conventional kind, but a collection of specially commissioned designs by contemporary artists.

Cultural stakeholders (both public and private) involved in the network work together to:

- Implement a common communication system: a specific website is dedicated to Contemporary Art Torino and Piemonte, including a database on the local art scene. A blog provides an update on new exhibitions and emerging artists in the region and in Italy. National and international communications campaigns have also been developed.
- Raise funds: local and regional banking foundations and of the Turin Chamber of Commerce actively support the development of contemporary art activities.
- Develop audiences: one example is an annual card giving access to all exhibitions taking place in structures that are partners of the network for a one-time fee of €45. These ways of developing audiences have increased participation in contemporary art events and exhibitions.

Forming a network helps create common objectives and develop joint actions. However, the multiple cultural entities of the contemporary art sector (museums, galleries, festivals...) have different needs and resources. On top of this, the ambition to appeal to local, regional and international audiences simultaneously is not easy to manage.

“Turin is a good example of how culture can change the profile of a city. Culture is not something extra. It is key to improving quality of life and attracting companies and talents.”

*Piero Fassino, Mayor of Turin*



## Budget and financing

Each year, Turin invests approximately €40 million in culture. The total annual budget for Contemporary Art Torino Piemonte is €3.5 million:

- Two-third public funding, mainly by the city of Turin.
- One-third from private funds (private banks and private sponsors).



## Impact

Contemporary Art Torino Piemonte has had a strong artistic and economic impact:

- Tourism has increased in Turin and Piedmont during Speciale Autunno. The direct economic impact generated during a weekend of Special Autunno is estimated at €3.7 million (€1.2 million from catering, €840,000 from accommodation and €1 million from shopping and leisure).
- Turin's attractiveness has increased (it is now known as the "capital of Italian contemporary art") drawing galleries and professionals from elsewhere, thus showing its appeal reaches beyond city limits.
- Business confidence in contemporary art has increased, thus fostering public/private partnerships.

The scheme has also fostered the mobility of artists (approximately 1,000 artists have travelled abroad or to Turin as part of the scheme since 2007).



## Transferability

Contemporary Art Torino Piemonte can be a good source of inspiration for other European cities and regions willing to implement a common scheme for artistic institutions and events.

## Sustainability

Contemporary Art Torino Piemonte will go on. Since it was launched, many contemporary art events have benefited from long term sponsoring from large private investments from various companies.



## Tips

- 💡 Good communication is key, both internal (between all parties involved) and external (website and blog).
- 💡 A right balance between a common scheme for every entity while preserving their autonomy and diversity is a necessity. The high number of partners involved in the project makes the sharing process complex but at the same time very rich. This is achieved by engaging in medium-intensity cooperation throughout most of the year and reserving two months for high-intensity cooperation.

## Management level and partners

Around 90 partners are part of Contemporary Art Torino Piemonte, including 5 museums and foundations, 25 spaces for the arts, 8 events and 42 galleries.

Contemporary Art Torino Piemonte is managed by the City of Turin (Directorate for Culture, Education and Youth, Contemporary Art Service), the Foundation for Modern and Contemporary Art - CRT, and the Piemonte Region (Division for Culture, Tourism and Sport, Promotion of the Cultural Activities and Cultural Heritage and Language Sector).

Links :

<http://blog.contemporarytorinopiemonte.it>  
[www.fondazioneartecrt.it](http://www.fondazioneartecrt.it)

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## CULTURE for Cities and Regions



## Dutch Game Garden : Creating growth and jobs by stimulating the video games industry

© Dutch Game Gardens



- Attractiveness of the territory
- Economic growth
- Skills
- Internationalisation
- Entrepreneurship
- Attract private investment

### Context

**Utrecht** is a student city with a relatively young population. It hosts the largest university in the Netherlands and has the most highly educated working population of the country's larger cities. The city is currently expanding, more rapidly than in any time in the city's long history, combining physical expansion with innovation, major economic opportunities and a new urban dynamism. The main growing sectors include ICT, the creative industries and tourism.



Supporting the cultural and creative industries is integral to Utrecht's cultural strategy for 2012-22, entitled "Open space": a diverse, hospitable and creative city where culture is connected to the wider urban agenda. Connectivity is a key element of the city's cultural vision. Utrecht strongly believes that the key to a creative and innovative city lies in its ability to organise firm ties between the energy and activities of the cultural sector and creative industries, educational institutions and commercial enterprises.

"Open space" has as a main objective to connect and valorise bottom-up initiatives, by finding where things are happening in order to facilitate them. Knowledge valorisation is a priority for the municipality, as it is necessary to understand how to generate economic profit from the cultural and creative industries. One concrete example is the support given by the city to the Dutch Game Garden (DGG).

### Challenges

One key challenge for the city is to retain highly skilled students after they have completed their studies in Utrecht. This means creating jobs and a favourable business environment where entrepreneurship flourishes and graduates can create and develop their companies.

## Dutch Game Gardens

DGG is an organisation whose mission is to create economic growth and employment by accelerating the growth of the Dutch video game industry. DGG was created in 2007 by both the city and the Province of Utrecht, and is located in the city centre in the Beatrix building owned by Jaarbeurs (a conference and exhibition complex devoted to supporting and stimulating trade and industry). It has developed franchises in the Netherlands.

Through dedicated facilities and a wide range of support services DGG helps start-up game companies establish themselves, promote the healthy growth of their studios and foster the development of high quality games. Some of the most talented game studios in the Netherlands call (or have called) DGG their home.

DGG provides support schemes and activities for different groups:

- Students and potential entrepreneurs, to stimulate entrepreneurship among students of video game-related studies.
- Start-ups, through a dedicated start-up support programme. By drawing upon the expertise of skilled mentors, each start-up learns a great deal in a short amount of time. The DGG network provides continuing exchange of knowledge and lessons learnt between studios, entrepreneurs, investors, schools and governments.
- Mature companies, through a business centre.

DGG also organises events and projects to foster innovation, promote the exchange of information and help game developers from the Netherlands attract exposure for their titles. All these activities add up to more than the sum of their parts, assuring DGG is unique in the Netherlands and abroad. It also supports companies in exporting products and being present in markets outside Europe.



DGG is involved in JamToday ([www.jamtoday.eu](http://www.jamtoday.eu)), the first pan-European network dedicated to applied game design funded by the ICP PSP EC programme and in Gamebiz, an Erasmus+ project on entrepreneurship in education.



## Budget and financing

Private funding and European Regional Development Funds play a key role in supporting DGG. Its budget for 2010 through (Q1) 2015 (rounded figures, in euros) come from:

European Regional Development Fund	1.4 million
National government	1 million
Province of Utrecht	800,000
City of Utrecht	600,000
Private funding	2 million (for instance via rent for office space)

## Impact

Since 2008 DGG has created impressive impact in terms of job creation, capacity building and revenues:

- 23 start-up game studios supported, out of 72 companies hosted in the DGG building;
- more than 500 consultations and advice given to game developers, their potential clients, students and researchers;
- more than 600 activities to provide job growth, stimulate creativity and entrepreneurship, cross-overs between sectors, knowledge exchange and visibility for game developers;
- over €6.6 million of generated revenue;
- 73 jobs created;
- 300 games, apps and projects completed by DGG companies, 71 games released;
- 50% of all companies in DGG have won an award for their game;
- over €600,000 of media value generated.



## Sustainability

DGG is currently working on a new business model for the coming years. The challenge is to become independent and self-sustainable and to develop more market revenues. One example is the development of a national network of DGG franchises. The first franchise was opened in March 2015 in Breda, close to the University of Applied Science. Another example is that fees may be asked for the services offered by the DGG.



### Tips

- 💡 Connect key stakeholders (including the city, the region, educational institutions) so they can combine efforts.
- 💡 Cluster companies working in the same field and sharing the same vision, which has been instrumental in the growth of the game industry. DGG accelerated the development of a community.
- 💡 Cluster companies with various levels of experience in the same building. This will facilitate networking (i.e. experienced entrepreneurs gave tips and feedback to new ones).

### Management level and partners

DGG is a foundation with a board and a managing director. There are currently six employees. The board's members have experience in the game industry and in running a business centre.

“ DGG helped us tremendously in the early stages of our studio's existence, especially regarding issues for which we were not prepared or educated. The community of like-minded individuals around us who face the same kind of obstacles and chances has been very beneficial for us ”

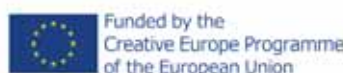
*Roy van de Mortel, Digital dreams*

Links :

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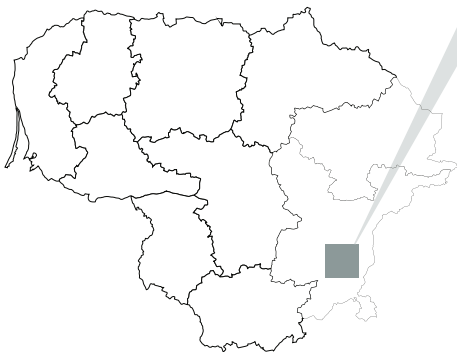


## CULTURE for Cities and Regions



- Social cohesion
- Inclusion of marginalised groups
- Citizenship
- Access to culture
- Intercultural dialogue
- Social innovation

### Context



The Pilaitė district of **Vilnius** (539,900 inhabitants) is one of the so-called "micro-districts" planned for Lithuania in the 1960s by the former Soviet Union. The original idea was to create micro-districts- small residential areas (in lieu of one big city)- that would be separated from each other by grasslands or small forests. This idea was left in shambles after the collapse of the Soviet Union and so was Pilaitė which became an isolated residential area (so-called "sleeping area").

As in other post-Soviet cities, most cultural activities, events and entertainment in Vilnius are concentrated in the city centre. As a consequence, the "sleeping areas" that occupy a major part of the capital are left in a complete cultural standstill. This causes low economic vitality, social isolation and limited cultural activity of local residents, from children to the elderly.

### Strategic vision

Strategic initiatives have therefore been initiated to tackle these issues. The most important policies are Lithuania's Progress Strategy "Lithuania 2030", Vilnius Strategic Plan of 2010-20 and Vilnius City Municipality's Culture Strategy Guidelines for 2011-20, which indicate various ways of how culture can be integrated into the overall development at all territorial levels.

In line with those strategies, a number of initiatives should be mentioned:

BEEPART, a community house located in the Pilaitė district and a platform for social innovation that has greatly helped to contribute to the urban development and the revitalisation of the Pilaitė residential area.

The Republic of Užupis, the first and perhaps most important art incubator in the Baltic States. It has been running for more than 10 years. The Republic of Užupis is also a unique place (a culture-based micro-nation) dedicated to alternative artistic organisations in Lithuania.

Art Factory LOFTAS, an independent, non-profit cultural centre based inside a former factory providing opportunities, store spaces and diverse events for the creative community.

Vilnius also participated in the European project "Cross Innovation" (INTERREG IVC), which promoted collaborative innovation across sectorial, organisational, technological and geographical boundaries.

## Challenges

The social environment of suburbs in the post-Soviet cities is not favourable to cultural and social initiatives. In the block-of-flats districts like Pilaitė there are very few possibilities to implement artistic and social projects for the local community, as there is no cultural infrastructure. The biggest challenge was to educate local communities, in particular the young generation.

## BEEpart

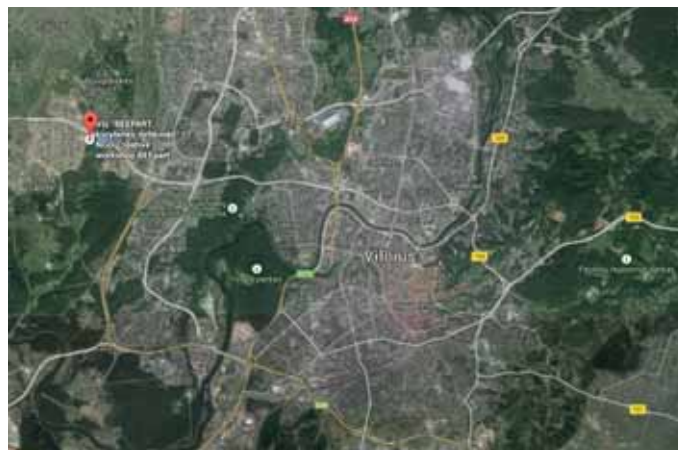
The creative non-profit community house BEEpart (meaning "Be a part", "bee art" or "bee" in a sense of "common work") has been established as a platform for cultural and social innovation in the Pilaitė district in Vilnius. It aims to improve the local social climate, promote dialogue, inspire people to get engaged in cultural activities and foster social innovation.

The building, which was designed over two years by Simonas Liūga and Andrius Cipliauskas, distinguishes itself by its unique design and innovative, environment-friendly solutions. The building is made out of self-sufficient components, almost independent from the town's infrastructure (heating, sewage and water collection).

The activities taking place in BEEpart include creativity lessons for kids, lectures and training for parents, board game afternoons for seniors, film evenings, art exhibitions and cultural events. BEEpart provides space for communal cultural, educational, social and business initiatives that are open to community members, and encourages participants to take an active role in a number of cultural and social projects.

Additionally, since 2011 BEEpart has been organising the international light installation festival "BEEpositive", which is an annual community event and an interactive festival in Lithuania. Videos, installations, light costumes, music, photos and other art objects are created by invited artists, townspeople and volunteers aiming to promote the collaboration of Lithuanian and foreign artists and art schools as well as to involve local communities in co-creation processes.

Furthermore, BEEpart has managed to create links between cultural and creative industries, since the newly designed building stands out as an exhibition space and attracts local creative talents.





## Budget and financing

The launch of BEEpart was mainly funded through private funds and sponsors.

Private businesses helped through in-kind contributions: JSC "Lithuanian Railways" provided a former container that was used to form a part of the building. "EIKA" and "Bite Lithuania" also supplied communication equipment for free.

Vilnius municipality contributed to the equipment installed in the building and supports the project by promoting it locally and internationally.

Lithuanian Council of Culture contributed €5,800 (and approved the application to organise the BEEpositive light festival).

Private funds of the BEEpart's owner: €46,400.

Also, the work of volunteers (an architect, designer and others) was of great significance.

## Impact

BEEpart is not necessarily a large-scale initiative but it has succeeded in waking up what used to be a "sleeping area". The image of Pilaitė district has significantly improved due to BEEpart and now it is seen as a perfect district for families and social interaction, instead of a remote peripheral area. Additionally, what BEEpart managed to achieve in the last four years is that local residents are much more interested in cultural activities, visitors come to see the exhibitions, and film nights have become very popular.

Since its opening, BEEpart is home to an increasing number of activities. Everyweek around 12-15 creative or educational workshops and 60 events take place in BEEpart. This increasing participation of the local community in creative workshops and cultural activities validates the concept of BEEpart and its relevance to its neighbourhood. At the same time, the audience of the BEEpositive festival grew from 1,000 to 2,500 between 2011 and 2013.

## Transferability

The main obstacles faced when implementing the project lie in ensuring financing for implementation and getting the relevant people involved. Bringing culture and arts closer to local communities was also a real challenge for BEEpart staff.



## Sustainability

The BEEpart building was designed to meet the needs of society without exploiting exhaustive resources and polluting the environment. It is almost completely self-sufficient (except for electricity supply): rain water is used instead of the city water supply system, the heating system is based on burning harmless waste (paper, etc.), and biological gardening helps to produce natural and environmentally friendly food.

BEEpart is a non-profit organisation, but strong community support, national and international funding, and the growth of ongoing daily activities create favourable conditions to broaden the scope of its activities. The successful implementation of BEEpart activities in Pilaitė advocates for the initiation of similar activities in other residential areas of Vilnius.

## Tips



Intensive work in close cooperation with local craftsmen and artists greatly helped to generate new ideas and attract more people. The continuous involvement of the community, visiting artists and experts is the main success factor of BEEpart's creative workshop. The low-cost and flexibility of BEEpart make it easily replicable to other parts of the city as well (or to other territories facing similar challenges).

## Management level and partners

Partners provide technical, material and informational support. Collaborators are the daily newspaper "Vilniaus diena", the mobile connection and internet provider BITĖ, the exhibitions, events and advertising company EKSPOBALTA and the construction company EIKA. Numerous volunteers help with practical issues, especially with the preparation of larger events such as the light installation festival.

Links :

[www.beepart.lt](http://www.beepart.lt)

Contact :

Andrius Ciplijauskas, Coordinator of BEEpart  
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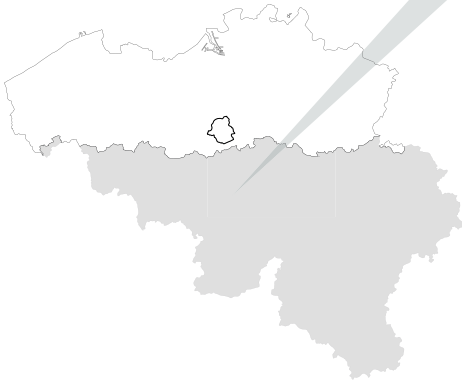


## CULTURE for Cities and Regions



- Attractiveness of the territory
- Internationalisation
- Cross-sectorial collaboration
- Skills and Education
- Economic innovation
- Growth

### Context



The **Wallonia region** is home to more than 3,500,000 inhabitants and in surface area is the largest Belgian region. Akin to nearby regions of north-west Europe, Wallonia is characterised by a strong industrial economy that has to reinvent itself to remain relevant in today's globalised market. This led to the 2004 "Plan Marshall" and the 2009 "Plan Marshall Vert". Both plans aimed at supporting jobs and growth through innovation and requalification of workers, providing training schemes across innovative sectors (health and pharmaceutical industries, the digital economy and eco-industries, to name a few) in order to boost the regional economy.

In this context of ambitious economic redevelopment, the Wallonia region decided to launch a framework programme, putting creativity at the heart of this economic renewal. The rationale behind the "Creative Wallonia" programme is anchored in the principles of the creative economy: breaking down traditional barriers between sectors and promoting collaborative approaches, as well as hybridisation and iteration processes.

After two years of the programme's implementation, the European Commission assessed it as exemplary and from among more than 40 candidate regions in Europe Wallonia was selected as a "European Creative District" along with Tuscany. The "Wallonia European Creative District" aims at enhancing the potential of creative and cultural industries and catalysing the industrial transition of the Walloon economy.

### Challenges

Creative Wallonia is a direct answer to two core challenges: deindustrialisation and international competition.

## Creative Wallonia

Creative Wallonia is a far-reaching framework programme that seeks to trigger a cross-cutting dynamic between a wide range of regional stakeholders (businesses, public sector, general public, educational institutions, etc.), in order to turn Wallonia into a genuinely creative and knowledge-based society.

Creative Wallonia promotes creativity by supporting the development of creative management programmes with higher education institutions. ID Campus (from the University of Liège, cooperating with renowned international players such as Hautes Etudes Commerciales de Montréal (HEC Montréal) and the Mosaic network)), the organisation in charge of the programme, also organises a master's degree in co-creation and creativity designed for SMEs managers and to be applied in creative clusters. The participants benefit from intensive knowledge exchange, training and networking, and are encouraged to collaborate during and after the classes. Other educational programmes promote starting education at a very young age, to allow for the development of digital skills and competences (Digital Schools).

Through Creative Wallonia, the region is strongly promoting entrepreneurship and business growth. Dedicated schemes such as the accelerator "Nest'up" were launched to turn ideas into ambitious start-ups through intensive coaching sessions from business experts.



Creative Wallonia is not only about creating new businesses, it is also a programme dedicated to making existing SMEs and creative businesses more innovative and competitive. These companies get support to facilitate the transition from the prototyping phase to the commercialisation phase of their products or services. Financial and technical tools are provided to assist professionals concerning three topics: technological industrial prototypes (Prototyping), projects related to the cross media sector (Boost-up Cross-media) and prototypes related to design and creative industries (Boost-up Creative Industries).

Creative Wallonia has also set up two living labs to foster open and collaborative innovation (one on e-health, the other on gastronomy) and seven "Creative Hubs" across Wallonia. These hubs are conceived as territorial anchors to trigger creativity across the whole territory, with the objective to create a strong network that includes both urban and rural areas. The creative hubs gather private companies, public stakeholders, universities and training organisations. Their core mission includes exchange of knowledge, the launch of pilot projects (such as "fab labs" ), experience-sharing and building partnerships between people from different backgrounds and with different skills, and triggering cross-cutting cooperation projects.

In short, Creative Wallonia is about developing and animating a large-scale creative ecosystem as a catalyst for innovation in the overall economy and moving towards a sustainable development of the region.



## Impact

Creative Wallonia was launched in 2011. Given the strong focus on cross-sectorial cooperation and innovative projects, it is still rather early to fully document the impacts of the initiative. Within two years, the programme had already initiated more than 20 actions targeting citizens, companies, education and all innovation-driven stakeholders of Wallonia (see also description above). One of the most important achievements of Creative Wallonia is perhaps its success in setting up a coherent creative ecosystem, and in raising awareness efficiently so as to trigger sustainable local dynamics.

Through the events and programme, Creative Wallonia placed Wallonia on the European map as an engine of creativity. Thanks to its demonstration of how culture and creativity can contribute to local development, the initiative has already gained European recognition and foreign investors are taking an interest in Walloon companies. Supported by Creative Wallonia, two Walloon creative clusters (cluster Infopôle TIC and TWIST) were also awarded a European Bronze Label for cluster management. The European Commission evaluated the Wallonia region as the second most innovative European region with an industrial heritage.

## Budget and financing

From 2013 onwards, Creative Wallonia has been allocated a €8 million per year (regional budget). In the next years, this budget will be raised up to €15 million per year (partially co-financed by ERDF).



## Transferability

In a European context, the core specificities of Creative Wallonia are the structuring of a whole eco-system and its openness to new ideas and projects. This collaborative vision can be replicated in other territories, though their ecosystems will not necessarily build on the same strengths.



## Sustainability

Wallonia is a post-industrial territory where a societal and economic renewal is in motion, and the creative economy is a core concept and process for achieving such an objective. It also fits in well with other forms of innovation promoted at regional level.

There is now strong political support for Creative Wallonia at regional level, and local actors are taking up actions at a fast pace.

## Tips

- 💡 Involve many actors to make best use of their different (and complementary) skills.
- 💡 Follow some core principles derived from the creative economy (hybridisation, cooperation, experimentation and iteration processes).
- 💡 Making an impact across a whole territory involves working with businesses but first and foremost with all citizens to promote sustainable change at regional level.

## Management level and partners

Creative Wallonia is first and foremost a network of partners implementing actions on the ground. The partners involved include creative clusters (Infopôle and Twist), export agencies (WBI and AWEX), a financial partner specialised in CCIS (St'art Invest), the seven creative hubs, two living labs, training and business acceleration schemes, and, perhaps most important, individual initiatives stemming from the ground ("Creative People"). Every stakeholder provides unique expertise: design, education, coaching, creative management and access to finance. Among all these stakeholders, the Department for Competitiveness and Innovation of the Public Service of Wallonia coordinates the implementation of Creative Wallonia.

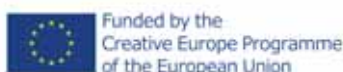
Links :

[www.creativewallonia.be](http://www.creativewallonia.be)

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[www.cultureforcitiesandregions.eu](http://www.cultureforcitiesandregions.eu)



## CULTURE

for Cities and Regions



## Mala Performerska Scena

From local performing arts dynamics to international recognition



- Internationalisation
- Skills
- Social cohesion
- Access to culture
- Education

### Context



The city of **Zagreb** is the capital and largest city of Croatia. It is also the economic heart of the country, with large chemical, pharmaceutical, textile, food and drink industries, and serves as an important trade and transport hub in the wider region. Located in the middle of the triangle of Vienna, Budapest and Venice, Zagreb has always been a part of the central Europe culture.

The city of Zagreb is responsible for 38 cultural institutions, 10 of which are city museums, including the Zagreb Municipal Museum, the Museum for Arts and Crafts and the Museum of Contemporary Art. The city owns seven city theatres, and is home to HNK (the Croatian National Theatre) and Vatroslav Lisinski Concert Hall, which is home to Zagreb Philharmonic Orchestra.

The city has developed a strategic approach of local development through its ZagrebPlan2020, which sets goals and measures for the development of the city. Among other sectors, cultural and creative industries are identified as key factors of development and economic competitiveness for the city. Preservation and sustainability of cultural heritage is listed among the measures for the enhancement of quality of life and well-being, together with a rich and diverse cultural offer. Furthermore the Institute for Development and International Relations (IRMO) carried out a UNESCO-funded project called "Cool Industries for the Creative City" (CICC), in which a mapping of local resources for culture and creativity was published in 2014.

## Mala Performerska Scena

Mala Performerska Scena (MPS) is a non-profit organisation focused on the production, presentation, education, promotion and development of performing arts, ranging from circus and street arts to dance and theatre. It acts as a coordination platform for many local and international projects, and as such strongly contributes to local dynamics around performing arts, both in terms of professional capacity-building and of reaching out to local audiences.

The organisation has long been active, with a flagship event dating back to 2005: the "Novog Cirkusa" festival (the New Circus festival). This is the most famous Croatian project on contemporary circus arts, welcoming international artists as well as local circus companies. Today this festival has gained international recognition and plays an important role in the development of the contemporary circus scene.

MPS also provides workshops and training for circus practitioners as well as inclusive circus encounters and ad hoc events for marginalised social groups (retired adults, Roma, disabled young people) who are not familiar with the field.

Furthermore, MPS has a clear capacity-building and informational tool for professionals of the sector via the Circus Information Centre, a service to promote outdoor and circus arts. Reaching out to new audiences is another goal of the center, which ensures entrance to some events are kept free ("Circus Wednesday") and by organising circus activities and performances in public, unexpected places.

MPS is strongly geared towards internationalisation. The Croatian Circus Creation Export (CCC Export) is MPS's programme to support the international presence of Croatian circus performances.

It is also a member of Fresh Arts Coalition Europe (FACE), an international network of arts organisations that supports contemporary cross-disciplinary art forms and facilitates international collaboration, and a member of Circostrada, network of circus and street arts organisations. In the framework of the European project Jeunes Talents Cirque Europe supported by the EU Culture Programme (2007-2013), MPS organised the final selection of the process that was constructed to identify and support emerging circus professionals.

In the framework of the European project TransAC (Transnational Co-production In Action), developed by Meridian Network and supported by the EU Culture Programme (2007-13), MPS produced the performance "Public Transport/Private Stillness", an artistic intervention taking place during rush hour in the public transportation infrastructure. As a network for artistic exchanges, MPS is therefore very active in artistic residencies and has hosted 11 residents in the framework of the European project "Unpack the Arts".

## Challenges

MPS was created to tackle the following challenges:

- The lack of formal education for contemporary circus arts in the region.
- Low awareness and visibility of circus, street arts and outdoor performances.
- Difficulty to retain creative professionals of the sector.
- Difficulty of developing partnerships between circus troupes and theatres, whereas the latter are well established locally.



## Budget and financing

Novog Cirkusa, the Circus Information Centre and other MPS events ("Freaky Friday", "Bestiarium") have received funding from the city of Zagreb (around €40,000 annually on a project basis), the Ministry of Culture of the Republic of Croatia, the Zagreb Tourist Board and private sponsors for material and media support. Funding has also been provided by the Kultura Nova Foundation, whose purpose is the promotion and development of civil society in the Republic of Croatia in the fields of contemporary arts and culture. MPS is also generating a large share of its revenues from ticket sales and annual membership programmes.

## Impact

Novog Cirkusa is the only local festival that has been conducting self-evaluation from its inception. Detailed audience surveys of the festival are conducted via questionnaires completed by every tenth visitor. All of the respondents state that they were completely or very satisfied by the performances on offer and call for increased financial support for the festival (99.4% of the surveyed).

In 2015, after years of success, this festival shifted its status to a "Biennale". The 2015 edition showcases its international dimension, with co-productions, cooperation and residencies. It has already registered strong international participation, with many foreign performances.



## Sustainability

Due to its success, the Novog Cirkusa festival will receive more attention in the coming years since it has become an international event of importance for the sector and is sufficiently established to be sustained for years to come. In financial terms, MPS is self-sustaining in its main activities, but its social contribution (low-fare tickets) is likely to remain dependent on public subsidies over the next few years.

## Tips

- Success factors:
  - 💡 Involvement of artists in the organisation of events helped to gain traction with local audiences.
  - 💡 Accessible events with low prices ensures high audience participation.
- Obstacles:
  - 💡 Low level of public financial support.

## Management level and partners

Partners involved are the local and national authorities as well as private entities supporting MPS. The coordination of the activities is executed by members of the organisation, mostly circus and performance artists. As a flagship initiative, Novog Cirkusa is supported by a much wider range of partners, including notably other European Cultural Institutes (Institut Français, Swedish and Italian institute, Arts Councils of Finland and Switzerland, Australia Council for the Arts and Arts Queensland, Embassies of Australia, Sweden, Netherlands, United States, China).



Links :

[www.cirkus.hr/?lang=en](http://www.cirkus.hr/?lang=en)

Contact :

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[www.cultureforcitiesandregions.eu](http://www.cultureforcitiesandregions.eu)





## CULTURE

for Cities and Regions



## Revitalisation through culture: Žilina jumps on the bandwagon

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- Social cohesion
- Access to culture
- Citizenship
- Intergenerational dialogue
- Education
- Well-being

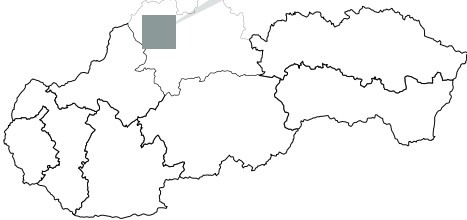
### Context

**Žilina** is the capital of the Žilina region in Slovakia, covering 6.79 square kilometres and populated by 700,000 inhabitants as of 2009.

In the wake of Košice being the 2013 European Capital of Culture, Žilina has shown that Slovakian cities have the ability to push for a coherent cultural policy.

A new city framework document was drafted in 2007, prepared with support from the Dutch Ministry of Foreign Affairs and the European Cultural Foundation (ECF). The document, entitled "From Cultural Values to the Value of Culture", is an outstanding attempt to engage all stakeholders of a self-governing region in a participatory process with a view to creating and adopting a unique cultural policy framework based on European cooperation.

The strategy is focused on improving the local population's quality of life by preserving regional cultural traditions and heritage, developing new cultural activities and making accessible cultural values. The document highlights that culture is important in terms of society-wide sustainable development.



## Stanica Žilina

Stanica Cultural Centre, or Stanica Žilina, was set up in 2003 in an operational train station, "Žilina-Záriečie". It has since become the most innovative cultural node of the area by combining the roles of independent venue, artistic laboratory and activists' collective. The station currently hosts a gallery, workshops, artists' residency spaces, a cafe, and a multifunctional venue for arts events and discussions. This project is run by a nongovernmental organisation called Truc spherique, and aims at being a unique platform for information, research, and production of experimental art/cultural/community projects, as well as a creative, educative and critical cultural node.



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Stanica Žilina was the very first cultural centre of this type in Slovakia, established at a time when there was no structural support for this type of activity, nor any understanding of its possible impact on regional development. As an independent initiative that arises from cultural agents and "artists", its objectives are to encourage exchanges among different forms of expression, such as developing regular cross-disciplinary programmes and supporting artists from different fields to interact and cooperate in creative processes. Stanica Žilina was also designed to foster interactions with the human, social and economic contexts- such as linking the arts to social development - and providing resources for artists -such as adapted spaces for exhibitions or theatre, studios/workshops, offices, an information cafe and a possibility to rent other equipment.

The centre is constantly evolving and initiating new types of activities: it recently promoted the reconstruction of Bauhaus Synagogue in Žilina and its transformation into Kunsthalle, one of the largest cultural heritage protection projects in Slovakia.

## Challenges

As an independent initiative that arises from cultural agents and "artists" the objectives are to encourage exchanges among different forms of expression, such as developing regular cross-disciplinary programmes and supporting artists from different fields to interact and cooperate in the creative process. It also fosters interactions with the human, social and economic contexts, such as linking the arts and social development and providing resources for artists.



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## Budget and financing

Half of the initial investment of €400,000 was provided by sponsors in the form of in-kind contributions (goods and services). This renovation work relied on a group of more than 300 qualified volunteers who participated in the renovation -to lower costs, the organisation only offers a salary after several months or years of volunteering.

Stanica Žilina is now self-funded thanks to: renting out sound, light and projection equipment as well as space for conferences and social events such as weddings; selling art productions and co-productions of theatre pieces; running programmes for schools; organising markets. The bar's revenue as well as tickets and yearly subscriptions also account for a substantial part of the income. The concept of Stanica Žilina garnered the attention of several institutions and received the following support: a grant from the Europe Engine Room 2011-2014 (from the culture strand of the 2007-2013 Youth in Action programme), grants from corporate social responsibility (e.g. PPG Decco Slovakia), and subsidies from local, regional and national funds (Ministry of Culture of Slovakia, City of Žilina, International Visegrad Fund).

## Impact

The main impact has been the creation of a very innovative cultural centre that provides a comprehensive cultural offer in a non-central space of a medium-sized city. Stanica Žilina now offers more than 200 events per year- mostly workshops -in different artistic disciplines such as dance and cinema or pottery, as well as art exhibitions, home-produced performing arts and residency opportunities.

The project has to some extent contributed to strengthening social cohesion in the city of Žilina and to improving access to culture for the local community through a continuous cultural offer. More important, Stanica Žilina allows for the development of skills, abilities and opportunities for creative expression through the use of production infrastructure, and creative persons' participation in training courses and workshops. The events benefit over 20,000 visitors per year.



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## Transferability




Stanica Žilina is a very good example of a sustainable initiative created by cultural activists in a more or less favourable context. The managers of Stanica Žilina use in a very clever manner local networks, media and public relations, communications skills, human resources management that combines volunteers and professional engagement, vibrant ideas and the audience development. At the same time, they effectively deal manage failure, the business perspective, development of an original vision and have confidence in the power of fun.

## Sustainability

Stanica Žilina is also exemplary as to how creativity, innovation, engagement and even audacity and risk must be combined with coherent business plans, stable partnerships and certain processes of "market utilisations" to achieve more successful initiatives. The risk is that in very passionate and vocational initiatives, collective action can lean too much on charismatic leadership that could compromise the sustainability of long-term projects. Stanica Žilina shares experiences and stays in touch with networks (Trans Europe Halle, Anténa) and other agents who lead similar initiatives, which helps it achieve sustainability. In this sense, Stanica Žilina belongs to more than 10 national and international networks.

In addition, the volunteer-based model of Stanica Žilina, as well as its great flexibility as regards its thematic focus, has enabled it to adapt to different situations. The use of in-kind payments and support has proven useful and contributed to making the initiative sustainable. Finally, the initiative has succeeded in attracting contributions from companies fulfilling their corporate social responsibility, an option sometimes overlooked in cultural initiatives.

## Tips

-  Any replication of the initiative should appropriately manage the internal structure and external communication;
-  Maximise use of scant resources by building local networks and using media, public relations, communication and writing skills to create engagement;
-  Strive for sustainability via appropriate management of human resources, by combining volunteers and professional engagement, developing vibrant ideas, and catering to and developing audiences;
-  Building on its experience, Stanica Žilina released a "Do it yourself" guide on creating a cultural centre from scratch, underlining the above strategies.

## Management level and partners

The Stanica Cultural Centre is managed by a non-profit organisation (Truc spherique) in a structure composed of headquarters that deal with project management, accountancy, economics, networking, projects and fundraising. A second level includes those responsible for programming in the diverse disciplines or sections, and the technical staff and international volunteers.

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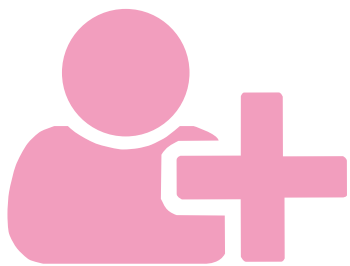
[www.stanica.sk](http://www.stanica.sk)

Contact :

Marek Adamov, Director

[marek@stanica.sk](mailto:marek@stanica.sk)

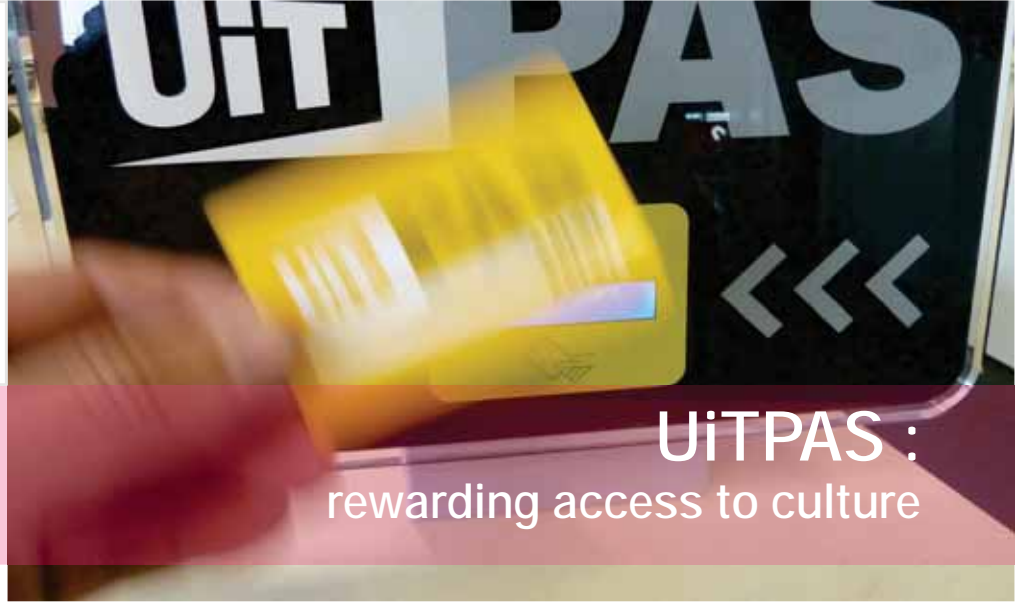




Culture for social  
inclusion, social  
innovation and  
intercultural  
dialogue



## CULTURE for Cities and Regions

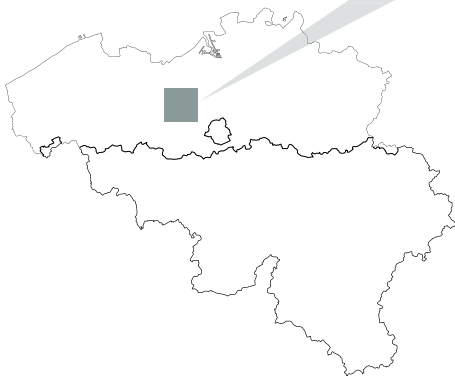


## UiTPAS : rewarding access to culture



- Social cohesion
- New business models
- Public/private partnerships
- Access to culture
- Tourism
- Data collection

### Context



**Aalst** is the sixth largest city of Flanders (Belgium), with 80,000 inhabitants. Although several international companies have their seat in Aalst, many inhabitants from the Aalst region commute every day to Brussels for work. In 2013, immigrants from over 100 countries representing 3.5% of the population were living in Aalst. The largest groups of immigrants come from the Netherlands, Turkey, Morocco, Congo, Germany, France and Poland. Over the last years, Aalst attracted more young families.

In its global strategy for 2014-19, the municipality of Aalst has identified culture and social cohesion as key to making the city more attractive. A wide and contemporary range of leisure activities are proposed to citizens. Aalst hosts a cultural centre, a city museum, theatres and a library with one of the largest audiovisual departments in Flanders.

### Challenges

In Aalst, 11.2% of the households have difficulties with essential payments (electricity, gas, medical costs, etc.) and 8.8% of the children grow up in a family with financial problems. UiTPAS was clearly developed as a tool to foster the participation of disadvantaged groups in social and cultural life.

## UiTPAS

UiTPAS is a loyalty programme launched in July 2012 by the Flemish Ministry of Culture to promote and improve cultural activities for every citizen. The focus is placed on lowering participation costs in existing leisure activities as well as on the provision of easily accessible and good quality activities.

UiTPAS' holders earn points every time they participate in a cultural or sports activity. They just swipe their card on a "check-in device" in cultural institutions or at events, or on their smartphones with the downloadable UiTPAS application. Later, they can exchange the earned points against discounts, free tickets, entrance to special events, etc. For instance, by showing their UiTPAS, pass-holders can enjoy a reduced rate at an exhibition or exchange points for a cup of coffee in a museum. All pass-holders can log in to the UiTPAS website to check the cultural agenda and their points balance and to see what they can do with their points.

Until 2011, UiTPAS was called "kansenpas" and it only existed for people earning a low income. It tended to be stigmatising. By introducing the loyalty programme and rebranding it UiTPAS, the Aalst region expanded the target audience to all inhabitants. Everybody can earn or cash in points, but only the disadvantaged group receives the 80% discount on the price of activities.

The UiTPAS card costs €5 (€2 for minors). Lower-income persons can benefit from a free pass after a financial enquiry at social services and at "Mensen voor Mensen" (People for People), an association



fighting poverty. UiTPAS can be used in the 14 key cultural and sports locations in the Aalst region (libraries, cultural centres, swimming pools, etc.) as well as for all activities organised by the region's municipalities. UiTPAS can also be used for activities organised by schools and by more than 150 cultural, youth and sports organisations.

UiTPAS provides extra promotion for cultural organisations hosting events. The only cost for organisers who participate in the loyalty programme is to offer something in exchange for the advertising the municipality is doing, such as a discount for the main target group of UiTPAS. UiTPAS is also using digital technologies to collect data on cultural participation. Data is used for decision-making and for marketing purposes and to better design cultural activities.

In 2013 UiTPAS won the Belgium eGOV Award for its usability. It rewards technology projects for their services to citizens and companies, while being at the same time simple, innovative and collaborative.

## Budget and financing

Budget for UiTPAS (excluding staffing costs): approximately €50,000 per year for communication, dissemination and current expenditures.



## Impact

More than 14,400 people currently own a UiTPAS, with 33% of them entitled to the permanent 80% discount on cultural activities. In December 2013, the Department for Culture, Youth, Sport and Media of the city of Aalst commissioned a survey on the first results of UiTPAS and noted an increased participation in cultural and social activities of lower-income persons owning a UiTPAS. About 26% of all UiTPAS users have found a new activity that they like by saving up points with their pass. In the group of UiTPAS owners with financial difficulties, this adds up to almost 30%. Participation of the main target audience (lower-income persons) in activities has increased.

Another impact to be taken into account is the large amount of collected data provided by UiTPAS thanks to digital tools (NFC-based technology – Near Field Communication) it uses. By collecting data on where people participate and how, the local government and organisers can adjust their cultural policies and offers.

One concrete example of what the city can do with UiTPAS is Cirk:

Cirk is a free circus festival in Aalst in more than 10 locations. Over three days the festival welcomes more than 30,000 visitors to 100 shows. In 2013 the city distributed free UiTPAS bracelets, thereby registering every bracelet owner. Approximately 5,000 participants saved points throughout the weekend. The analysis of UiTPAS holder profiles showed that the majority of participants came from the richer part of town. In 2014 the city did the “experiment” again with extra communication efforts in the adjacent cities. On the first day of Cirk, the organisation moved the event centre to a less wealthy neighbourhood. This time there was an increased participation from the hard-to-reach target groups and from inhabitants of neighbouring cities.






## Transferability

UiTPAS is a very local project but can be implemented in every municipality or region.



## Tips

-  While implementing the scheme, raise public support within the involved organisations from the start, to ensure that everyone is convinced about the benefits of the programme. Working with other municipalities, it is essential to have a cooperation agreement between public bodies and a consultative body to give advice on the developments of the programme. At least one contact person is needed.
-  Communicate, both with organisations that already work with the programme and those that do not - yet. It is important to inform them about practical and technical issues, and to raise awareness about the concept.
-  Follow up on pass-holders; they must be guided through the wide range of leisure activities in order to get the most of their pass. Lower-income persons require closer follow-up and clear information about pricing and rewards.

## Sustainability

Since 2012, UiTPAS has become a great way to stimulate the cultural participation of every citizen, with a special focus on lower-income persons, without stigmatising them. The scheme will continue in the Aalst region. The concept has even been exported to other Belgian cities. It started in Ghent and Brussels in 2014 and in Oostende and Kortrijk in 2015.

## Management level and partners

UiTPAS is managed by local actors: Aalst region municipalities, Welzijnsschakels (social services) and "Mensen voor Mensen", which fight poverty. They form a consultative body giving advice on the programme's current and future developments. The success of UiTPAS relies a lot on this cooperation between leisure and welfare services of the municipalities, organisers and associations. A contact person for the Aalst region is available to answer questions from users.

Links :

[www.uitpas.be](http://www.uitpas.be)

Contact :

Katrien Wauters, responsible for UiTPAS at the Culture, Youth and Sport Department in the city of Aalst

[uitpas@aalst.be](mailto:uitpas@aalst.be)



[www.cultureforcitiesandregions.eu](http://www.cultureforcitiesandregions.eu)



## CULTURE for Cities and Regions



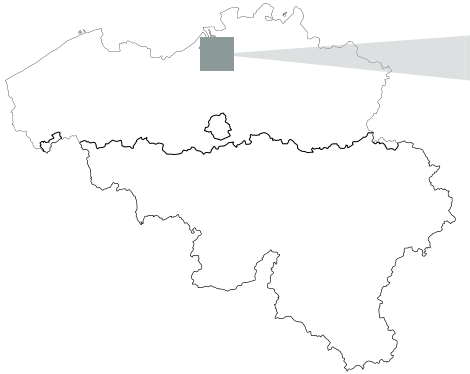
## Red Star Line museum : use migration stories to foster dialogue

© Bart Huysmans & Michel Wuyts



- Education
- Intercultural dialogue
- Intergenerational dialogue
- Access to culture
- Urban regeneration
- Attract private investment

### Context



**Antwerp** (516,000 inhabitants) is Belgium's second city and the largest city in the Flemish Region. The port of Antwerp is one of the largest in Europe and has always played a key role in the city's development. As a departure point for Europeans migrating to North America at the end of the 19th and beginning of the 20th centuries, Antwerp has since become a place of immigration. Today, 173 countries are represented in Antwerp and 80% of the locals are of Belgian nationality.

Since Antwerp's golden age in the 16th century, the city, which was once home to baroque painter Peter Paul Rubens, has always been a centre of culture. Antwerp was European capital of Culture in 1993. The title prompted a broad consultation of the city's cultural sector and laid the groundwork for new ideas on how to change structures, better involve people, and bridge the gap between citizens and politicians. Today, cultural policy planning in Antwerp is still very much influenced by the dynamics that were set in motion more than twenty years ago .

Cultural heritage, local cultural policy (community-based art, public libraries, cultural centres) and the arts are strategic objectives within the overall city policies. The arts and the creative sectors are also included in the local strategic goals for education, youth policy and economy.

Access to culture and heritage is a key priority within the local cultural strategy. Cultural heritage is considered to be a common resource for inhabitants and visitors to appreciate the past as a source of knowledge, inspiration and joy. It is also seen as an asset in local planning policy and as a driving force for city development.

## Red Star Line Museum

Between 1873 and 1934 more than two million Europeans travelled with the Red Star Line company from Antwerp to America. They originated from all over Europe.



In 2004 Antwerp city council decided to turn the former buildings of the Red Star Line shipping company into a commemorative site. The city bought three of the company's former warehouses that had together served as a control station for third class passengers wishing to emigrate to the New World. A design team restored the ruined buildings to its condition between 1921 and 1934 and the Red Star Line Museum opened in September 2013. Until recently, it was the only migration museum on the European mainland housed in the original departure halls.

The Red Star Line Museum is part of a vast urban renewal program for Antwerp's old harbour quarter, *Het Eilandje* (The Islet). The area is rapidly becoming a new hotspot for tourists, creative industries and young locals.

The contemporary migration museum was conceived to breathe new life into the historic site. Through a state-of-the-art interactive exhibition that is spread out over two of the three buildings, the highly contemporary and participatory museum tells a universal story of migration based on the thoroughly documented stories of passengers who transited in the buildings. It also provides space for artistic re-interpretations, introspection and dialogue.

A strong focus is placed on narrative scenographies and personal stories. Museum guides who have their own migrant backgrounds share their stories with visitors. The museum also collaborates with schools and adult education programmes to collect migration stories. The museum has been involving inhabitants with migrant backgrounds in a co-creation process since 2009. It uses a "Red Star Line Transit Bus" - an old city maintenance van transformed into a travelling storytelling device.

On the outside, it invites people to find out more about the Red Star Line and share their own migration stories. The van travelled to many schools, adult education centres, neighbourhood parties and markets. Meanwhile, in the cosy interior salon hundreds of new and old residents of Antwerp were invited to learn about the European emigrants of the Red Star Line and share their own migration stories with the museum. A selection of these stories is now featured in the permanent exhibition.

With the help of, and in a permanent dialogue with its diverse audiences, both locally and internationally, the museum collects and investigates personal migration stories from the perspective of those who experience or have experienced them, and (re)valorises them as important pieces of heritage. More than 1,400 family mini-collections linked to the migration of an ancestor have been collected since the opening the museum.

The museum has cooperated with contemporary artists, writers, photographers, cartoonists, and television documentary and theatre makers to create autonomous cultural products inspired by the memory of the Red Star Line emigrants. Most of these were co-produced by the museum. The museum also puts emphasis on reaching out to and involving very diverse audiences, for example through monthly evening openings for students taking Dutch language courses and family days organised in cooperation with migrant associations.

In the multifunctional "museum warehouse", the Red Star Line Museum has developed a programme that aims to compare the century old stories of the emigrants on the Red Star Line with more recent migration flows and personal stories. In the year following its opening, the museum invited two contemporary local artists to reflect on the annual summer travels that Antwerp families with Moroccan and Turkish roots make to their countries of origin. "Home sweet Home" was part of an extensive commemoration programme of 50 years of Moroccan and Turkish immigration to Belgium. It comprised several local exhibitions, theatre performances and participatory artistic projects throughout the city. One of them was developed by the "*UiThuis*" cultural centre in Hoboken, an old industrial district that was home to the first Moroccan "guest workers" in town. "*UiThuis*" partnered with young locals, mosques and Antwerp-based artists to create a short fiction film called "Fistful of memories" describing how youngsters from Hoboken deal with the migrant heritage of their parents and grand-parents, and with the cultural diversity 50 years of migration has created in the city.

## Budget and financing

The overall investment of €18 million was covered by a public-private partnership between the city of Antwerp (60%), the Flemish government (25%) and a group of European and American private and corporate funders (15%).

The operational budget for 2015 is €300,000 (excl. wages and cost for personnel). The structure is now profitable thanks to incomes from ticket sales, merchandising, guided tours and private evening openings.



## Impact

On economic development and city attractiveness:

The museum has been an immediate success. It has received more than 240,000 visitors since the opening and generates a direct income of more than €1 million a year. One in ten visitors is a foreign tourist and this share is rapidly growing. The success of the Red Star Line Museum was cited as one reason for Antwerp's top results as a tourist destination in 2014: overnight stays increased by almost 8%, with an increase of more than 10% on the American market.

A public survey carried out in April-May 2014 showed that 98% of all visitors were "satisfied" with their visit. The successful opening and great public acclaim of a "museum of migration" in times when international migration is controversial throughout Europe, was widely discussed and analysed in national press and positively reviewed in the international press. The Huffington Post listed the Red Star Line Museum as one of "The World's Hottest New Museums".

The museum shares its stories with almost 10,000 followers on social media. In May 2015 the Red Star Line Museum received special commendations from the European Museum of the Year Award Scheme.



On urban regeneration:

The museum prompted further urban development of the *Eilandje*. It generates a flow of 500 to 1,000 visitors each day. It has already hosted 83 private night events in the museum, with more than 15,000 participants.

In the wake of the museum's opening, private investors are renovating old buildings and creating new living and business units in the immediate surroundings. Today the *Eilandje* is a thriving city neighbourhood on the water and the area of the Red Star Line Museum is still being developed.

## Transferability

The Red Star Line Museum faced two main challenges:

- Regenerating Antwerp's old harbour quarter (Het Eilandje) through a vast urban renewal programme. This programme also includes the MAS museum, Antwerp's new city museum, closely located to the Red Star Line museum. The opening of MAS in 2011 was a stepping stone in the restructuration of the area.
- Developing a cultural space and heritage platform where city residents and visitors can experience and get involved in the collection, preservation and dissemination of migration-related cultural heritage. As the emphasis is on life stories and other 'biographical heritage', the museum tries to engage all audiences – those with a recent migration story and those who believe migration is about others – in the valorisation of migration stories as valuable and shared common heritage. In a city where migration has always played a central role, the museum invites visitors to reflect on and consider the universality of migration, then and now. Controversial and divisive as it may often be, the migration experience is something we can all relate to when it is told as a story of everyday people.



## Tips

- 💡 Involve locals to co-create the project at all stages, from pre-opening to everyday activities. Working with different local communities has helped shape the museum and its activities, and has had an impact on social inclusion and participation of the new immigrant city population in cultural activities
- 💡 Working in close cooperation with adult education schools (especially Dutch-as-a-second-language schools) has been crucial.



I have a migration story myself, so there are a number of things in here that I can identify with. I find the whole human approach quite moving.

*Museum visitor*



## Management level and partners

Since its opening, the Red Star Line Museum has been governed by the municipality as one of Antwerp's city museums. It is part of the city's department of museums and heritage, which belongs to the city's administration for culture, sports, youth and education. The museum staff (eight staff, 12 guards and four receptionists) are city personnel. The museum has various international partners, including the Ellis Island Museum in New York and the YIVO Institute for Jewish Research that gave the museum access to interviews and memoirs of immigrants, thus helping develop its collection of stories.

Links :

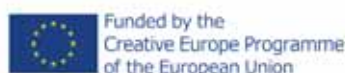
[www.redstarline.org](http://www.redstarline.org)

<http://www.youtube.com/watch?v=d7zgjKcZEFg>

Contact :

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## CULTURE for Cities and Regions



## Development Programme : Culture as a means to tackle social issues



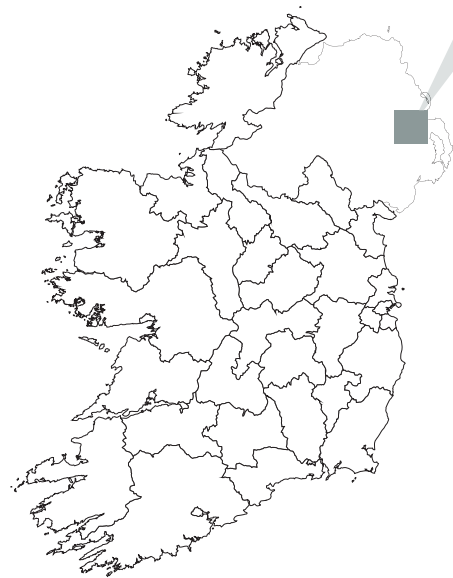
- Access to culture
- Inclusion of marginalised groups
- Citizenship
- Intergenerational dialogue
- Intercultural dialogue
- Social cohesion

### Context

**Belfast** is undergoing a demographic change with a growing number of young people (19% of its inhabitants being under 15 years of age) and communities originating from abroad.

Belfast is emerging from a complex ethno-political conflict. The so-called Troubles have left a legacy of inter-community tensions and poverty which continues to feed into social deprivation in the city. As a result of this, social capital is a key priority for Belfast.

In this respect, culture has been approached as a tool for working towards social cohesion, and across three broader framework plans. The City Masterplan (2013-20), with a focus on well-being, identifies culture as a key instrument for regenerating the city centre. The Investment Programme of the city also recognises in arts and heritage the key drivers of Belfast's economy. The arts and heritage sectors were consulted in designing the Cultural Framework (2012-15), which aims to increase attendance at city events, strengthen the network of arts and heritage infrastructure and generate income from money invested in culture (target of £8 return for each pound invested). At the regional level, the Arts Council of Northern Ireland and the Department of Culture Arts & Leisure unveiled their "Ambitions for the arts : a five year strategic plan for the arts in northern Ireland (2013-18)", which aims at harnessing culture, arts and leisure, promoting equality and tackling poverty and social exclusion.



### Challenges

Challenges were numerous with respect to the existing cultural vitality and demographic issues in Belfast.

Gathering communities together was probably the greatest challenge of all, knowing the existing disparities in town (in terms of age, ethnicity and socio-economic conditions). This was addressed by means cultural activity but also within the very partnerships' framework (involving and mixing communities).

Giving access to culture was arguably the second major challenge the Development and Outreach Programme had to address. The provisions to do so were twofold: targeting the most deprived areas, and using public funds to attract further investment in proposed initiatives, therefore making activities free or affordable for participants.

## Belfast City Council's Development and Outreach Programme

The Belfast City Council's Development and Outreach Programme, which ran from 2002 to 2013, was the flagship initiative for funding the city's efforts to champion social cohesion. Set up in consultation with arts and community organisations, the programme aimed to increase quality community arts across the city and create specific outreach based on cultural projects in order to build capacity and boost cultural activity in communities with weak cultural and arts infrastructure. This was carried out in order to increase participation in the arts and, in so doing, encourage social cohesion, reduce anti-social behaviour, and improve health, wealth and well-being within the city.

The Development and Outreach Programme called for project funding applications annually. The programme's most innovative element was that the lead applicant had to be an arts organisation working in genuine partnership with at least two community organisations from project start – including design – to finish. Thus the programme received applications from consortiums of arts, heritage and community organisations, and funded on average 14 projects per year at an average of £12,500 (€17,000) per project. The target participants and audience were people who could most benefit from a social and personal perspective: those with a disability or residing within half of the most deprived wards in Belfast.

This community capacity-building created new quality outreach work across the city, bringing the arts to new audiences and breaking down social and physical barriers. Some of the showcase events were visually stood out striking and had an impact across the whole city; some created tangible results, such as public art pieces, exhibitions or publications that are substantial legacies of the programme.

For example, one of the many projects supported by the Development and Outreach Programme was the Streetwise Community Circus, originating in Belfast itself. This organisation offered workshops to citizens in order to make circus skills accessible to anyone, irrespective of gender, age, economic and religious background or disability. Likewise, Westland Community Group, New Lodge Arts and the Ardoyne Young Women's Group joined forces with the Belfast-based Prime Cut Productions for the theatre performance "Right Here Right Now", involving 25 young people from local community groups.

As proof of the success of Belfast's programme, the city of Derry in Northern Ireland adopted a similar funding initiative in 2006.



## Budget and financing

A typical yearly budget was of £165,000 (€220,000). Whilst funds were not matched by government departments, applicants found that the funding helped to lever income from other sources either for that project or for ongoing work within those communities. Further to the success of the yearly programmes, the initiative transitioned to the “Creative and Cultural Belfast Fund” with a budget increased to £270,000 (€360,000) for 2015. The municipality is the only provider of public funds, although it was not the only financial source for the initiatives (private stakeholders also participated).

By way of comparison, from 2007 to 2011 the Belfast City Council invested on average £1.35 million (€1.8 million) in culture each year.

## Impact

Quantitatively, there were 5,000 participants and 80,000 audience members on average per year at the showcase event or activity, and a total of 150 collaborative arts projects since 2002.

However, it is worth exploring the qualitative impact of the programme, as many dimensions are not statistically measurable. The projects have had a significant impact on people’s participation in art projects and events:

- Reconciling and empowering communities through common events.
- Bringing arts organisations and community organisations together.
- Enabling participants to explore their identity through culture and arts.

According to the participants themselves, individuals and communities felt valued make the city theirs through arts-based participatory activities. Some participants said it transformed their lives, or allowed them conquer fears and to express themselves. The projects allowed participants to communicate across communities and explore new and challenging artistic, social and cultural frontiers.





## Sustainability

Although public funding was key to kick-starting the projects, many partnerships eventually developed lives of their own, with several drawing on significant funding from EU and other diverse sources. Local actors and partners have successfully picked up the slack for greater financial autonomy.



## Tips

- Bring together the scattered local communities: involve at least two local communities in each project.
- Ensure projects take the initial direction: adopt a more flexible approach and work with the projects as they evolve.
- Achieve the empowerment of local communities: set up genuine partnerships between arts organisations and communities, through capacity-building, to ensure a high level of engagement on the part of communities.



## Management level and partners

The management model is a conventional public intervention in dialogue with over 150 arts or community organisations that were involved in the programme during its timeframe. Arts organisations were in charge of partnering with communities and worked alongside them in the build-up to events/activities.

Links :

[www.belfastcity.gov.uk/community/grantsandfunding/creativeandculturalbelfastfund.aspx](http://www.belfastcity.gov.uk/community/grantsandfunding/creativeandculturalbelfastfund.aspx)

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[johnstonb2@belfastcity.gov.uk](mailto:johnstonb2@belfastcity.gov.uk)



## CULTURE for Cities and Regions

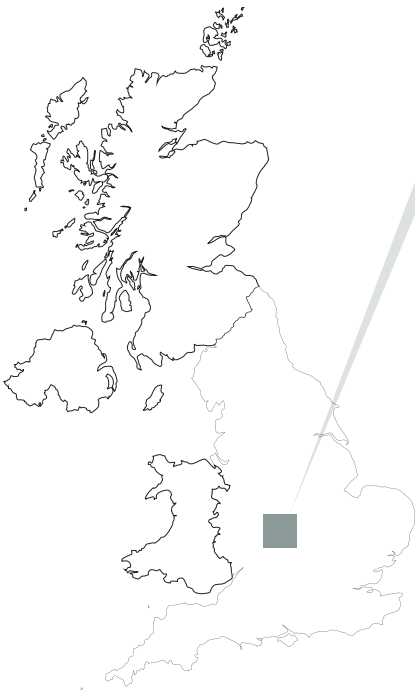


## Culture on your doorstep : bringing culture to your neighbourhood



- Social cohesion
- Inclusion of marginalised groups
- Citizenship
- Access to culture
- Intercultural dialogue
- Social innovation

### Context



**Birmingham** is the second largest city in the UK, after London, with 1,100,000 inhabitants. Situated in the West Midlands, Birmingham has the youngest population of any major city in Europe. The population is very diverse thanks to a high rate of immigration in the city.

Birmingham has a lot to offer in terms of cultural facilities, but cultural assets remain almost exclusively in the city centre, and the major cultural companies and venues receive the majority of the city council's revenue support for cultural activities.

The 10 administrative districts of Birmingham serve on average 100,000 people each. But they do not have the venues and facilities which would be associated with towns of a similar size. In order to improve access to cultural activities for the inhabitants, the city decided to improve cultural facilities in the outer city and deliver programmes at a neighbourhood level, using facilities in the community.

Priorities of the city in terms of culture have been identified within Big City Culture 2010-15: Birmingham's Cultural Strategy. Big City Culture has been developed as the cultural component of Birmingham 2026 – the Sustainable Community Strategy for the city. This strategy enables effective strategic planning to support the development of the cultural sector and address the needs of local people. Culture on your doorstep is one of the four chapters of this global strategy.

### Challenges

Many inhabitants of Birmingham would like to engage more in cultural activities but encounter a range of barriers including time and transport constraints, high prices, access to information and unfamiliarity with culture. The main challenge for Birmingham was therefore to provide infrastructure for culture beyond the city centre, including making best use of central resources and giving people in neighbourhoods more influence over what cultural activities are provided and linking them to other locally neglected priorities, such as those relating to health, literacy and integration.

## Culture on your doorstep

Culture on your doorstep is a programme in three components strands that aims to provide and promote good quality cultural activities, relevant for residents and accessible in local neighbourhoods, in order to increase participation. Activities are thought to bring local people together with their neighbours to experience cultural activities and improve the cohesion of the community. The city has identified 31 'Priority Neighbourhoods' with low levels of cultural participation, where a long-term approach is needed and additional attention and resources are required. The three components of the programme are as follows:

Active since 2005, *Arts Champion* is a scheme designed to ensure that 11 city-funded major arts organisations based in the city centre deliver cultural activities in remote districts. Each organisation ('champion') is paired with a new district every three years. Each arts organisation is asked to provide activities for adults and families (other schemes specifically target young people), based on local priorities, in order to reduce social isolation and increase social cohesion. This forms part of their funding agreement with the Council for their revenue grant. An additional sum (£4,000 per district per year) is available to help attract funds from other places, but the organisations are expected to mainly use their core resources to support the work. Working on

a three-year cycle enables strong partnerships to be built and the whole district to be covered.

The Culture Commissioning Service also initiated a *Local Arts Forum* in each of the city's 10 districts in 2011. Local Arts Fora offer a flexible network for advocating the arts at a district level and helping to develop capacity for the arts locally through effective partnerships and ways of working. Each Arts Forum has a respective Arts Champion and a coordinator that has an overview of the cultural offering across their area.

Started in 2014, the *Culture co-design programme* enables residents who previously had no or minimal engagement in cultural activities to become involved in the design of cultural offer in their local neighbourhood. Key stakeholders, artists, arts organisations and residents were consulted in the different districts as to what already existed in terms of arts and cultural activities, what the needs and gaps were, and how residents and groups could contribute to co-designing a cultural programme. The next stages of co-design are gathering information about available activities, identifying those residents not currently participating, and encouraging dialogue about the relevance of provision and barriers to engagement, then providing support for residents to commission cultural activities which speak more directly to them.





## Budget and financing



In Birmingham, 53% of the project funding for culture is dedicated to cultural diversity.

*Councillor Ian Ward*



In 2013-14 £85,903 million (€119,908 million) was spent on cultural and leisure activities to help improve the quality of life of the residents of Birmingham. The City Council is the biggest contributor in the field of culture and leisure activities.

Arts Champion: for 2014-15, the strand secured €146,020.93. Each Arts Champion is paid £4,000 per year.

Local Arts Fora: £30,000 a year (€42,000) – in each of the 10 districts, an organisation is paid £3,000 to facilitate the Local Arts Forum.

Culture co-design programme: £120,000 (€168,000) each year: £40,000 from the city's council, £40,000 from the Department for Communities and Local Governments and £40,000 from the National Arts Council.

## Impact

Evaluation reports for Arts Champion show that they have resulted in increased participation in cultural activities, increased employment of artists, and increased outreach to disadvantaged people across the city.

For Arts Champion, audiences have increased from 8,872 in 2011-12 to 18,166 in 2012-13 (a 51% increase). Participation in cultural activities has almost doubled from 1,103 in 2011-12 to 2,297 in 2012-13. Local Arts Fora provide a much improved understanding and coordination of cultural activity provision at local neighbourhood level and their success and membership is increasing every year. Several fora have since become not-for-profit organisations in their own right. The feedback from the co-designing scheme gives important evidence that the approach is working; people are undertaking arts activities, some for the first time. The range of art forms used is highly varied as is the diversity of participating cultural and socio-economic groups. The benefits of engagement contribute to bringing different communities together.

By bringing cultural activities and facilities even to the most remote neighbourhoods of the city, the programme Culture on your doorstep ensures a strong cohesion among communities and provides access to culture for all, regardless of their geographical location.

## Transferability

Some of the key challenges to overcome when implementing such a programme are as follow:

- Measuring the positive impacts of the programme: the number of participants has been recorded, but there is always a need for more detailed monitoring and evaluation.
- Ensuring audience participation, especially in neighbourhoods with high levels of economic deprivation and low levels of educational attainment.
- Expectations of the programme and its activities need to be realistic and in line with capabilities of individuals volunteering for the different activities.
- Creating effective strategic collaboration between all the organisations involved: the partnerships and contacts between organisations vary, with different levels of collaboration around local priorities and objectives

## Sustainability

The Arts Champion scheme is fully established and supported by the organisations and locally based politicians. The Local Arts Fora are becoming increasingly important resources, as the capacity to deliver within the local authority is decreasing at a rapid rate. Culture on your doorstep is therefore a strategic and central strand of Birmingham City Council's strategy for culture and will continue and develop over the coming years.

## Tips



The principle and aims of Culture on your doorstep are likely to be universal. Birmingham has developed these low-cost initiatives to improve engagement and participation outcomes across the city and to ensure value is driven from the major investments in large institutions to deliver for a wider range of residents.



The Arts Champions model has been shared with other cities in the UK and Europe, as there is potential for a similar approach to be taken by other local authorities. An alternative is for groups of local authorities to work together: they may not have their own local arts companies, but they may have the potential to draw on the resources of regional companies.

## Management level and partners

The programme is managed by Birmingham City Council, together with the major funded arts organisations in the city and the Local Arts Fora established in each district. The Department for Communities and Local Government and Arts Council England are involved in the Co-design programme as they are partly funding it. Culture Officers of the Culture Commissioning Service of the city advise district colleagues in developing Local Arts infrastructure by supporting Local Arts Planning, Local Arts Fora and the sharing of information.

Links :

<http://birminghamculture.org>  
[www.birmingham.gov.uk/arts](http://www.birmingham.gov.uk/arts)

Contact :

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[symon.easton@birmingham.co.uk](mailto:symon.easton@birmingham.co.uk)





## CULTURE for Cities and Regions



## Apropa Cultura : Collective cultural activities



- Access to culture
- Education
- Inclusion of marginalised groups
- Social cohesion
- Encourage private/public partnership

### Context



**Catalonia**, which has long used culture for the region's branding, has taken a turn after the 2008 economic crisis by focusing on social inclusion. Barcelona, its iconic city hard-hit by the crisis, has also devoted efforts to the same end. The Barcelona Social Inclusion Plan for 2012-15 was designed to reach marginalised groups with health, disability, integration, ageing, housing or poverty issues.

Culture is not indifferent to this strategy, and was involved in a larger framework to bridge the gap between museums and performance spaces and disadvantaged audiences with no background in the field. This was the object of the *El Pla Estratègic de la Cultura 2011-21* (Strategic Plan for Culture 2011-21), which underlined the overarching importance of democratising culture. The plan recognises the double dimension of culture as an element of economic development and as a key into social cohesion and satisfying individual and collective cultural rights.

### Challenges

The key challenge was to respond to the increasing isolation and further exclusion of groups of people due to the economic recession.

The programme also faced the challenge of translating the rhetoric of democratisation of culture and reaching groups at risk of exclusion into an effective programme of coordination that involves the full collaboration of social centres and cultural facilities.

## Apropa Cultura

The initiative Apropa Cultura is in line with this second dimension. Apropa Cultura is a publicly funded programme which connects citizens at risk of exclusion to the cultural offer in Barcelona. It works with a network of social intervention agencies and cultural institutions in Catalonia – over 50 facilities in the performing arts and 15 exhibition spaces, mostly public. Apropa Cultura supports participation through the dissemination of information to partners, as well as the provision of tickets at discounted prices (€3), with a view to improving access to cultural equipment.



This innovative initiative targets:

- people with intellectual and physical disabilities;
- people with social issues arising from mental illness;
- female victims of gender violence;
- seniors with problems of isolation;
- the prison population;
- immigrants;
- children, adolescents at risk, and people suffering from drugs or other addictions.



The project's roots can be traced back to the early 2000s at a specific venue - L'Auditori de Barcelona, which set out to promote inclusiveness. Its success garnered the attention of other cultural institutions which subsequently joined in. In 2007, the regional government of Catalonia included the project in its own structure of public policy.

Four types of actions are currently ongoing:

- Providing more affordable access to music, theatre, dance and circus pieces. A user-friendly programme of cultural activities is provided to social workers in order for them to easily choose activities of interest. Discounts benefit over 1,300 social organisations.
- Facilitating access to museums, exhibitions, cultural centres and guided tours at reduced rates.
- Coordinating service between groups of people and theatres offering participative activities designed for a disadvantaged audience.
- Training in performing arts and music for social sector workers, therapists, coordinators and technicians.

Apropa Cultura is therefore a successful bottom-up initiative, since the practice scaled up from a specific programme limited to a single institution to an integral cultural policy involving a network of participants from various sectors. It is also remarkable in its ability to pool a diversity of actors such as social/public/cultural organisations and private partners (Obra social La Caixa). It is an example of efficient coordination of different cultural organisations to amplify the impact of their social actions and generate common knowledge. Through a network of coordinated actors, the programme not only connects social organisations and cultural institutions, but also mutually reinforces their understanding of each other: a forum has been created amongst social organisations to discuss their cultural experiences, whilst the initiative also gave the opportunity for cultural facilities to learn, reflect and enhance their social dimension.

## Budget and financing

The budget of Apropa Cultura has increased between 2013 and 2015, from €130,000 to €180,000. Coordination tasks and staff (three full-time employees) account for most costs.

The contributors to the budget are the following:

- the municipality of Barcelona (25%);
- the regional government of Catalonia (25%);
- cultural institutions (network participation fees) and other municipalities (22%);
- the private sponsor "Obra Social La Caixa" (a foundation of Caixa Bank) (19%);
- the province of Barcelona (9%).

Although not funding directly Apropa Cultura, cultural institutions contribute to the functioning of the initiative by financing discounted tickets (€150,000 to €200,000 per year).

## Impact

Apropa Cultura has generated an increase in social organisations' cultural attendance and participation, thus connecting two worlds which had initially little in common and formed cross-sectorial partnerships. Connecting peers is another achievement.





## Transferability

Apropa Cultura is a very easily transferable project. In the background, there is no more than a coordination programme between cultural facilities whose leaders want to practice a policy of appealing to diverse audiences by targeting oriented to groups at risk of social exclusion and the social intervention centres in contact with them. The operational costs are relatively limited. The programme works with only three dedicated full-time employees.




The project is also a good example of interinstitutional collaboration and has the financial support of the Department of Family Welfare of the Government of Catalonia, the Quality of Life and Sports Area of the City Council, and the Department of Services for Persons of the Barcelona Provincial Council.

One obstacle, however, is that the costs of the cheapest tickets are assumed by the participating cultural organisations, which are already in delicate financial situations. In operational terms the project has also faced the challenge of transforming the scale and territorial extension, to move from a successful project using specific cultural infrastructure to a much broader public policy plan.

## Sustainability

This service does not require substantial amounts of money, and access to funding is easily facilitated since the Apropa Cultura initiative is justified and driven by social purposes and perspectives: the initiative can therefore attract contributions from private companies wishing to fulfil their corporate social responsibility (as does the Caixa "Obra social").

### Tips

-  Provide a coordination service among cultural institutions to address the scarcity of activities for social organisations.
-  Form partnerships with groups at risk of social exclusion and the centres of social intervention that are in contact with them.
-  Promote coordination initiative which requires low operational costs and relies on interinstitutional collaboration.

## Management level and partners

The management model is simple and the result of bottom-up construction from a single programme which subsequently convinced new participants (cultural facilities and social centres) and new public and private funders (province of Barcelona, Caixa Foundation) to participate.

Links :

[www.apropacultura.cat](http://www.apropacultura.cat)

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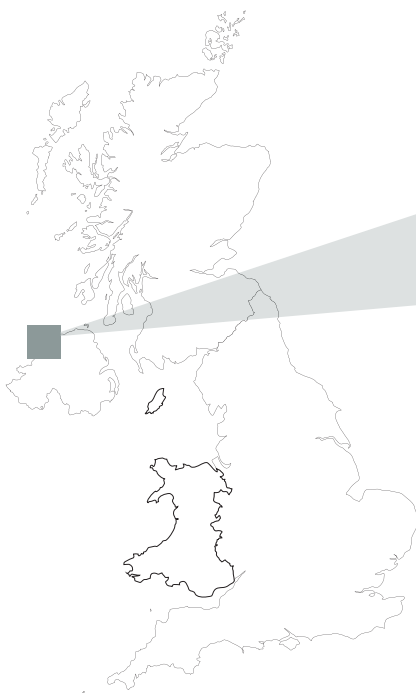
## CULTURE for Cities and Regions



## Derry-Londonderry: first UK City of Culture



- Social cohesion
- Attractiveness of the territory
- Economic growth
- Access to culture
- Urban regeneration
- Civic participation



### Context

**Derry-Londonderry** is the second largest urban centre in Northern Ireland and fourth largest on the island of Ireland. The city is recognised as the economic, cultural and infrastructural hub for the north west of Ireland. Derry-Londonderry has a very young population, with 40% under the age of 25 and over 34,000 students. Small enterprises make up 98% of area businesses. Major sectors include software/digital media, retail and tourism.

The Troubles that hit Ireland beginning in the 1970s are said to have started in Derry-Londonderry. The city was heavily militarised and there was widespread civil unrest in the streets. Barricades were constructed to control access and prevent the state police forces from entering the city. One of the Troubles' most notorious events, "Bloody Sunday", occurred in Derry-Londonderry in 1972.

The Troubles and the urban conflicts that occurred at the time had a huge impact on the city, but Derry-Londonderry is now using culture-led regeneration as a key factor in overcoming economic and social challenges and this troubled history. Cultural tourism has been identified as a key economic driver for Northern Ireland, and the legacy of UK City of Culture status has allowed significant benefits in terms of skills and employment, health and well-being and social inclusion. Being the 2013 UK City of Culture was also a way to accelerate the peace-building process. Building on the success of 2013, the city adopted the five year Legacy plan and is now working on the legacy of the City of Culture year.

### Challenges

Derry City and Strabane District Council is ranked the second most deprived council in the UK, with unemployment a big issue: 49% of the working age population in the council area are economically inactive. The city identified a number of ongoing challenges to tackle through the UK City of Culture title while bidding, including a limited involvement in culture by the population at large and underdeveloped seasonal cultural and tourism products. A clear correlation between income/class/gender/age and participation in culture was acknowledged. The objective of the year and beyond was also to enhance community relations in a context of the peace process, specific to Derry-Londonderry's troubled history.

## First UK City of Culture

In 2010, Derry-Londonderry made history after successfully winning the bid to become the first ever UK City of Culture in 2013. The creation of the UK City of Culture title aimed to build on the success of Liverpool European Capital of Culture in 2008, which brought many social and economic benefits to the area.

The project of UK City of Culture was strongly linked to a bigger project for the city of Derry-Londonderry: the One Plan. The plan is about raising the ambition of the city, its morale and, most important, the social and economic output and forward prosperity of the city. The One Plan is about identifying and delivering positive step-by-step changes that lead to transformation in the city over the next ten years.

As the first UK City of Culture, Derry-Londonderry combined headline cultural acts and a range of artistic and cultural events that have attempted to engage with the complex histories and experiences of the city. The year as City of Culture was aimed to use culture and creativity to globally transform communities and help encourage artistic talents. The programme set up by the city touched every aspect of culture in the city and managed to revitalise the urban landscape through cultural investments. Highlights of the year were the all Ireland Fleadh Cheoil attracting an audience of 430,000 over the ten day Irish traditional music festival and the Lumiere Light Festival.

The UK City of Culture competition acted as a powerful catalyst in galvanising the city to think more strategically about its cultural offer, identity and heritage.



## Impact

- Social impact

Culture in Derry-Londonderry is now seen as a tool to promote peace, intercultural dialogue and urban regeneration. The image of the city has been enhanced for the external and internal audience. The title can be seen as a promoter of inclusivity, social interaction and community spirit. The City of Culture year helped the city articulate better what Derry is about, its identity, its heritage, and what it has to offer. Business confidence, sense of community and citizens' interest in the world beyond the city have increased.

“Derry 2013 has been a year of inclusion, participation, confidence and ambition”  
*Shona McCarthy, Former CEO of Culture Company, Derry-Londonderry UK City of Culture 2013*

- Economic impact

More than 1 million people visited Derry-Londonderry in 2013. Over 400 events and programmes were delivered; 41% of attendees surveyed at key events were from outside the city, whilst 22% of local people surveyed came from the city's most deprived areas.

In relation to tourism, Derry-Londonderry UK City of Culture 2013 status resulted in overnight trips to the city increasing by 61% between 2012 and 2013, with associated expenditure increasing by 86%.

Over the course of 2013, about £100 million (€140 million) was invested in the city through cultural programming and infrastructure. It is estimated that for every £1 spent, there has been a £5 return. Derry-Londonderry City Council has also committed £2 million (€2.8 million) for legacy projects in 2014-16 and this will provide a basis for seeking further financial support from other partners.

## Budget and financing

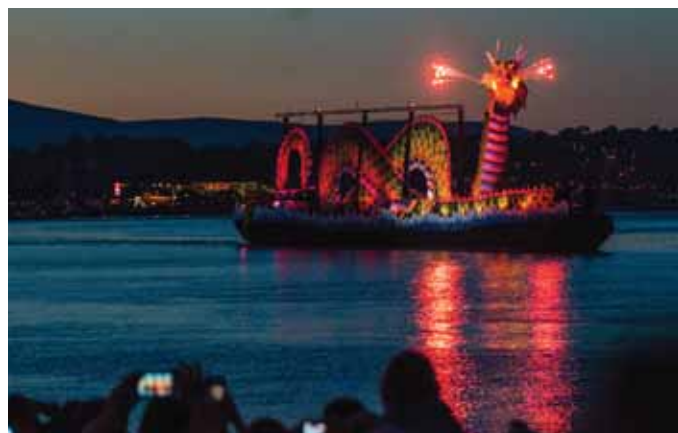
There is no direct national funding from the UK Government for events and initiatives related to the UK City of Culture programme, as one of the driving principles is to bring people together using existing resources. Bids are therefore expected to be aligned with local resources and budgets, with evidence of a credible fundraising plan, including the development of new sources of funding. The city of Derry-Londonderry therefore decided to invest more than £20 million (€14 million) in programming and over £140 million (€100 million) in capital infrastructure.

The Urban Regeneration Company Ilex delivered £3.9 million (€2.8 million) for cultural and community groups to strengthen their contribution to City of Culture 2013. Funded by the Department for Social Development and supported by the Arts Council, the scheme helped finance 33 local projects.



## Sustainability

Acknowledging that the economic benefits do not accrue during the year but in successive years, Derry-Londonderry is building on its legacy and capitalising on the public recognition it gained in 2013.



Derry-Londonderry now offers a comprehensive range of arts and cultural venues and events, and tourism is playing an ever increasing role in the success of the city. Culture and leisure projects include a local Cultural Capital Fund for venue refurbishment, the creation of multipurpose state of the art sports venue, as well as a range of private sector projects including hotel creation and refurbishment.

The Department for Culture, Arts and Leisure outlined a three-year Legacy Plan and approved £2 million in funding up until March 2014. Derry-Londonderry City Council also committed £2 million for legacy projects for the period 2014-2016. The City Council also set up a dedicated Legacy Team to liaise with partners to coordinate programmes and delivery mechanisms.

The Legacy Plan has designated Derry-Londonderry as the 2014 City of Music and the 2016 Maritime City (with the development of a new Maritime Museum). Thematic years include Creativity and Learning in 2015 and Community Choices in 2017. There is also a strong possibility of Derry-Londonderry bidding to become European Capital of Culture in 2023.

A Derry-Londonderry Legacy Fund, worth a total of £900,000 (€1,257 million), was set up by the Arts Council of Northern Ireland and Derry City Council in order to bring a three-year programme of arts and heritage projects to the city. The fund promotes community engagement and campaigns against social exclusion. It finances projects that are intended to encourage citizens' participation in arts and culture, especially those in harder to reach communities.

## Transferability

The city had huge expectations to live up to, using the 2008 European Capital of Culture Liverpool as a model for the UK City of Culture.

With a much shorter period to organise the event and a much smaller budget, this imposed a huge amount of pressure on the organising team. But the fact that Derry-Londonderry had two lead programme directors (one who focused on mass participation and another who mainly focused on engaging people from all parts of society) ensured that various groups were reached.

## Tips



Partnerships with other agencies were critical in the organisation process. The UK City of Culture team worked together with an Infrastructure Group within the local City Council. This group took care of the blue light services and maintained connections with the Head of Transport and the department responsible for roads. In addition, they had partnerships with the City Council's Finance and Audit Committees.

## Management level and partners

The UK City of Culture has mainly been managed by the Derry City Council, Department of Culture Arts and Leisure and the independent Cultural Company with support from a broad range of partners including ILEX and the Strategic Investment Board.

One of the greatest impacts of the cultural year in Derry-Londonderry lies in a change of relationships within local governance. Partnerships have been created and cooperation engendered. Cultural organisations now work more closely together and have created a fruitful relationship with the City Council.

Links :

<http://www.cityofculture2013.com/>

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## CULTURE for Cities and Regions



## Museums Alive: Accessing Collections -Creating Connections

© Graham Clark



- Social inclusion
- Access to culture
- Well-being
- Cross-sectorial collaboration
- Skills
- Intergenerational dialogue

### Context



**Edinburgh** is the capital and the second most populous city of Scotland. It is one of the world's leading festival cities (e.g. Edinburgh International Film Festival, Edinburgh International Festival, and Edinburgh International Science Festival etc.), a major hub for the creative industries, a UNESCO City of Literature, and its old and new towns hold UNESCO World Heritage status. It attracts many visitors who spend over £1 billion (€1.38 billion) per year, as it offers an ideal mix of culture, heritage, retail and leisure facilities.

In addition to being a strategic cultural centre, Edinburgh has included in its strategies culture-based social care and welfare for its citizens. The *City of Edinburgh Strategic Plan 2012-17* foresees among its aims investment in sporting and cultural infrastructure and improvement of the already high quality of life and care for its citizens. Additionally the city's economic plan "A Strategy for Jobs, 2012-17" targets job creation by supporting key growth sectors such as creative industries through investment for innovative start-up workspaces. The local strategy also makes reference to the aging of the population, perceiving this as an opportunity rather than as a challenge.

The Cultural Policy for the City of Edinburgh dating from 1999 considers culture as essential "in lifelong learning, economic development, social regeneration, and in the quality of life and personal well-being of individuals". The Cultural Policy is updated regularly (the latest update dating from 2013), with a large consultation to enable sustainable management of culture in the city. The current review is led by a partnership of private, public and third sector arts and cultural organisations, called "Desire Lines".

### Challenges

The Strategic Plan of Edinburgh had identified as aforementioned the challenge of adequate care and support for older people. The initiative Museums Alive addresses this issue by offering access to museum collections and activities for older people with mobility disabilities or any other special needs.

## Museums Alive

Museums Alive is a joint venture between two services of the city council: Edinburgh Museums & Galleries and Older Peoples Services. It was developed to bring museums into the elderly community and stimulate sharing of conversation, memories and new learning between older people.

The initiative, developed in 2011, provides greater access to a variety of museum collections for as many elderly people as possible. The outreach service of Edinburgh Museums & Galleries started in 2010 with the creation of a dedicated Learning & Access Curator post (which later became Outreach & Access Manager) as a way to engage the communities of Edinburgh with the museums services. Essential to the success of the project was the involvement of a large number of volunteers managed by staff of the City of Edinburgh Council who bring the collections to older people across the city, running interactive sessions and developing small exhibitions within the daycare centres and care homes. Participants (people in day care) are encouraged to hold a historic object and narrate a story that brings back memories. They also run reminiscence, art and music activities. In order to complete each session, volunteers and participants often work together to create an exhibition or an artwork that incorporates memories.

As a result museums are finding that they can improve the health and well-being of audiences suffering from age-related ill health or simply isolation.

Working alongside health and social care professionals enables the volunteers to access training from specialists in older people's care and ensures that the project can better meet the needs of the participants and the venue.

“Museums Alive is an excellent example of how Edinburgh Museums & Galleries work in partnership with other Council services to preserve and promote Edinburgh's nationally recognised museums collections to deliver positive outcomes for communities.”

*Councillor Richard Lewis, Culture and Sport Convener*



## Budget and financing

There was no specifically allocated budget line for the project. The initiative costs very little but is wholly funded by the City of Edinburgh Council - mostly through staff time and small costs (materials for displays, refreshments and bus tickets for volunteers). The small sums were shared between the Museums & Galleries and Health and Social Care City Department budgets.

The volunteers are coordinated by city staff and notably the Outreach & Access Manager (from Edinburgh Museums and Galleries Service) and two coordinators from the Health and Social Care Department.

## Impact

The project has raised the profile of volunteering in the museums. From 12 July 2011 to 1 November 2014, the volunteers have given approximately 1,242.5 hours of their time to the project and have led 124 sessions with older people's groups with an average of 11 people attending each session. In order for the participants to receive adequate support, one volunteer was provided per three old people in the social caring venues.

Feedback from care homes, day centres and supported housing providers is extremely positive in particular as regards the volunteers' involvement and old people engagement.

Many of the volunteers have moved on to paid work in related sectors. Furthermore, the partnership with care professionals had an effect on museum reminiscence activities by improving the skills and knowledge of museums' staff as well as enabling the collection of new handling materials.

The Culture and Sport Service of the Edinburgh City Council received the Marsh Trust Award for Volunteers in Museum Education 2013 (Scottish regional award) for the Museums Alive project.



© Alastair Fyfe

This project is so important for many reasons- not just for the likes of us and our age group but for the younger generations, all these things should be remembered and never forgotten. (...) I liked the experience especially as it reminded me of the social aspect of wartime, what we had to do and what we all had to put up with. I also liked telling of my experiences and letting the Volunteers know that you never stop learning from others.

*B.M., 87, an Oaklands Day Care service user*



## Sustainability

The goals of the strategic plan of the city for 2017 on social welfare and well-being are taking on board some of the lessons learnt from the project. The low cost of Museums Alive makes it an initiative worthy of sustaining and easy to sustain in the future. The project is ongoing and could be extended to other areas. The project now wants to spread this best practice so other health and heritage service providers can start their own similar projects.



## Transferability

The key for this initiative to succeed was the good coordination of the work of volunteers across a range of venues and departments. This required active communication between departments and with venues, staff and volunteers. Additionally, high motivation levels of volunteers through training, planning and feedback sessions has contributed to the success of the initiative.

Cross-sectorial cooperation (Health and Social Care) has resulted in capacity building at different levels for the organising team itself, and also improved the skills and knowledge in working with older people.

## Management level and partners

The project is jointly managed by two departments of the City of Edinburgh Council: Health and Social Care (Older People's Services and Volunteers Development Team) and Edinburgh Museums and Galleries (Outreach Service).

Partnerships (volunteers of course, but also care professionals) are also instrumental in the implementation of day-to-day activities of the project.

Links :

[www.edinburghmuseums.org.uk](http://www.edinburghmuseums.org.uk)

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[www.cultureforcitiesandregions.eu](http://www.cultureforcitiesandregions.eu)



## CULTURE for Cities and Regions



# Rom san - We are Roma: Museum fighting discrimination through intercommunity dialogue



- Access to culture
- Social cohesion
- Citizenship
- Civic participation
- Inclusion of marginalised groups
- Intercultural dialogue

### Context

Sweden's second largest city, renowned for its rich culture, **Gothenburg** launched a new culture plan in 2013, with 2021 as the target date to achieve a boundless, cosmopolitan city, where culture and art occupy a prominent position. The strategy aims at curbing segregation and promoting openness, trust, respect and understanding. As a tool for social cohesion, culture is put forward to increase understanding and strengthen intercultural dialogue.

Cultural programmes for the city of Gothenburg seek to give direction for the City Council's ambition to make the city a centre for cultural events. Culture is perceived as important for the city and its residents' welfare, but also for business, labour, tourism and the city's profile and attractiveness. Social inclusion is one of the targets, especially for underprivileged communities. The city of Gothenburg has even been elected one of the five pilot cities by the Swedish government as part of a national 20-year strategy for Roma inclusion. This population, recognised as a national minority in 2000, has long lived in Sweden and numbers over 50,000.

The strategy's overarching goal is to ensure every Rom person born in 2012 has the exact same opportunities in life as a non Roma person in 20 years' time. The strategy also underscored the absolute necessity for increased Roma representation in society.



### Challenges

With the "Roma san" project, the city council aimed at better dealing with Roma inclusion in the city, as the community suffers exclusion. It was an opportunity to provide a space for citizens to meet a community against which most others are prejudiced. Also, the specific set-up of the project was in itself a process empowering Roma and giving them autonomy and the ability to control, develop and modulate their own discourse.

## Rom san - We are Roma

"Rom san - We are Roma" is a temporary photography and document exhibition created by Roma. It is the result of cooperation between local activists, journalists and a photographer, who initiated the project. In 2011 the team produced a photography exhibition, which later resulted in a meeting with the Gothenburg City Museum and a joint application to the European Social Fund Council in Sweden. It was then produced by Roma in the area as part of a special relationship with the museum, which implied implementing new working methods in a collaborative way by yielding decision-making power to Roma. In a unique way Roma have had the interpretative prerogative and the right to oppose decisions.

The exhibition, which opened in 2013, included photographs, personal narratives and a visitor handbook containing photographs related to the exhibition. Visitors were guided by two Roma experts and four Roma pedagogues employed by the museum. Storytellers, artists and musicians were occasionally contracted.

Exhibition information was not formulated so as to be pedagogic: facts and figures were deliberately overlooked. The visitor was rather invited to get acquainted with Roma culture and history through personal statements and testimonies. The exhibition also included an educational programme for museum professionals, school programmes and an extensive public programme to address the discrimination and prejudices that affect Roma in Sweden. Considering prejudices the result of a lack of knowledge, the exhibition is used as a tool to raise awareness and disseminate information. "Rom san - we are Roma" was not only an exhibition but also a meeting place and exchange platform for different Roma groups. As a flagship project of the role of culture and social inclusion in Gothenburg, the city showcased the exhibition at the European Parliament in Brussels (10-14 November 2014), also as part of a broader debate on the inclusion of Roma in Europe.



## Budget and financing

The project was planned in 2012 and the exhibition opened in 2014 at the City Museum, lasting until March 2015.

The exhibition and complementary educational activities were funded by the European Social Fund. It received SEK 10.5 million (€ 1.1 million) from the Swedish ESF Council.

## Impact

Over 130,000 people attended the exhibition, including 1,200 council officials. At the opening of the exhibition, the number of visitors set a record for the museum, with over 4,000 visitors. Also, training programmes were fully booked over the exhibition period. As a result of this success, cultural institutions in other Swedish cities and a number of other countries have expressed interest in taking on the exhibition. But the impacts went far beyond these figures and thanks to the “Rom san” exhibition, the integration of Roma is finally on the political agenda.

During the exhibition, when some conflicts with the Roma community was reported by the media, the museum became a centre of information and was contacted by journalists and citizens who wished to know more on the topic. The project shed light on the need to have a permanent Roma information/cultural centre with greater visibility. The exhibition's education programme contributed to overcoming prejudices. As regards the internal functioning of the museum, collaboration between individuals not used to interacting within regulatory systems and institutional routines, and a museum staff not used to establishing more horizontal and redistributed power relationships or negotiating working methods and content has been very enriching.

The “Rom san” project has also impacted the Roma community itself, reinforcing its self-esteem, providing a legitimate space for developing and building its own discourse in displaying a diversity of views, values, experiences, hopes and dreams, and offering a sense and place of belonging.





## Tips

- 💡 Make sure the artwork is authentic.
- 💡 Involve people from the community itself for inside perspective and intercultural competence.
- 💡 Allocate appropriate resources that allow for a mutual learning approach and the recognition of the intrinsic value of the learning process.
- 💡 Allow time for appropriately building the process of mutual recognition.

## Management level and partners

The organisational and management model is also unique as the "object" of the exhibition is embedded in the management, curatorship and organisation team. For the exhibition, the Gothenburg City Museum had the status of project manager and worked in collaboration with two journalists and a photographer.

Links :

[www.goteborgsstadsmuseum.se/en/node/348](http://www.goteborgsstadsmuseum.se/en/node/348)

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[www.cultureforcitiesandregions.eu](http://www.cultureforcitiesandregions.eu)



## CULTURE

for Cities and Regions



## Kontupiste : Culture and digital society for all



- Social cohesion
- Citizenship
- Skills
- Access to culture
- Digitisation
- Innovation

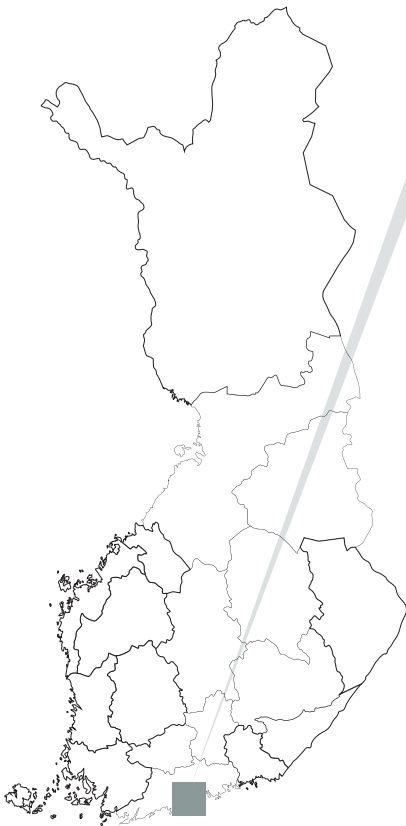
### Context

The metropolitan area of **Helsinki** is the economic, cultural and political capital of Finland. With 1,455,677 inhabitants, the city is recognised as one of the leading creative cities in the world. It is part of the UNESCO creative cities network since 2014, and was World Design Capital in 2012.

Helsinki City Council has outlined a development strategy for 2013-16. The main areas of the strategy are the wellbeing of residents, the attractiveness of the town, urban development and the balance between economy and good management. Culture has a place across all strands, and is instrumental for tourism, leisure, entrepreneurship and cultural services.

Keeping sight of the objective to provide a rich cultural offer across all of its territory, Helsinki strives to reach out to its suburbs. In fact, in the articulation of cultural policies, the "Helsinki model" pursues cooperation between cultural institutions and the suburban region.

Kontula is a neighbourhood located at the eastern periphery of Helsinki and is home to 28,300 inhabitants. The neighbourhood is between 40 and 50 years old, "with a bad reputation", and the Cultural Office of the City of Helsinki's explicit objective is to enhance the quality of life and identity for its citizens, renewing a sense of belonging by fostering local participation and access to cultural and technological facilities and services.



## Kontupiste

Kontupiste is an information and communications technology services centre serving Kontula residents. Its mission is to provide access to cultural and technological experiences for citizens regardless of their level of education or social status; to encourage residents to engage in active citizenship; to impart the skills to understand, access and use new media and social networks; and to contribute to the attractiveness of Kontula.

Kontupiste started with the funding of European programmes Urban I and II, and has continued working after the financing ended (2000-06). The initiative seeks innovative ways to prevent urban inequality while fighting the digital gap and promoting cultural projects (often at the crossroads of art and technology).

Kontupiste's office is a mini-cultural centre located in the middle of the Kontula shopping mall, where citizens can access Internet terminals with a large selection of open source software, free user accounts and guidance in computing in a relaxed and pleasant environment. In addition to these more operational services Kontupiste also organises art exhibitions by and with residents (in cooperation with the Finnish Museum of Photography) and a wide range of activities in new media and culture.

In addition, Kontupiste also served as the operational centre for the Kontufestival; Urban TV, and other subprojects such as Open Albums, a digitisation platform to share old photos of families and the neighbourhood ([www.albumitauki.fi](http://www.albumitauki.fi)), as well as Cultural Courses. The projects of Kontupiste are often cross-innovative or transcend traditional boundaries, such as the peer-learning network "mekans", which fosters interactions between residents via experiences of life-long learning and communication technology.

## Challenges

From the point of view of Kontupiste, there are strong disparities between the centre of Helsinki and its suburbs. The key challenges of the latter are: aging, age-related digital exclusion, economic disparities, unequal access to cultural services, and high unemployment. By providing training and equipment for all, Kontupiste seeks to bridge these gaps.



© Lasipalatsi Media Centre

## Budget and financing

The annual budget coming from the city's Department of Technology, covers one employee and technical services and amounts to around €60,000; Helsinki City Board annually allocates a budget to employ jobless Helsinki residents. Among other units Kontupiste organizes training for those residents. Employment subsidies are used to promote employment and especially young people are provided with additional and versatile work try-out and employment opportunities that help them to move towards their goals. Trainees from universities are working in Kontupiste annually.

Additionally for several projects (media festival, animation calendar, exhibitions, etc.), it has organised activities to raise annually around €20,000.

The municipality assumes 70% of the costs of Kontupiste, while 25% is funded through state support and 5% by private investors.



© Cécile Houpert

## Impact

Kontupiste has allowed many citizens to access technology tools and thus digital culture. Kontupiste and its associated projects have also contributed to changing the image of Kontula and strengthening social ties between neighbours. Kontupiste is often cited as an example of how cultural centres can drive social change across districts.

Kontupiste activities and projects often exert a broad impact, internationally or nationally. For example, the Open Albums project was initiated in Kontula, and later spread to many cities in Finland (Jyväskylä, Lahti, Raseborg). As of 2015, Kontupiste is planning to replicate this initiative in other collaboration projects in various European locations. For the moment, it will continue and expand to some extent to the Mellunkylä region as well.

Kontupiste has created new employment opportunities thanks to employment subsidies and to innovative ways to expand models of Lasipalatsi Media Centre to Kontula. It is worth noting also that most of former employers of Kontupiste have become employed in other workplaces, which is obviously partly because of skills and experience they learn in Kontupiste.



© Lasipalatsi Media Centre



## Transferability





The uniqueness of the project lies in the focus on digital literacy and training in the use of new technologies, an aspect that is not very common in cultural policies but essential to ensuring equal opportunities in the information society era. From a wider perspective, it is a simple yet very well-balanced strategy for renewing the “commitment to the place” through local participation and uses of technology. As such, the project is highly replicable in cities and regions facing similar challenges.

## Sustainability

The project has demonstrated a high level of resilience by overcoming first the end of URBAN funding, then the operational change to the Helsinki Cultural Office and the new model under the control of the Lasipalatsi Media Centre (see below in management). The key to resilience lies in a high participation rate and constant demand by local partners for activities. From a small-size media and digital cultural centre, Kontupiste has gradually grown into a hub and catalyst for local community-led projects.



## Tips

-  Tailor the project strategy and action plan to the actual needs of the local communities (in this case, digital gap due to an aging society).
-  Develop local linkages to strengthen the capacity to connect and interact with other projects proposed over the territory.
-  Choose a popular area (shopping mall) to facilitate outreaching to a maximum of people from different backgrounds.
-  Make use of the opportunities offered by a space where people gather frequently. Kontupiste is not only a training centre but also a laboratory for social interactions to inspire new projects.

## Management level and partners

The Helsinki Cultural Office is the initiator of the project, and partners with local and non-profit organisations. Between 2006 and 2012, the programme was directly managed by the Helsinki Cultural Office. Since January 2013 the Lasipalatsi Media Centre Ltd operates Kontupiste, and also provides technical advice and services for users. A key challenge here was to “adapt” the model of Lasipalatsi Media Centre to a peripheral neighbourhood and create a “pocket” media centre that could serve resident’s information and communication needs.

Links :

<http://www.lasipalatsi.fi/info-en>

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## CULTURE

for Cities and Regions

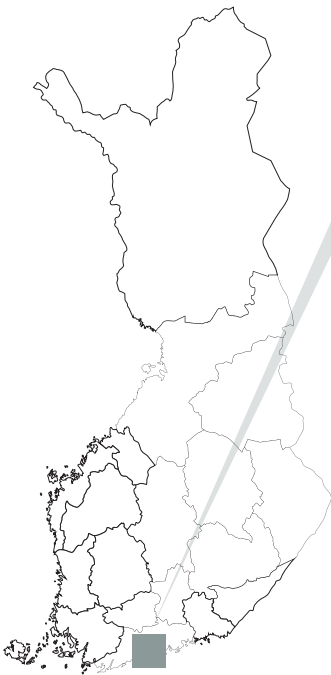


## Culture for the future : culture across education pathways



- Youth
- Citizenship
- Education
- Civic / democratic participation
- Access to culture
- Cross-sectorial collaboration

### Context



As capital of Finland, **Helsinki** boasts several cultural assets, such as a collection of museums and a vibrant musical scene. Its architectural ensemble is also of touristic interest, while a unique Design District has made a name for itself around the world.

**Espoo** is the second largest city in Finland and is situated in the same metropolitan area as Helsinki. Some of the most recognised centres and companies related to the knowledge economy are located in Espoo such as Aalto University, Nokia, the video game developers Remedy and Rovio, and the Espoo Museum of Modern Art. Espoo's development is a microcosm of Finland: strong population growth, an increasingly affluent society and modern development as part of a growing, connected and international metropolitan area.

Helsinki City Council has outlined a development strategy for the years 2013-16. The main areas of the strategy are the well-being of residents, the attractiveness of the town, urban development and the balance between economic development and sustainability. Culture has a place across all fields and is instrumental to tourism, leisure activities, and entrepreneurship, in addition to cultural services. As far as Espoo is concerned, its strategy is contained in the document Espoo Story (2013-17). The strategy underlines to what extent culture can benefit residents: first, as a top-quality events programme; second, as a tool to foster open-mindedness and creativity- by putting forward challenging and original ideas. Espoo aims to become a world-renowned innovation environment for expertise, science, art and economics. One of the cross-administrative development programmes focuses on the concepts of youth vitality and participation. Cross-sectorial collaboration in the metropolitan area has been the basis of many successful projects and the structural development of the youth and cultural sector.

### Challenges

By tying the cultural sector to the educational field, the cities of Espoo and Helsinki are adapting to the structural changes the educational sector is facing these days in Finland: the aim, for the next decade, is to create more flexible learning environments based on new operational pedagogies. The vision is to move the teachers' focus from teaching knowledge to instilling the desire to learn. As a consequence, the dialogue with the cultural sector becomes instrumental in achieving such an objective.

## Culture for youth education

Espoo and Helsinki have developed a series of projects under the wide umbrella of "Culture and Children/Youth"-oriented objectives. Although these are separate and independent projects, both cities closely follow the practices of each other and exchange regularly their knowledge and experiences.

Kultus is an operation led by the city of Helsinki to connect schools and cultural services. As the city believes an equal and inclusive art education, disregarding social backgrounds, can only be provided through elementary schools, Kultus is a plan to ensure that every child and young person in Helsinki receives a wide range of artistic and cultural experiences in elementary school. Helsinki's Cultural Office has, together with the Education Department, developed a programme and website to introduce cultural curriculums and the use of arts and culture in education. Clear examples of such cross-subject initiatives are the teaching of math through dancing, and biology through painting.

A second case, also implemented by the city of Helsinki, is the "Operation Pulse!" . This project offers free cultural activities and events based on the participants' suggestions. This initiative involves youth centres but also cultural centres and libraries. Operation Pulse! is a model of collaboration and participation between the youth sector and the cultural sector, targeting youngsters from 12 to 18 years of age. Through the initiative, the young are able to influence decision-making and make themselves heard.

A third initiative is KULPS!, an arts and sports pathway programme, developed by the municipality of Espoo. It provides learning opportunities for comprehensive school students (grades 1-9) at local cultural organisations and sport venues. The aim of the programme is to offer an equal opportunity for all children in Espoo to engage in local arts and sports activities. The content for the KULPS! programme is designed to support the Finnish National curriculum. Site visits take place during the school day and students are accompanied by their teachers.



## Budget and financing

Kultus: Renewing and developing the site: €120,000 (2014); maintaining the site, normal use: €60,000 (2015)

Pulse: The budget varies each year as a result of the negotiations of the actors involved. During the first three years of the project the budget was allocated from Helsinki's Neighbourhood project. Since then the budget has varied greatly. In 2015, the operating budget of €40,000, has been allocated from the Helsinki City Culture Office. The Helsinki Youth Centre also makes a contribution.

KULPS: €350,000-year (including salaries of the administration). Transportation costs (€5-child) €115,000-year.

All three projects are 100% funded by the municipality.



## Impact

In the programme Kultus, about 100 cultural operators (theatres, museums, dance companies, culture houses, etc.) currently make their programmes and services available to schools via the website Kultus.fi and also categorise them. This system on the one hand encourages access to culture for young people through the mediation of the school system and on the other allows for the expansion of cultural venues' traditional audience. At its peak times Kultus.fi has up to 600 events on offer to the schools.

KULPS! started in 2008. In 2014 over 70,000 students participated in the programme and 45 local organisations benefitted from the initiative. The programme is a very important means of income for local museums, theatres and other arts and culture actors, and increases equality among children of different socio-economic backgrounds.

In the PULSE programme the most important successes are the efficient networking cooperation since 2009, the increase in youngsters' participation and influence in decision-making processes, and the positive feedback from young people about the quality of the programme.

## Transferability

The main element to consider in the transferability of the projects is its strong focus on school-aged individuals, and the close collaboration with the educational system.

Establishing contacts between cultural operators and the education system requires perseverance and planning, and the bottlenecks are linked to the lack of information and feedback between both. For instance, the greatest challenge of the KULTUS programme was to reach the 4,000 Helsinki city teachers. Although the website has been operational for 10 years, it is still fairly unknown to the teachers. The programme is voluntary for schools and not all children are involved as much as they could be, owing to the teachers' choosing not to involve them. Also, there are many difficulties in involving young people in cultural activities (such as pressure from friends, difficulties in participating in organised activities with unfamiliar mentors) and the culture of non-participation is strong in some areas.

## Sustainability

The individual projects incorporate the concept of sustainability into their philosophy, since working with schools to set up a cultural ecosystem involving children ensures long-lasting cultural attendance. Such emphasis on culture from a young age, and often through schools, is in line with the Finnish educational shift towards a more flexible learning environment that supports new pedagogies. The schools will move their focus from teaching knowledge to promoting the desire to learn. In this respect, the dialogue with the cultural sector is naturally to be favoured.

## Tips

- 💡 Art-based methods provide a learning environment or instrument for any school subject.
- 💡 Children and youth are priority groups in both Helsinki's and Espoo's strategies. It is rare that these groups are taken into consideration, but they are a key element for the effectiveness of cultural planning in the long term.
- 💡 The exchange of information and the synergies at work between the two cities allow for complementary action and experience-sharing on what initiative or method has, or has not, proven successful.

## Management level and partners

The projects are cross-sectorial collaborations between the municipalities of Helsinki and Espoo, the school system and the cultural sector under the leadership- and financing - of the municipalities. The objective is to transfer responsibility to the schools as regards themes and activities, and to achieve a cultural agenda defined from the bottom-up. The schools' rectors as well as teachers would design and assist the implementation of the culture-based educational programmes.

Links :

[www.kultus.fi](http://www.kultus.fi)

<http://lansipulssi.munstadi.fi/>

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## CULTURE

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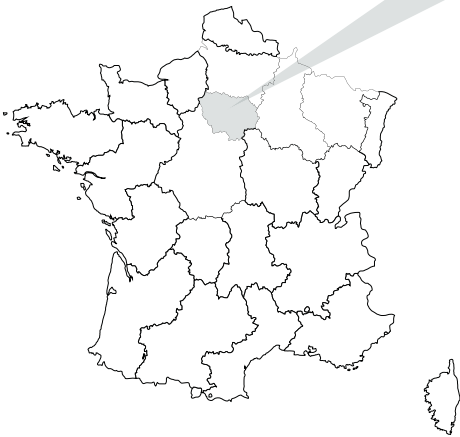


## Musée passager : a museum next door



- Social cohesion
- Attractiveness of the territory
- Education
- Access to culture
- Intercultural dialogue
- Digitisation

### Context



**Île-de-France** is located at the crossroads of European and global exchanges. The region is the leading French economic region and one of the leading economic regions in Europe. Comprising eight departments and 1,281 municipalities, Île-de-France has a population of 12 million people (19% of the French metropolitan population) that is younger than the national average. The regional social landscape remains one of the most diverse in France: it concentrates 38% of French senior officials, 40% of foreigners living in France and 26% of all people living on social benefits.

The region's cultural policy provides financial support to artists and cultural organisations for production and publicity. Since the January 2015 attacks in Paris, the region is even more convinced that cultural issues should be at the core of urban policies.

### Challenges

One of the region's main challenges is providing access to culture and social cohesion. The most famous cultural institutions are located in Paris, so the suburban cities are less in the spotlight. The population in the Parisian suburbs are also poorer and more vulnerable than those in the capital. The idea behind the museum is to fight regional inequalities and build stronger communities through access to culture.

## Musée passager



Musée passager is a mobile, temporary and open museum travelling among suburban cities in the Île de France region over four years, showcasing arts from regional as well as internationally known artists.

The museum is a project supported by the Île-de-France region and embedded in its creative and cultural policy. The project aims to provide visibility for contemporary art in spaces not initially dedicated to contemporary art, and at the same time to raise awareness and generate dialogue with audiences.

The project started in 2014, and the museum will visit approximately 15 cities in the region until 2017. The objective is to demythologise the exhibition venue and to escape from classical museum structures, in order to build a closer relationship between the artworks, the creators and the audience. The project wishes to find a new audience that does not normally attend museums, by bringing the museum closer to them and contributing to artistic education.

The museum's 150-square-metre pavilion was conceived by Philippe Rizzotti as mobile and adaptable to all kinds of artistic expression and events, and able to welcome all kinds of audiences (disabled people in particular). The museum stops in city squares and passageways where a lot of people pass through everyday. Cities are selected according to their number of inhabitants, the objective being to allow a large audience to access the project. For its first edition, the museum stopped in Saint-Denis, Evry, Mantes-la-Jolie and SAN Val d'Europe. Every stopover lasts between two and three weeks. The museum is open every day and entrance is free.



The museum showcases works by artists selected through a public procurement procedure, with the curator of the exhibition having the final word. Some artworks are lent by galleries, private or public collections, or artists themselves. The budget includes €50,000 to be used by artists to produce works specifically for the exhibition, and the resulting works remain the property of the artists.



Each year will see a new exhibition theme. The 2014 edition was entitled "The Necessary Horizon" and was intended to fuel discussion of the way artists seize new technologies and integrate them in artistic practice. Nineteen artworks by 19 artists, either of international fame or young regional emerging talents, were presented. The programme included 110 events: concerts, performances, DJ sets, conferences and plastic arts workshops. Half of the events were hosted by local stakeholders and cultural organisations. In 2015, the museum has been turned into a house, with living spaces to symbolise the blending of art and life.

## Budget and financing

Of a total budget of almost €5 billion for the Île-de-France region, cultural activities receive almost €100 million. 45% of jobs in the creative industries in France are concentrated in the region, which is why cultural employment has been set as a regional priority. Other cultural priorities for 2015 include cinema, audiovisual and live performing arts, literature and cultural heritage.

For the first two editions of the museum, the budget was €865,000 in total. The region is financing 100% of the project. Financial partners (Société Générale, Fondation EDF) are supporting additional activities (cultural events, mediation) but have no say in the project management.

## Impact

In 2014, the museum welcomed 22,471 visitors, which represents a significant part of the total population of the visited cities (8% to 10%).

The museum is a tool dedicated to both arts and sociability. Welcoming the audience is at the very core of the initiative. The museum is an open space and therefore enhances communication among both passers-by and visitors. The events are designed to highlight local artistic initiatives and encourage meetings with inhabitants.

The Musée passager supports, promotes and makes culture accessible in the region. By stimulating exchanges between citizens, artists and regions, the museum also reinforces the identity of the region while promoting its diversity. Through the museum, the region managed to connect even further the young artistic regional scene and the production of contemporary art with new technologies, integrating digital tools in artworks and exploring new artistic fields.





## Transferability

At the end of the 2014 edition of the Musée passager, the region identified challenges for future editions:

- Find a more balanced distribution of school audiences.
- Develop partnerships with regional artistic, cultural and associative structures and foster their involvement in the framework of global artistic planning.
- Improve local authorities' involvement in technical aspects as well as in project communication.
- Enhance attendance of the exhibition by setting up specific events;
- Encourage meetings between the artists and the audience;
- Encourage participative workshops and artistic performances;
- Enhance the museum's cultural influence in the public space.

## Sustainability

In the future, the museum would like to stay longer in each city: this would increase attendance and encourage longer encounters between artists and the audience. In 2015, the museum will stop in three new cities and include a mobile library, allowing visitors to deepen their knowledge and contemplation of art.

Public procurement for this project is renewable every year for a maximum of four consecutive years. The 2016 exhibition is now being prepared. Given the French regional elections in late 2015, it is not known yet if the project will be renewed after 2017, even though its success thus far has attracted broad support.

## Tips



Develop the right tools for the right audience. In order to do so, the museum created various interactive tools: game booklets for children, training guides for teachers with themes to be used in class, digital tablets providing illustrative iconography, free plastic art workshops hosted by a museum mediator.



The museum's mobility allows it to cover a large part of the region and to meet with various populations.

## Management level and partners

The project is based on interaction and partnerships in order to create a regional dynamic that favours access to culture. Working closely with local authorities, the museum also managed to initiate partnerships with local cultural structures. The various actors involved have developed new, ongoing collaborations. The project is therefore the starting point for creating a strong regional identity.

Links :

[www.lemuseepassager.iledefrance.fr](http://www.lemuseepassager.iledefrance.fr)

<http://english.iledefrance.fr>

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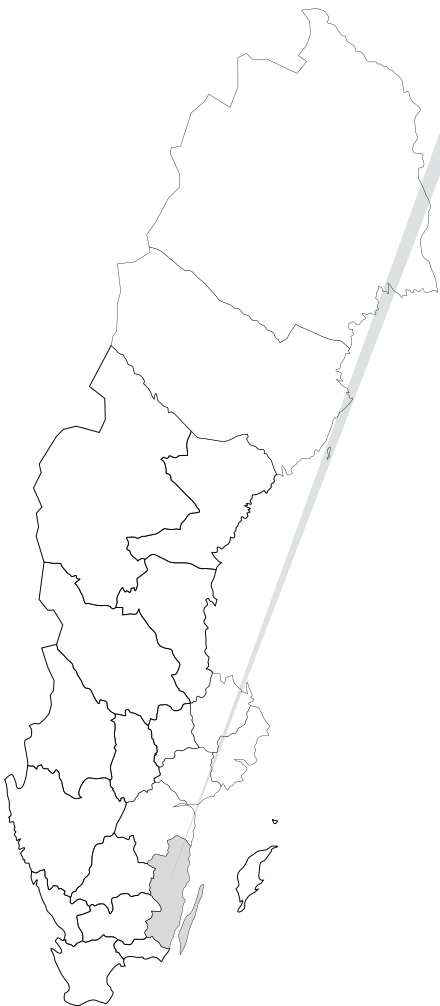
- Social cohesion
- Education
- Access to culture
- Intercultural dialogue
- Intergenerational dialogue
- Civic participation

### Context

**Kalmar County** (Kalmar län) is a county of southern Sweden, located in the rural region of Småland. It has over 230,000 inhabitants, and is known for its natural environment and tourism offer thanks to Öland, the country's second largest island and UNESCO World Heritage site of preserved agricultural land with unique flora and fauna.

Since 1997, the municipalities and the county council have cooperated on the Regional Council of Kalmar County, an accountable public body representing the municipalities' interests in regional growth issues, coordinating infrastructure planning, higher education, administering governmental and EU grants, and a number of fields where common decisions must be taken.

Culture is also part of the sectors taken over by the Regional Council. In this respect, it developed a Regional Development Strategy for Kalmar County for the 2012-20 period, and dedicated a chapter to culture. Key emphases were access to culture, cultural and youth participation, cultural and natural heritage preservation, as well as cross-sectorial initiatives involving actors of the education and health sectors.



## Time Travel Method

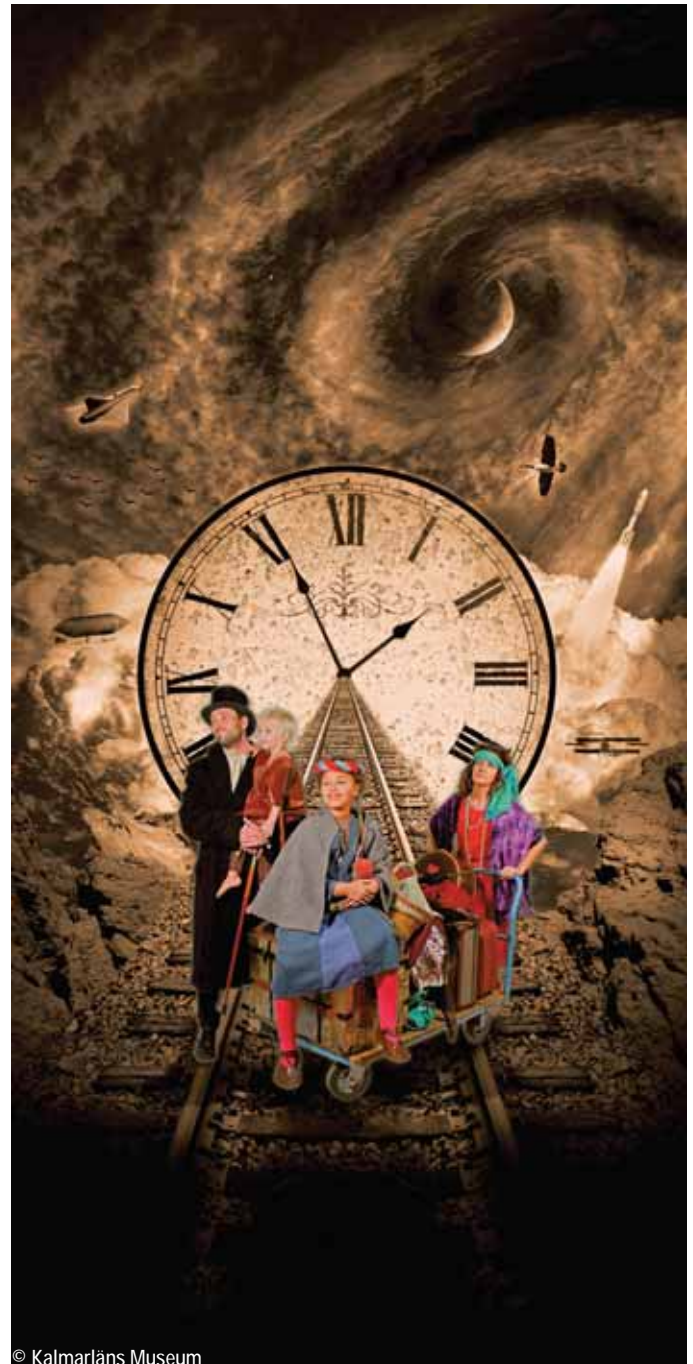
The "Time Travels" project illustrates how such a regional development strategy can be implemented. "Time Travels" was developed by Kalmar County Museum together with Bridging Ages, an international organisation, which is active mainly in Sweden, specialised in the use of local history as an instrument to benefit local communities. "Time Travels" consists of selecting a topic (social, spiritual or economic) such as democracy, gender, violence, religion, migration or employment, and exploring how it was addressed in the past and how it is dealt with in the present. Social issues of cohesion and community-building have very much been the focus over the past five to seven years. Examples of topics are the role of women in society, the social aftermath of war, the impacts of the economic crisis on daily life, the degree of justice in a community or the process of democracy building. While discussing and debating in a "safe space", participants engage in folkloric practical and manual works of ancient and often abandoned activities.

This concept allows for immersion in local history, and puts current societal challenges in a broader perspective. The aim is to use heritage and education, more specifically local historical sites and stories, for the benefit of the local community, in order to inspire younger generations, support social cohesion and improve community-building. The Time Travel scenario is based on one site, one year and one event.

It is a unique and exceptional model, as the project was developed locally in 1985 but is now replicated across the world. "The Time Travel Method", also called "Historic Environment Education", can be adapted to various environments and regions. It most often starts with gathering people in a local community to discuss and reflect on some of their challenges/ opportunities. Local sites and narratives are then used in research and lead to implementation of the programmes. Education therefore plays an essential role and is based on relational processes.

## Challenges

The main challenge was to find a way to better understand and deal with social problems. This method uses the past to solve relevant questions of present and build the future. Through cultural symbols the method promotes tolerance, democratic values and a sense of the value of local heritage. However, how successful such a project is in promoting democratic values depends on how well the work is integrated with important local issues, which further underlines the significance of building the project together with all users and people involved, following a bottom-up instead of top-down approach.



© Kalmarläns Museum



© Bridging Ages

## Impact

The main impact lies with educative processes and community building. About 80 “Time Travels” projects are conducted every year across the world by the International organisation Bridging Ages, and many projects use Kalmar’s methods. One indicator of success is that the Time Travel Method has spread to 25 countries all over the world over the last 10 years. The impact is significant inasmuch as the audience is not a passive recipient of information but rather intellectually engages with ideas.



© Kalmarläns Museum

## Budget and financing

The budget is embedded (no dedicated budget line) in the general budget of the Kalmar County Museum. The museum’s total budget (2015) is SEK 8.9 million (€950,000).

Sources of funding: 40% come from the Kalmar County Regional Council; 30% from the Swedish Arts Council; 30% from schools, visitors and customers.

## Management level and partners

The local programmes are developed by the local staff of museums, schools or other organisations engaged in Bridging Ages, and the international activity is coordinated by the Kalmar County Museum and an international board. For the case of Kalmar Museum the partners are the Kalmar County Regional Council and the Swedish Arts Council as well as additional funders and stakeholders such as schools, visitors and customers.

## Transferability

The programme's methodology has been validated by experience. Its internationalisation demonstrates a high potential for transferability. The key factor of success is the adaptation of the methodology to specific models of interaction and sociability and new environments. Given its strong local engagement component, the methodology could be used as an instrument for conflict resolution.



© Kalmarläns Museum

Links :

[www.bridgingages.com](http://www.bridgingages.com)

[www.kalmarlansmuseum.se](http://www.kalmarlansmuseum.se)

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[www.cultureforcitiesandregions.eu](http://www.cultureforcitiesandregions.eu)



## CULTURE for Cities and Regions



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- Social cohesion
- Citizenship
- Intercultural dialogue
- Civic participation
- Well-being
- Crime prevention/safety

### Context

With 567,000 inhabitants and a GDP per capita well above the national average (respectively €31,280 and €21,018 in 2010), **Ljubljana** is the political, scientific, educational and cultural centre of Slovenia. The city is an early adopter of the concept of creative city, participating in the "Creative Cities" project under the Central Europe Programme and the Award Project to raise awareness of the role of culture in development. There is also a specific focus on the societal benefits of culture in Ljubljana, especially as regards the improvement of the quality of life, the preservation of cultural identity as well as social (i.e. social cohesion) and financial (i.e. sustainability) dimensions.

The city has presented its multiannual objectives and projects for culture in several policy documents: the "Strategy for Cultural Development of the City of Ljubljana 2008-11" and the "Urban development strategy of the new Spatial Development Plan" (adopted in 2010). Both were in line with the development goals of the Regional Development Programme of Ljubljana Urban Region (LUR) 2007-13, which devoted a chapter to "Creative people and successful companies". Culture is streamlined across different strategies, and recognised both as a competitive tool that deserves more attention and policy support from the region, and as a means to assert regional identity and strengthen its image. Ljubljana's approach to culture is underpinned by research on quantitative impacts of CCIs, as well as on the several positive spillover effects on the rest of the economy and on society as a whole.

## Rejuvenation of the Tabor Cultural Quarter

One exemplary illustration of these local and regional strategies is the regeneration of the deprived area in the Tabor district. Tabor is a small working-class neighbourhood of Ljubljana, facing problems common to many rapidly changing urban spaces: a lack of social cohesion, the exclusion of local residents from the urban development processes, the deprivation of public spaces, and insecurity. Economic and social innovations in the cultural and creative fields have allowed for the revitalisation of this area.

The project is a bottom-up initiative which originated with the Sostenuto project (2009-12), a transnational project carried out in the framework of the European Union's Med Programme (INTERREG IV B). Its objective was to reinforce the cultural sector's innovation capacity in the Mediterranean as a way to generate new social and economic models and boost competitiveness and sustainability in the Mediterranean zone. The Slovenian partner of the Sostenuto project was Bunker, a non-profit organisation producing cultural events and leading workshops as well as educational programmes. Bunker's focus in Slovenia was the Tabor area, where it developed many projects to foster social cohesion on the local scale. The city of Ljubljana rapidly understood the potential of the initiative and supports it both financially and politically.

These activities have resulted in the establishment of the Tabor Cultural Quarter in March 2011 as a non-profit association based on long-term partnership with cultural institutions (museums, galleries, cinemas, theatres, etc.) and other organisations located or active in the neighbourhood for the management and implementation of diverse cultural events and activities. It can be seen as the fruit of the capacity-building efforts of the Sostenuto project.

The project has led to the revitalisation and use of Tabor Park for various social activities and street events, including the Mladi Levi (Young Lions) Festival. More than 80 events take place during the summer, including yoga, cross-fit or Taichi workshops, handicraft workshops, fencing exhibitions, outdoor libraries and cinema screenings, art and vintage markets and garage sales. All events are free of charge and organised by associations or individuals under the coordination of "Prostoroz", an association exploring new possibilities for public spaces.

The activities in Tabor Cultural Quarter are not necessarily large-scale projects but rather consist of a myriad of dynamic smaller initiatives focusing on a diversity of themes such as land use regeneration, promoting urban greening, gardening, reuse of the local park, open spaces in the new museum quarter (former military barracks), traffic reduction and temporary establishment of pedestrian zones (such as transforming parking lots into open spaces and art installations). In addition, the association encourages participation in cultural, social, sport, and other events and activities organised in cooperation with other cultural institutions (museums, cinemas, theatre, galleries, etc.) and local non-profit citizens' associations.



## Budget and financing

The Tabor programme has a huge number of activities, most of them self-financed by the participants or by the institutions involved. In the first phase, initiatives were partly funded by Bunker (NGO) from the Sostenuto project. In the second phase the costs of coordination, which is managed by Prostoroz is partly covered by the Eclectis project of the Culture Programme of the European Union.

The estimated budget for the activities in the last four years amounts to €20,000 per year and the estimated sources of funding are: municipality 22%, national administration 13%, European Funds 35%, private 10%, others 20%.

## Challenges

The project proposes a new way to solve problems such as “lack of social cohesion, exclusion of local residents from the urban development processes, degradation of public spaces (i.e. lack of green areas and non-commercial public spaces), and growing perception of insecurity”. The experience of Tabor Park also explores the possibilities of involving citizens in a kind of “do-it-yourself” urban planning with other models of territorial governance.

## Impact

The collective use of the public space increases social cohesion, self-esteem of inhabitants and safety and quality of life in the inner city district of Tabor. Tabor Park has now become a new popular place for locals and tourists alike.

The model also means a permanent space of experimentation on citizen participation, cross-sectorial collaboration and social innovation. Its network connections through European projects inspire other initiatives locally. The experimentation has led to the emergence of a physical and symbolic space, providing a new (cultural) identity for the existing territory through numerous collaborations between organisations and individuals. The network effect also generates a significant impact, not only on the activities in the park but on the potential for many other activities in the city.



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## Transferability

The project is a good example of multi-level cooperation and networking and provides a role model of bottom-up urban revitalisation and an integrated approach involving social inclusion, local empowerment and citizens' participation.

## Sustainability

The continuity of the project depends on the fluency of interaction between many agents, the degree of motivation and a certain level of institutionalisation to consolidate it. So far the initiative has had the support of European projects and has consolidated a dynamic with its own inertia, but as a result of its success and wide dissemination, the state and city governments are looking for new methods to back this kind of local initiative in terms of funding and administrative support.

## Tips

- 💡 Non-local communities may also be important actors in bottom-up experiences. A considerable proportion of users of the cultural quarter do not reside in the Tabor area.
- 💡 The participants stressed that communication at horizontal (between participants) and vertical levels (civil society and institutions) is not easy.
- 💡 Participation in EU-funded projects generated a catalytic effect here. Participation in Sostenuto and Eclectis projects was fundamental in building up sustainable frameworks, in empowering local communities, and in increasing the bargaining power of the involved agents.



## Management level and partners

Tabor Park Association gathers a wide range of members: cultural activists and cultural associations, "official institutions" such as cinematheques or museums, educational institutions, creative schools and hostels. Prostoroz coordinates and liaises with local authorities and provides advice, support and partnership to various citizens' communities and cultural projects, which consequently became involved in the park's revitalisation.

Links :  
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## CULTURE

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## Matadero Madrid: Centro de Creación Contemporánea



- Access to culture
- Cross-sectorial collaboration
- Public/private partnerships
- Skills & Education
- Territorial regeneration
- Social innovation

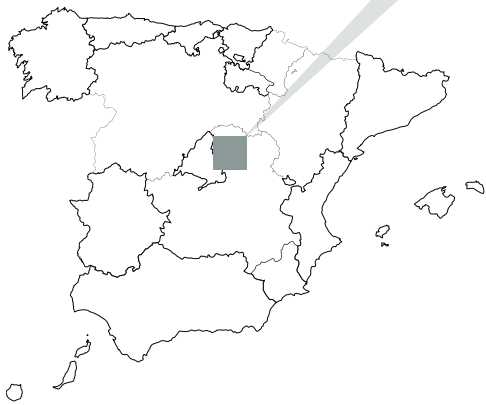
### Context

European Capital of Culture in 1992, **Madrid** boasts a rich cultural heritage, with two of the most visited museums in the world (Reina Sofía and Museo del Prado). Its vibrant cultural life has also become a strong asset for tourism, which accounts for a large share of the country's revenue.

In 2012 the city launched an initiative aiming to define the broader strategy for culture through a collaborative process: the *Plan Estratégico de Cultura del Ayuntamiento de Madrid 2012-15* (PECAM). The PECAM aimed to consult cultural actors to identify priorities until 2020, as well as giving a snapshot of the cultural life in the capital.

The model implemented in Madrid has been built on a project-based approach. The city recognises the importance of the cultural and creative industries and their potential contribution to economic recovery. The city provides support for high quality cultural projects that promote employment, collaborates with other public and private sector bodies to develop municipal cultural activity, boosts new models of financing, and seeks to establish Madrid as a first-rate international cultural tourist destination. The city has helped new cultural entrepreneurs by providing spaces, programming their projects in municipal halls, or collaborating with private venues. This emphasis on entrepreneurship is best illustrated by the organisation of the Zinc Shower meeting, inaugurated in 2013, an annual three-day fair aiming to gather business entrepreneurs, cultural project managers, institutions, sponsors and cultural event audiences.

These efforts are bearing fruit. The city now has over 40 co-working spaces, many of which are used by creative businesses, while a number of city districts have a reputation for creative zones or hubs, including Lavapiés, Barrio de Las Letras and Tetuán.



## Matadero Madrid

Matadero Madrid is a 65,000-square-meter space located in the industrialised south of Madrid and backed by the Arts, Sport and Tourism Department of the City Council. A former slaughterhouse since 1924, it has undergone in the 1980s and 1990s a series of renovations to adapt to new uses and in keeping with its industrial aspect. It reopened as a cultural centre in 2007.



In its mission statement, Matadero Madrid defines itself as a large laboratory for contemporary interdisciplinary creation linked to the city, and a general space for sharing ideas about culture and the values of contemporary society. Its mission is to encourage interaction and dialogue amongst creators and with audiences, support the creative environment, promote education and thinking and help in the creation of national and international networks. The branding of the space also contributes to the urban generation of the area, since the image of the neighbourhood improves and generates economic activity.

The sectors of activity of Matadero Madrid include the visual and performing arts, literature and reading, philosophy, music and sound art, cinema, design, fashion, architecture, urban planning and landscaping, all with a view to fostering a comprehensive and multidisciplinary approach to creation.

Beyond its success as an urban regeneration initiative, the peculiarity of Matadero Madrid is the commitment of a variety of public and private actors in a partnership to promote public participation in the projects while guaranteeing the plurality, independence and viability of the initiatives. In June 2012 the entirety of Matadero Madrid's management was transferred to Madrid Destino, a public company owned by Madrid City Council.

Currently, Matadero Madrid is comprised of 9 permanent institutions, hosted in the arts centre, that existed from the outset or appeared as the project evolved. Four of them are public entities dependent on the Madrid City Council: *Intermediae*, a space which programs activities for the local communities; *Naves del Español*, a theatre of national and international renown; *Oficina de coordinación*, which runs a showroom, several artists' residences, archives and open air programmes *Calle* and *Plaza Matadero*; and *Cineteca Madrid*, a space dedicated to non-fiction and documentary films.



The Matadero centre was set up in 2006 by the Madrid City Council, which gave it the mandate "to promote the research, production, training and promotion of contemporary creation and thinking in all its facets".

*Matadero: Qué es Matadero (n.d.)*



The remaining five are private institutions: *Central de Diseño*, a benchmark space to promote design at the crossroads of economy and culture; *Extensión AVAM*, a space to share and exchange views on artists' productions; *Casa del lector*, a place where professionals and amateurs can benefit from training in the publishing field, or simply read new forms of written expression; the *Germán Sánchez Ruipérez Foundation*, which promotes reading and literacy; and *Factoria cultural*, and incubator for creative industries.



## Budget and financing



The overall budget for the recovery of the total space amounted to €122,300,000. The municipality invested 41.5% of the total funding. The national level further provided 30.9% of the funding through grants to support local investment, sustainability and employment. EU Funds (FEDER) accounted for 8.1% of the total investment, whereas private funds contributed 19.4% of the total grant.

The budget for activities, financed in a mixed manner by public and private participants, reached approximately €3.5 million in 2014 and very similar figures for 2013.

## Impact

Impacts can be analysed according to two axes: urban regeneration and profile-raising.

Matadero Madrid activities have had an impact on urban regeneration in a non-central area. Matadero Madrid is therefore an example of thoughtful rehabilitation of a building devoted to culture and vitality. Its cultural activity is also revitalising, culturally and economically, for the periphery of south Madrid, extending its cultural activity to other parts of the city through its programme *Intermediae Extendido*. The architectural prowess of Matadero Madrid has been acknowledged by several institutions. It received the following prizes:

- 2013 Mies van der Rohe Award for emerging architecture for the Nave de Música.
- 2013 Biennial Spanish Architecture Prize for the Cineteca.
- 2012 FAD Foundation Prize for Matadero Madrid.
- 2012 and 2013 COAM Prize for the Cineteca and Nave 16.

Both the city itself and the area of Matadero Madrid also benefitted from the success of the cultural centre. In 2014, 3,900 cultural activities were carried out, attracting 1,092,100 visitors, as compared with 500 activities in 2010 and 240,000 visitors. The number of collaborations increased, from 34 organisations in 2013, to 50 in 2014.



Two studies have been carried out to measure the popular success of Matadero Madrid, and both acknowledge its achievements. First, according to the Observatory of Culture 2014, for which over 200 experts and leaders of cultural institutes were consulted, Matadero Madrid is considered the sixth highest-ranked cultural institution in Spain (it was third in 2013). Second, the SocialWinReport, a communications agency, underlined that Matadero Madrid was one of the leading institutions in terms of online audience when compared with other cultural and contemporary arts' centres in Spain. It enjoyed the highest growth in the number of followers and in their engagement in 2014.

## Transferability

The main challenge faced at an initial stage was to work with disused equipment in a non-central area. In subsequent years, Matadero Madrid has incorporated the idea of using the facilities to promote contemporary art and creativity in order to give centrality to culture in urban renewal processes as it took place in other European cities.

Another challenge was to overcome the lack of cultural venues and places for artists to perform. The initial calls were designed to respond to the needs that affect contemporary creation: support for alternative spaces, development of collective work, and promotion of international mobility and grant offers to produce new artistic works at Matadero Madrid.

## Management level and partners

The management model of Matadero Madrid combines direct management by the City Council and indirect management by autonomous entities through agreements with the Council or municipal concessions via public tender. Matadero has developed new forms of cultural management, promoting citizens' participation and moving from a top-down process towards a more bottom-up model of management.

Currently, *Central de Diseño* is managed by the Design Madrid Foundation, sponsored by the Association of Designers of Madrid (DIMAD); *Naves del Español* is managed by the Spanish Theatre through a public agency; and *Intermediae* is managed through public service award. There are also increasing connections with external organisations (in 2012, the *Oficina de coordinación* collaborated with 47 social, civic and arts organisations, in 2013 with 34 and in 2014 with 50).



## Sustainability

Two dimensions allow for the sustainability of the cultural offer of Matadero Madrid.

First, the private-public partnership model is key to supporting activities which traditionally rely heavily on public funding. The management "by batch" of the spaces – with different partners, different models of funding, and different ways of acquiring resources - can allow for learning processes and adjustments to find viable formulas.

Second, the strategy for audience development has been directed towards a more sustainable engagement of the public. Here, Matadero Madrid seeks to attract "prosumers", that is, citizens who not only consume but also produce cultural works as a participative experience, in a two-way conversation between institutions, creators and audiences.

*Intermediae*, the *Oficina de coordinación*, *Casa del lector* and *Extensión AVAM* precisely fulfil this mission. This is also true for open calls such as Festeen, Fringe, Summertime Festival, the international mobility programme El Ranchito or the Open Terrario programme, which are festivals, events and artists-in-residence programmes hosted in the infrastructures of Matadero.

Links :

[www.mataderomadrid.org](http://www.mataderomadrid.org)

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## CULTURE for Cities and Regions



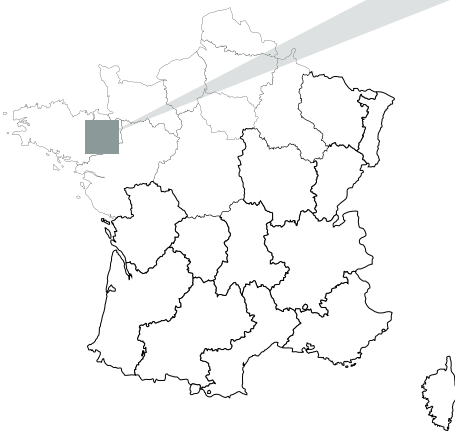
# A metropolitan strategy for access to culture



- Social cohesion
- Inclusion of marginalised groups
- Cross-sectorial collaboration
- Access to culture
- Well-being
- Social innovation

### Context

**Rennes Metropole**, capital of Brittany, in the north west of France, is a metropolitan area of 43 municipalities (Rennes and 42 smaller municipalities), with a population of 425,000 inhabitants (654,000 accounting for the urban area).



Rennes Metropole is a growing and dynamic city (third highest rate of population growth in France and third highest GDP of French cities). Local policy priorities include: supporting the economy and employment; actively preserving the environment; promoting access to culture; and making Rennes a city with international and European outreach.

In Rennes there is a long tradition of social diversity and "*éducation populaire*" (education of all classes) and culture is seen as a transversal policy. Culture is a major focus of the metropolitan strategy of Rennes, and is a joint policy of the city and of the greater metropolitan area. A local cultural strategy was approved in May 2013. It is based on four key values: solidarity, innovation, artistic and cultural diversity, and accessibility.

Cooperation between cultural and social stakeholders has developed over ten years; the "Let's go out!" scheme is one example of such cooperation.

### Challenges

There are a variety of barriers that prevent disadvantaged groups from accessing cultural events as much as other groups. These barriers are mainly social, cultural or financial. Since the 1990s, guaranteeing access to culture for all has been high on the local political agenda in Rennes and making sure culture is accessible to all is one key aspect of the local cultural policy.

## Focus on the "Let's go out!" card



The "Let's go out!" ("*Sortir!*") scheme is one local action to foster access to culture and leisure activities, including sports. It was launched in 2010 by the city and the Metropole. It is composed of two aspects: a card and a network of actors working together to foster access to culture for disadvantaged people.

The card allows locals with low incomes to access cultural and sports activities and events at lower prices. It is available for free to individuals whose total income is under €1,105 /month (increasing for a couple, and depending on the number of children).

The card should not be seen as another form of social aid, but rather as an individualised tool for excluded people to open the door of cultural venues such as a museum or opera house. Indeed, the card is proposed to beneficiaries by social workers. Access to culture and to sports activities is seen here as a tool for inclusion.



Beneficiaries of the card have free access to museums and libraries and pay 30% to 50% of normal entrance fees to other institutions and events. They can use the card both for occasional activities (i.e. one theatre entrance) and for regular activities (i.e. involving membership, season tickets). The card can be used in 600 partner organisations in 31 out of the 43 cities of the Rennes metropolitan area. The card can also be used to receive subsidies for a micro-project; for example a family can request a grant to cover transport fees to visit a cultural place outside the city.

The "Let's go out!" scheme is also a network of professionals from local cultural, social and sport organisations working together to foster access to culture and audience development. On the invitation of the audience development officer from the culture department of Rennes Metropole, they meet on a regular basis to share experiences and information and to be trained by experts. They also use the intranet of the "Let's go out!" website to exchange knowledge.





## Budget and financing

In 2014 the total budget allocated to the “Let’s go out” scheme was €1.54 million:

- €774,000 paid by users (i.e. cinema tickets, entrance to the swimming pool);
- €67,000 covered by cultural and sports stakeholders where the card can be used;
- €702,000 of grants from the city, the Metropole, regional and national authorities and other governmental organisations in the social field.

## Impact

The number of card holders is rapidly growing, as well as the number of card-holder transactions: 22,000 persons currently have a card and 17,000 of them use it on a regular basis (in 2011 22,000 persons had one and only 9,500 used it). The total number of persons who could benefit from the card in Rennes is estimated at 25,000.

It is very difficult to know exactly how many card holders would not have attended cultural events or activities if they did not have a card. However, data show a great number of single uses: 83,000 uses for occasional activities (44,000 uses for culture - top uses: cinemas and museums - and 38,961 uses for sport -top uses: ice rinks and swimming pools) and 4,700 uses for regular activities.

The great interest in the card is reflected in the 62% of card holders who renew it annually.



## Sustainability

The scheme will continue in the coming years. Rennes is currently developing a charter around the "Let's go out!" scheme. The idea would be for all actors involved (cultural and sports operators, public and private operators) to sign it and to commit to placing access to culture and leisure activities at the heart of their policies. Another action in the pipeline is the creation of an "audience lab" which would be a local platform for audience development that would go further to provide access to culture.

In 2015 the "*états généraux de la culture*" will gather all stakeholders active in culture, social affairs, education and health. Here again the objective is to encourage them to work in a more transversal way.

## Tips

- 💡 Transversal work between various city departments is key (ie. culture and social affairs)
- 💡 Networking between all stakeholders involved should be organised and coordinated. Since 2012 one full-time staff member position in Rennes Metropole is specifically dedicated to fostering audience development and access to culture. This staff member plays a key role: connecting with stakeholders from the various artistic sectors (live performance, visual art, public reading, literature...); raising their awareness of issues linked to developing new audiences; and building bridges between cultural and social stakeholders.

## Management level and partners

"Let's go out!" is managed by a non-governmental organisation mandated by Rennes Metropole: APRAS, active in the promotion of social actions and activities. A dedicated steering group meets once a month to review the implementation of the scheme.



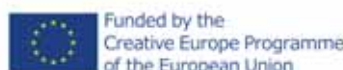
Links :

<http://tinyurl.com/oqgfgq>

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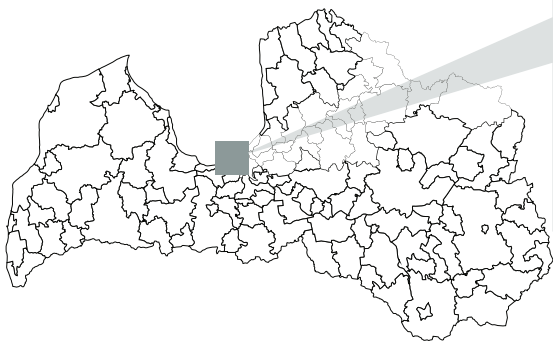
## CULTURE

for Cities and Regions



- Citizenship
- Access to culture
- Digitisation
- Urban regeneration
- Well-being
- Safety

### Context



**Riga**, capital of Latvia, was 2014 European Capital of Culture. Its remarkable heritage of art nouveau, architecture and urban planning was an early focus in the city's bid for 2014. Such emphasis aimed at making urban planning a motor for an inclusive cultural environment. With strong political backing, the 2014 ECoC title dynamised the cultural and creative sectors: many analysts have noted that there is now a new open-minded and entrepreneurial spirit among Latvians, contributing to making Riga a vibrant city.

The city's 2014-20 Development Programme focuses on society, economy, urban environment and the city's internationalisation, the programme outlines nine objectives for culture, in particular the modernising of the cultural infrastructure, conservation of existing heritage, and increasing the cultural offer.

Infrastructure and urban planning are part of the city's strategy for culture. Creative quarters have therefore gained importance as a way to transform the city in a positive way and serving as a social inclusion driver. This strategy advocates for the integration of social infrastructures in local development (e.g distribution of cultural institutions in neighbourhoods) as well as cultural, historical and landscape values (e.g facilitating the development of cultural and environmental objects in Riga, including objects in the neighbourhoods).

## Ziemeļblāzma

Ziemeļblāzma ("Culture Palace") is a good illustration of urban regeneration through culture. Built in 1913, located in a remote working-class area – home mainly fishermen - in the city's north, the roofless building was in poor condition, with crumbling walls and no water supply. The surrounding park was overgrown and unsafe. After the state-owned building was transferred to the city, reconstruction began in 2011 to achieve full restoration in 2013 as a multifunctional cultural centre. The regeneration of the area and the renovation of the Culture Palace went hand in hand with the city's bid to become European Capital of Culture. The "Active Neighbourhoods" series of events as part of the European Capital of Culture programme implemented also in Ziemeļblāzma gave impetus to public participation.

As of 2015, Ziemeļblāzma hosts cultural activities and presentations, but also constitutes a tourist attraction, a modern venue for learning the history of Latvia and Riga, a sophisticated art centre and a platform for generating innovative ideas. The Palace boasts a five hectare park, used not only as a recreational area but also as an outdoor cultural venue. The objectives of Ziemeļblāzma's activities are twofold. First, it seeks to regenerate a deprived area and increase its attractiveness. Second, it aims at safeguarding immaterial cultural heritage, and developing contemporary forms of arts. The centre hosts various artistic projects: 12 amateur groups including four folk dance groups, two brass orchestras, four hobby circles, as well as visual arts activities, choirs, vocal groups, line dancing and yoga sessions.

Ziemeļblāzma also organises concerts in cooperation with professional music organisations, and sets up innovative events such as the "Dance Moves Cities" - a series of performances in urban spaces. Moreover, 70% of the events are free of charge. For the remaining 30%, the entrance fees are much lower than those in the city centre, taking account of discounts for students, retirees, children, and free admission for disabled people.

The park is a very popular recreational area, and Ziemeļblāzma tries to build relationships with potential attendees, local organisations and NGOs. One of its peculiarities is the role it gives to non-governmental bodies and its open governance, with a view to being inclusive and fostering participation, audience development, a sense of ownership and ultimately social cohesion. A working group consisting of various stakeholders has been established and regularly meets to discuss paramount issues of activities, directions and planning, as well as general problems. The organisation collects feedback through questionnaires, in particular from first-time attendees, which allows for obtaining consistent information and adapting working methods and channels to disseminate information. Many volunteers are also involved, and their contribution is indispensable. A final objective and achievement of Ziemeļblāzma has been its capacity to make the area safer, combining increasing attendance and traffic - making the area busier and less isolated – and greater social cohesion through the governance model.

## Challenges

The key challenge was to secure a cultural facility in a deprived urban area and regenerate it. Ziemeļblāzma has become an outstanding example of a neighbourhood cultural centre combining both a professional cultural offer and amateur and hobby activities for diverse groups of the community, manifesting itself as a popular tourist destination.



## Budget and financing

Ziemeļblāzma's began activities in May 2013 and peaked in 2014, due to the celebration of Riga as European Capital of Culture.

Distribution budget: Municipality 100%.

The total costs for the reconstruction of Ziemeļblāzma amounted to around €13 million over 22 months.



## Impact

As of 2015, little information is available on the impact of Ziemeļblāzma's activities, except for the number of citizens/users involved in its large number of events, especially in 2014 when Riga was European Capital of Culture.

In total Ziemeļblāzma welcomed around 71,000 visitors for live performances, festivals and exhibitions. The most important activities included:

- "Latvijas tekstilmozaīka" Society presented a festival of patchwork and art quilting "Quilting Art Riga 2014": 30,000 visitors
- "Mūsu veiksmes stāsts" and the foundation Riga 2014 PIENA FEST (Milk Fest): 13,000 attendees
- Open-air concerts in the framework of Riga City Festival: 7,000
- International flower festival "Flower Phantasy": 9,500



## Sustainability

The project's sustainability is dependent on how citizens take ownership of the space. Although the operation requires strong government support, success can only be achieved if it is a popular success amongst neighbours, users and participants. Conferences and public discussions are planned which could improve the conditions and ways to sustainably manage this project. The initial public investment in restoration has in itself a key legacy effect, but the risk is that the amortisation of expenses/maintenance costs does not match the resources needed to finance current activities. The project is part of a long-term process of urban development based on a creative quarter.



## Transferability

Ziemeļblāzma could serve as a good source of inspiration for other European cities as it is a noteworthy example of the regeneration of a declining urban area. The Culture Palace has great potential to contribute to the development of the neighbourhood. It is a resource for trying out and implementing new methods that could leave a positive impact on the development of the community and local social situation.

The significance of the case in terms of transferability could be the relationship established with the neighbourhood and other stakeholders, especially NGOs and amateur associations.

## Management level and partners

The cultural complex is managed by a director and staff accountable to the municipality. The stakeholders involved in the planning of the programme are youth and cultural organisations (Augusts Dombrovskis Music School, "Mīlgrāvis" Children and Youth Centre, New Theatre Institute of Latvia), companies ("Ademona"), non-profit associations (Vecmīlgrāvis Development Society, Ziemeļblāzma Temperance Society, "Piens FEST"), foundations (Music and Art Support Foundation, Herman Braun Foundation, Foundation Riga 2014) and media (Latvia Radio).

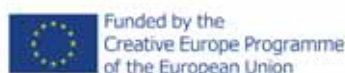
Links :

[www.ziemeļblazma.riga.lv](http://www.ziemeļblazma.riga.lv)

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## CULTURE for Cities and Regions



## FUNCITY Festival : by young people for young people



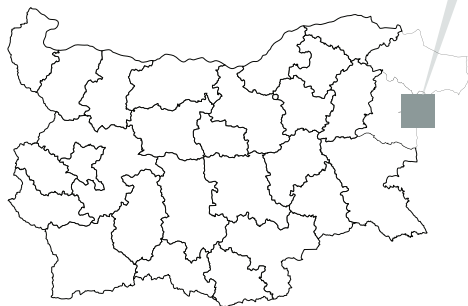
- Well-being
- Entrepreneurship
- Social cohesion and citizenship
- Access to culture
- Internationalisation
- Education

### Context

Situated at the edge of the Black Sea, **Varna** (340,000 inhabitants) is the third largest Bulgarian city. Youth and culture are priority policies for the city. The municipality has the first budget for youth activities in Bulgaria and was awarded the European Youth Capital title for 2017.

Varna has experienced population growth and around 160,000 inhabitants are under the age of 35. The city hosts over 25 annual festivals of music, film, poetry, theatre, photography, dance, folklore and contemporary art. For more than 15 years, most of them have been accessible for free, thus fostering access to culture.

The cultural and creative sector in Varna is a key strategic instrument for promoting local smart, sustainable and inclusive growth. Its development is integrated in the "municipal plan for the development of Varna". In 2014 more than 50 festivals and cultural projects were supported with a significant contribution to the development of the cultural industries in the city and the region. The municipality also approved the integrated "plan for urban regeneration and development" in 2013, which identifies several major cultural projects. Following the participation of Varna in the competition for the title European Capital of Culture 2019 a 10-year cultural strategy is under development.



### Challenges

For more than 15 years public investment was very low and corruption was ongoing, thus impacting negatively the city's quality of life and the attractiveness. This resulted in continuous outflows of young people in search of better prospects for education and employment to Sofia and other European countries. In 2013 the municipality changed leadership and the regeneration of the city has sped up in the recent years but changing old habits and mentalities is a long-term process. FUNCITY Festival is an example of a concrete action to improve the city's attractiveness to young people.

## FUNCITY Festival

Varna's FUNCITY is a week-long festival of 300 to 400 events that draw around 15,000 participants, mostly young people. The festival's fifth edition will take place in July 2015.

Festival events provide space for young people to demonstrate their talents and interests. The focus is placed on contemporary trends: music, extreme sports, street dancing, new forms of visual and performing arts, crafts, seminars and entrepreneurship. The festival programme includes youth exchanges, research, workshops, discussions and educational modules via which young people's horizons are expanded and their skills in diverse fields are enriched and further developed.

FUNCITY relies on the following principles: free entrance for all participants; providing space for young people and non-professionals to share their talents and activities; active involvement of the non-government youth sector; and partnership between young people and local authorities. In the long-term perspective this festival is foreseen as a concrete solution to tackle problems related to youth unemployment and brain drain of well educated young people. At the same time it is an important instrument for promoting multiculturalism, intergenerational dialogue and integration, and for recognising and understanding the urban subcultures without discriminating against social or ethnic origins of young people.

The first edition of the festival took place in 2010. It is a key event in the local agenda and takes place every July.



## Budget and financing

The average annual budget for the festival is €50,000. The project is financed mainly by the municipality (83%). Private investors cover the remaining 17%. The festival is not-for-profit and volunteers play a key role in its organisation.



## Impact

Impact of FUNCITY can be classified into four main areas:

Activities and audience development: the number of participants has doubled between 2011 and 2014, from 7,000 to 15,000. The number of events is growing (130 in 2011, 230 in 2012, 200 in 2013, 320 in 2014) and has diversified in terms of sectors and talents.

City attractiveness: As FUNCITY gained visibility it attracted the attention of the private and media sectors and increased the attractiveness of Varna for young artists, tourists and students. This has contributed to the promotion of youth cultures and interests, and to their image as meaningful leisure time or professional activities. The festival is also seen as a positive alternative for young people at risk of drug and alcohol use and vandalism. Furthermore, the presence of the festival encouraged the city to implement a free Wi-Fi zone available all year in the city centre.

Policy development: FUNCITY Festival was a powerful asset for Varna in being awarded the European Youth Capital 2017 and for developing a long-term youth policy. Festival organisers participated actively in the preparation of the European Youth Capital bid.

Capacity building for local youth organisations: Since the first edition in 2010, youth organisations involved in the festival have gained some significant practical experience in event management and have developed additional projects that were spawned by the festival. They have managed to attract extra funding and have been able to buy their own technical equipment. The organisation in charge of festival organisation is now able to offer event management services to local youth organisations at very affordable prices.



## Transferability

Some of the key challenges of the festival are:

- Funding. FUNCITY Festival, like many others in Varna, has always been free to access and the participants are used to it. It is therefore difficult to find additional funding in order to expand festival activities.
- Expanding recognition at the European level.
- Supporting the administration and the coordination of the departments involved in the festival.
- Working with very different people and organisations (NGOs, the municipality, inhabitants, informal groups) can be complex. It is especially challenging to deal with intergenerational issues and to engage young people to participate in the organisation and implementation of the festival.





## Transferability

FUNCITY Festival is a good model of how young people themselves are able to foster social inclusion and well-being at local level, with a restricted budget. The festival's strength is in the participation of volunteers and the long-term investment of young people. The growth of the festival and its ongoing attractiveness also rely on its diversity in terms of places, activities and the people involved.

## Sustainability

In 2013, the mandate of the Varna Youth Festival Association was extended to the organisation of events, workshops and trainings, with a view to developing the capacity building of local youth organisations. One key objective is to create and develop at least five new annual events aimed at stimulating each of the main sectors of the FUNCITY Festival (sports, music, dance, performing arts and visual arts) and for the festival to be the result of the year-round work of the various groups and organisations involved. Two concrete actions have already been implemented: "Move Week", an annual event stimulating sports and physical activity among citizens, and a training organised alongside the FUNCITY Festival on how to organise a festival. The creation of a "festival lab", a common entity to increase cooperation between the 25 festivals in Varna, is also in preparation.

### Tips



- When organising artistic performances, combine young and unknown artists with well-known ones to attract attention and boost the promotion of the new artists.



- When fundraising, do not focus only on attracting financial support. When negotiating with businesses, sometimes it is much easier to ask for free products, resources or services than for financial support.

## Management level and partners

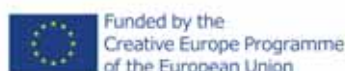
FUNCITY Festival is organised by the Varna Youth Festival Association, the Varna European Youth Capital 2017 organisation and the municipality. Volunteering and the direct involvement of various civic and cultural initiatives are key to the event's success. The festival's organisation is also supported by over 50 NGOs and informal groups.

Links :

[www.funcity.bg/en](http://www.funcity.bg/en)

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[www.cultureforcitiesandregions.eu](http://www.cultureforcitiesandregions.eu)

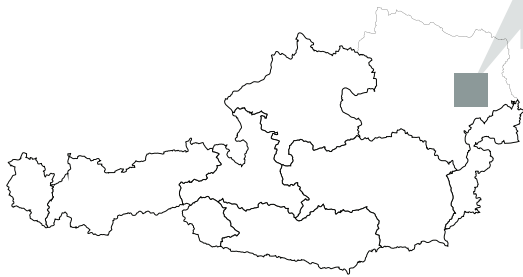


## CULTURE for Cities and Regions



- Social cohesion
- Citizenship
- Education
- Access to culture
- Civic/democratic participation
- Skills

### Context



**Vienna** is the capital and largest city of Austria, with a population of 1.8 million. Its metropolitan area represents almost one third of Austria's population. Vienna is also the cultural, economic and political centre of Austria.

In Europe and worldwide, Vienna is considered a forerunner smart city, especially in terms of public services, social innovation and participation. The city government is developing a strategic plan for 2025 and beyond, "Vienna 2025 - my future", and seeks to mainstream culture and social integration in all aspects of future developments:

- In Vienna's Urban Development Plan STEP 2025, art and culture are integrated into development processes as fundamental elements of urban design.
- The Smart City Wien initiative sets up objectives for 2050. In terms of quality of life, the objective is to maintain Vienna's level as a high quality of living city and continue to focus on social inclusion in its policy design. Art and culture are considered crucial drivers of society and constitute integral elements of Smart City Wien 2050.

Vienna has been one of Europe's cultural capitals for a long time. The city's musical heritage - Vienna was home to Mozart, Schubert, Strauss, Beethoven, and many more - has been preserved with a number of high level musical institutions, such as the *Wiener Philharmoniker*, one of the world's best orchestras. With its 12 museums, 5 concert halls and numerous art nouveau buildings, Vienna remains today a city of art and culture.

### Challenges

Vienna is currently one of the fastest growing metropolises in the German-speaking region. Over the past 25 years, the city has changed profoundly and Vienna is now confronted with challenges resulting from these changes: urban everyday life has become more intense; social and societal differences have become more marked and visible, and public budgets are under pressure.

The city believes tackling such challenges should go hand in hand with social integration, high urban quality of life and social balance. The cultural centre WUK shares this vision and actively contributes to such changes through promoting active citizenship, reducing cross-generational gaps and fostering access to knowledge and culture.

## WUK

WUK stands for “*Werkstätten- und Kulturhaus*”, roughly meaning “House for Workshops and Culture”. WUK is an open cultural centre situated in a locomotive and machine factory built in 1855; it hosted a technical college until the 1970s and was abandoned in 1979 until renovated in the 1980s. It provides a venue as well as organisational support to those interested in art, politics, and social engagement.

Ever since its opening, WUK has had a strong grass-roots component. In 1979 the WUK association “*Verein zur Schaffung offener Kultur und Werkstättenhäuser*” (Association for the Creation of Open Culture and Workshop Houses) was founded to prevent the city authorities from tearing down the abandoned factory. Actively involving citizens in the process through user conferences, renovation work started at the same time, and WUK then received its first subsidy from the city council. The building opened in 1981 as an alternative centre for workshops and culture.

WUK is famous for its philosophy. In its 1994 mission statement, WUK is defined as a socio-cultural centre that focuses on cultural work and self-government, self-organisation and autonomy. As a centre of art and culture WUK’s main emphasis is on promoting the production and presentation of innovative, experimental, interdisciplinary, critical art and culture at local, regional and international levels.



Today the centre is a 12,000-square-metre working space for cultural events, workshops and social gatherings. It stands at the intersection of artistic practice, labour and political engagement. WUK offers a cultural space where everyone can contemplate, discuss, and explore and is the city’s largest free, independent social and cultural centre.

The organisational structure of WUK is composed of three pillars:

- **WUK Cultural Production and Administration:** WUK houses a cultural centre consisting of four



The WUK is an open cultural space, a space for authentic interaction between art, politics and social issues. An expanded cultural concept becomes manifest, which transcends the everyday meaning of the word culture.

*WUK mission statement, 1994*



programmatic areas: WUK Performing Arts helps freelance artists and offers support in all phases of production; WUK Music programme includes live concerts, readings, events and clubbing; WUK Culture for Kids includes national and international guest theatre performances, literature readings, family matinees, storytelling and workshops for children; and the 400-square-metre exhibition space Kunsthalle Exnergasse (KEX) is an open platform and exhibition space for the presentation and realisation of projects belonging to innovative, experimental and contemporary art in many formats and forms. WUK’s mission is to be committed to sub-culture, experimentation, addressing critical and forward-looking issues and solid entertainment.

- **WUK Education and Counselling:** WUK runs 12 labour market policy educational and counselling facilities for disadvantaged youth and young adults. They support more than 4,000 people every year in their entry into the labour market. People with disabilities are also offered various counselling sessions, vocational guidance and training.
- **The Sociocultural Centre WUK:** WUK hosts 150 autonomous groups and individual initiatives organised into seven autonomous sectors: socio-political initiatives; children and youth groups; intercultural sector; dance, theatre, performance; workshops on traditional craft techniques, design and art; visual art; music. WUK provides studios, rehearsal rooms, spaces for production, training or research for these groups. They have in common grass-roots democratic decision-making structures and management. The related tasks are organised on a voluntary basis. The self-managed structures help groups organise collective projects and networks.

At WUK people of all ages come together and use space with low or no costs – kindergarteners, pupils, seniors, event visitors, artists, dancers, musicians, political activists, etc. WUK is a place for presentation and production, arts and culture, study, trying and doing things, participation and sharing.

## Budget and financing

The WUK association is financed by events, membership fees and subsidies. The annual budget of € 8.3 million (2013) is mostly publicly funded, with €5.6 million for WUK Education and Counselling (public funding 66%) and €2.7 million for WUK Cultural Productions (public funding 22%).



## Impact

Measured in terms of square metres and versatility, WUK is one of the largest socio-cultural centres in Europe. WUK welcomes over 200,000 visitors and users every year.

WUK Education and Counselling benefit around 4,000 persons per year. Empowerment is a key word: as an organisation, WUK commits to supporting people who are disadvantaged on the employment market in order to further their integration on the labour market and to ensure their greatest possible participation in society.

WUK's 150 autonomous groups and individual initiatives benefit a large number of people:

- socio-political initiatives: 27 groups and 14 guest groups are socially and politically active, ranging from cultural mediation, disabled or senior people, environmental protection and human rights initiatives;
- children and youth: two alternative schools, one college for applied sciences, three children's groups, one day-care centre with a total of 150 children;
- intercultural sector (seven groups) whose principles are based on openness and tolerance; their engagement ranges from supporting and representing the interests of migrants and asylum seekers to standing up to racism and xenophobia;
- "dancetheatreperformance WUK": 44 artists and 17 guests artists from the independent performance and dance scene use WUK practice rooms;
- workshops on traditional craft techniques, design and art: 18 groups and individual artists use WUK dedicated studios;
- visual art including painting, graphics, installation, photographic and cinematic works: 20 artists;
- music: 40 different musical groups and individual musicians use WUK premises and rehearsal rooms.



## Transferability

Autonomy and self-government are keys to the success of the centre: groups, initiatives and individuals working in the different areas of activities form autonomous thematic groups (seven in total), taking democratic decisions and organising open meetings to discuss the issues they are facing. The success of WUK lies in this structure's particularity.



## Sustainability

In 1991 WUK extended its premises and is running 12 education and counselling institutions in Vienna and Lower Austria today.

A constant challenge for WUK is to find a balance between necessary public funding while retaining the greatest possible degree of autonomy as regards content, structure, allocation of funds and working methods.

## Tips



Cooperation between those working at the WUK is one of the basic social principles for the management of the centre, as well as solidarity and democracy.



Managing the centre requires cooperative management, transparent decision-making processes and readiness to reach a consensus.

## Management level and partners

A six-member board heads the association and decides the strategic direction of WUK. A new board is elected every two years. At the annual general assembly, fundamental decisions are taken by the current 650 WUK members who all have voting rights.

Every autonomous thematic group (mentioned above in the "Transferability" section) holds its own plenary session regularly, where they discuss the sector specific issues (room rental, new members, etc.) Events are organised by the autonomous groups in their sectors on the one hand, and by the WUK Cultural Productions in its four programmatic areas on the other hand.

The WUK Forum is the coordination, discussion and advisory committee for the seven autonomous sectors and the WUK Board Members.

WUK Cultural Productions and the WUK Education and Counselling are headed by two managing directors and run by approximately 200 employees responsible for the daily management of events, administration, counselling services, general concerns etc.

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