

SET OF POLICY RECOMMENDATIONS TO FOSTER URBAN REGENERATION PROCESSES

November 2022





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INTRODUCTION

The world is undergoing tremendous changes, and so is the Danube region: climate crisis, geopolitical disruptions, demographic changes and migration, socio-economic fragility with increasing disparities among regions, and higher uncertainty with eroding trust in institutions. We know these changes will reshape our region, society, and cities. While many of the expected shifts look daunting, they also offer opportunities. It is our today's decisions that shape the future of the next generations.

The following document presents six policy recommendations prepared in the framework of the project CINEMA - Creative Industries for New Urban Economies in the Danube Region, funded by the Danube Transnational Programme.

Our focus was on small and medium-sized cities and the potential of the creative sector. We developed and tested approaches and tools to empower the creative sector in a local context and unfold its potential as a driver of innovation. Our experiences and learning resulted in these policy recommendations that are directed towards local and regional policymakers and public authorities.

Let's capitalise on our community's assets and shape our future together!



Grit Ackermann
CINEMA coordinator

November 2022

REVITALIZATION AS BOTTOM UP



SUMMARY

“As more people, buildings, utilities, energy, and mobility are being driven by smart technologies and limited resources in the making of a smart and liveable city, it is important to emphasize the centrality of the social dimension (the people). In simple terms, inspire people and integrate their talents into the city environment.”

By welcoming engagement and collaboration, it is possible for people and institutions to assist in identifying problems, designing creative solutions, and producing systems that can address urban issues. In this way, people will feel empowered and valued not only as end users but as creators of their smart and livable city. It goes without saying that cities are for people, and they must be at the centre of it—interacting, exchanging, doing and ultimately innovating.

With **community-based participation at its centre**, an effective city revitalization process capitalizes on a local community's assets, inspiration, and potential, and it results in the creation of quality public spaces that contribute to people's health, happiness, and well-being and show people just how powerful their collective vision can be.

The wisdom of a broad cross-section of residents and stakeholders is an essential part of planning and designing livable, efficient, and authentic communities.



Bottom up revitalization will help to reimagine everyday spaces and to see the potential of parks, downtowns, waterfronts, plazas, neighbourhoods, streets, markets, campuses and public buildings.

Through a bottom-up city revitalization approach, it is possible to **de-centralize** and **localize** projects, thus breaking away from monolithic planning and design ideas that are disconnected from most people (and often serve the interests of the few, not the many)

“Master Plans” for cities are generally top-down models drafted by elite groups and fail to engage with citizens on their ideas. When the needs of the people are addressed, it increases property values and attracts investors because a community intuitively understands their needs and aspirations better than professional actors. Therefore, the involvement of a community from the beginning to the end of a project will help to deliver **more sustainable solutions**.

A bottom up approach provides a comprehensive assessment of local social, environmental, and economic issues, which helps to diagnose the local context in a detailed manner rather than relying only on quantitative facts and figures.

A bottom-up approach fills the gap between the problems identified by the planners and the actual problems that exist in an area. It also promotes increased **sensitivity to local issues**. A bottom-up approach increases a community's capacity to manage its environment, strengthens local value chains, and supports local economies and identity.

What are the »creative industries«?

The „creative industries“ (CI) also referred to as the „creative and cultural industries“ or the „creative and digital industries“ are “comprised of all sectors whose activities are based on cultural values, or other artistic individual or collective creative expressions.” (EU Commission)

On EU level, the CI is divided into nine industry fields: architecture, books & publishing, design, advertising, film, music, radio & TV, software & games, performing arts (EU Creative Industries Technology Strategy 2009-2012).



CITY OF KAMNIK

In the transformation of Kamnik city centre, we included all involved groups: residents like BSO representatives, private owners of long-term vacant spaces and local policymakers. Through personal interviews and workshops, we successfully addressed the essential common needs of all these groups. Especially in terms of communication, we focused on target group orientation and direct discussions.

As a result of one-year efforts on the location, three long-term vacant spaces were taken over by new and innovative entrepreneurs, and four empty shop windows were designed into pop-up windows promoting companies emerging from Kamnik's productive entrepreneurial environment.

www.podjetnisko-mesto.si

POLICY RECOMMENDATIONS

Involve citizens and creatives in the early stage of local projects to integrate local know-how and resources but also integrate them on the long run to set measures to avoid gentrification.

Consider Public Private Partnerships to help bottom-up developed ideas to be successfully implemented and financed in a timely way.

Skill cities administration in methods and tools of bottom up city revitalization e.g. [creative bureaucracy](#) empowers to link different interests and perspectives to become an agent for change.

Soft skills of all involved actors (politicians, administration and citizens) is needed. Patience: as good urban revitalization needs time; an open mindset to accept diverse approaches, and a try-and-error approach to make things happen.

Urban management is no longer a matter of urban administration only it's a matter of ALL.

To make urban regeneration more sustainable- build on impact indicators e.g., based on Sustainable Development Goals of UN <https://www.urbanet.info/germany-sdg-indicators-municipalities/>

Appreciate and involve NGO's and Business Support Organizations as collaboration and cooperation partners that make urban revitalization diverse and inclusive and cities more livable

Identify the talents and assets within the community. In any community, there are people who can provide a historical perspective, valuable insights into how the area functions, and an understanding of the critical issues and what is meaningful to people.

Establish Business incubators to support regional entrepreneurial spirit

Remark: City revitalization through CCI is not a single action but a long-term endeavour

Bottom-Up revitalization needs a coordinator "taking care of the actions" it should be a process and not a one-term action and keep permanent contact with users/ residents/ the must know what the users want

Think about Multifunctional places/ spaces instead of monofunctional use



Tanya Hristova

Mayor of Gabrovo
Municipality

TESTIMONIALS

In my previous experience as the mayor of Gabrovo, I have become convinced that when we give people the opportunity to participate in making decisions that improve the quality of life, we succeed to the highest degree in achieving the mission of the local government, which obliges us to provide them services that benefit people. The imposition of "top-down" decisions has never been able to create a sense of belonging and often ends in misunderstanding and non-acceptance of even important and quality policies for all of us. Therefore, my main duty is to work in such a way as to be close to people, to hear their voices and, above all, to create an opportunity to work together with them for a better quality of life and opportunity for expression.



**Dr. Sabine
Naderer-Jelinek**

Mayor of Leonding

As mayor, it is, of course, important that you have a city that lives. And life comes when ideas are given space when people are given space, and then the whole thing is filled with blood. I believe it is simply a central task of a city to live, to pulsate, and that is what makes a city live together.

In the development of an online platform, the most important thing for us as civil sector organizations is to be heard. Contributing to creative industries is only possible by a multisector approach where we, as an NGO are able to engage in dialogue with CINEMA project team. This cooperation has been possible through networking and the open-door policy of the city administration and CINEMA project team.



Anica Periškić

NGO "Podunav",
City of Sombor



Christian Derntl

Butcher in the City of
Leonding

For companies, it is very important to find a platform where they can present themselves and introduce themselves because maybe they are not so well known. An empty shop window directly in the city centre is ideal for increasing safe frequency for smaller businesses in the centre. Everyone who passes by is briefly interested, looks at it, and there every company can very briefly present itself and present what it does, and perhaps gain new customers.

We are aware that the people of Gabrovo are a difficult audience, and we know that the way to their hearts decision-making process is most interested to be involved and this approach is based on what they want and the change they would like to reach.



Greta Gospodinova

Member of Gabrovo
Municipal Council



Nika Škrjanec

Local BSO representative/consultant, City
of Kamnik

I think it is essential that when planning activities for the revitalization of the city, the suggestions of both city residents and regular and occasional visitors are taken into account. It is necessary to be aware that the city has more and more faces and roles that correspond to different groups and are often opposite. In this place, local decision-makers task is to connect the local community's interests with each other in a colourful symbiosis that creates a lively urban area that makes the centre pleasant for permanent residents, a vibrant creative-business district for all surrounding residents, and an exciting outpost for tourist visitors.

This policy brief has been prepared by the partners of the CINEMA project in November 2022.



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PLACE-BASED FINANCIAL INCENTIVES



SUMMARY

Financial incentives are an important instrument in business support and innovation policy, but they are under-used at the local level.

Local or so-called place-based financial incentives are designed to respond to a local need or support the implementation of a local policy. They can come in many different forms such as vouchers, prizes, tax reliefs, other financial assistance or even as non-monetary incentives.

The most important element of a place-based financial incentive is commitment to the location or the local policy.

Creative power makes cultural and creative industries an incredible source of innovation, and local financial incentives can unleash the important impact of this sector for sustainable growth, job creation and the wider social development perspective.

Place-based financial incentives solve Place-based challenges with Place based solutions contributing to Place-based local policies.

Financial incentives mostly target actors in the private sector to motivate action that otherwise would not occur. Financial incentives can minimise an entrepreneur's risk to try something new. This can include, for example, financial incentives to establish a business in a certain location or the support to expand a business or to not re-allocate elsewhere. Using incentives, local authorities can provide expertise or services to businesses to stimulate the development of new products or services that are in the local interest.

These incentives aim at strengthening local competitiveness and foster cooperation at the local level among businesses, the local community and public administration.

Think about your place-based financial incentives that you have in place. Do they lead to place-based solutions that have an impact on your community? Subsidy programmes, for instance, often support the status quo of something, but do not lead to innovations or new actions.

Place-based financial incentives can take different forms. Which financial incentives do you have in place and what type of incentives you wish for in your municipality?

Prizes for ideas or results	Vouchers for purchasing services / equipment
Non-monetary incentives, e.g. free parking space, other free services Targeted tax reliefs	Call for small-scale projects, e.g. to respond to a local need or weakness
Targeted tax reliefs	Subventions, e.g. renovation costs of historic buildings
Other financial assistance, e.g. to start-ups	Covering of costs e.g. for participation in events like trade fairs



The Centre for Projects of the Timișoara Municipality tackles this challenge by funding, from the local budget, initiatives in culture, education, youth, civic action, sports and the environment which give life to a creative, dynamic and inclusive city. It does so by organising annual open calls where the best project proposals are evaluated by external experts.

La Figurat Association's Sit+Read Fair, an annual event dedicated to independent publishers and artists, is one of the projects financed via open call by the Timișoara Municipality. Sit+Read features local and national artists, book publishers and independent publishers.

What are the »creative industries«?

Creative industries (CI) also referred to as creative and cultural industries or creative and digital industries are "comprised of all sectors whose activities are based on cultural values, or other artistic individual or collective creative expressions". (EU Commission)

On the EU level, CI are divided into nine industry fields: architecture, books & publishing, design, advertising, film, music, radio & TV, software & games, and performing arts (EU Creative Industries Technology Strategy 2009-2012).



GABROVO INNOVATION CAMP 2020

In 2020, Gabrovo Municipality, Gabrovo Regional Information Centre and Innovation Starter Box challenged the community to participate in #Gabrovo hackathon. The prize was 10 000 BGN, provided by the Municipality of Gabrovo and the Gabrovo companies Stemo Ltd, Sientia Ltd and Grafiksoft Ltd.

Teams from all over the country participated in the event, which took place between 10 June and 12 September 2020. Their task was to develop innovative multi-platform applications addressing a specific problem, disadvantage or potential of the municipality of Gabrovo. They were given three thematic challenges:

1.Code "Green", 2.Citezens.net, 3.Tourism@Gabrovo

<https://gabrovoinnovationcamp.eu/innovation-camp-2020/>

But the most important ingredient of a place-based financial incentive is commitment to the location or the local policy

Creative voucher in Kamnik, Slovenia

Gregor Torkar, radio moderator and DJ, opened a vinyl record shop in Kamnik (Slovenia) in a space, which has been empty for many years. He participated in a voucher scheme for entrepreneurs opening a business in Kamnik's old town. Gregor used the voucher of 5.000 EUR for creative services to improve the interior design of the shop



POLICY RECOMMENDATIONS

Do the financial incentives you have in place lead to the impact at local level that you want? **If not, abandon them!** There is a large variety of place-based financial incentives. Find the right one for your local need or challenge!

Support the cultural and creative sector! Their creative power makes Cultural and Creative Industries an incredible source of innovation. With the spread of digitalisation, the lack of resources, carbon-neutral production, but also new social challenges, we all, businesses, but especially policy needs to recognise the innovative and creative potentials of this sector. Local financial incentives for CCI can unleash the important impact of CCI to sustainable growth, job creation and to a wider social development perspective.

Trust in your people! Locals better understand local problems. Local financial incentives empower them to find solutions that contribute to the prosperity of their community. New partnerships are created, and existing ones become stronger, communication and cooperation between different stakeholders is strengthened.

TESTIMONIALS



Tanya Hristova
Mayor of Gabrovo
Municipality, Bulgaria



For me, as mayor, it is extremely important to work to turn Gabrovo into a supportive environment for people and businesses with a creative profile and entrepreneurial potential. Only in this way will we be able to bring about a renewing transformation of the city and its people, who in their symbiosis are key to unlocking Gabrovo's full potential for sustainable and inclusive development. That is why it is increasingly important to find ways and support pilot ideas that can change an urban environment or a human destiny. The role of local government in this inspiring process should be leading and working in broad partnership to develop a strong entrepreneurial ecosystem. For the process to be truly motivating, it is essential that local government works with all key partners and together develop and offer appropriate financial tools to support and develop such initiatives.

At our agency we manage many financial support programmes. Municipalities should not be afraid of using financial incentive programmes. They can be designed with less administrative burden for both, the applicant and the managing body. Support organisation such as our agency help municipalities with the design and implementation of financial incentives.



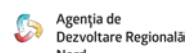
Nikolina Pupavac
Business development
advisor at the Regional
Development Agency
Bačka in Novi Sad,
Serbia



Grit Ackermann
Coordinator of the
CINEMA project,
Chamber of
Commerce and
Industry of Slovenia

The importance of the creative sector cannot be underestimated. Because of the digitalisation and the need for sustainability and resilience, many sectors need to rethink their focus and their way of doing business. The creative sectors with their change-driven mindset can challenge a traditional logic in a positive way. We need to unlock this potential!

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BETTER INTERACTION BETWEEN CREATIVE INDUSTRIES, BUSINESSES AND POLICY MAKERS



SUMMARY

New framework for cultural cooperation: an opportunity for positive impact on society.

Although each individual EU Member State is responsible for their own policies for the cultural sector, there are some clear common challenges in need of addressing. Among these is the better understanding of the needs and also of the potentials of the creative industries. Harnessing the power of the creative industries guarantees an important contribution for the economy and for the wellbeing of every society.

A change in the cultural governance model is needed by innovating this important public private partnership. It is only by inclusion in the dialogue between the different sectors and the nurturing of a meaningful interaction, that the creative industries will be empowered and thus bring more opportunities for leading positive transformation in society.

The policy brief tries to provide a framework for cooperation on culture at municipal level through better knowledge, enhanced interaction through various programs for assistance and greater visibility for the creative industries.

Modelling for change: the existing policies in support of the cultural sector on a state and municipal level have to be redesigned in order to fit the current needs and meet the new challenges



The agenda of the brief seeks to:

- better understand the needs of the creative industries so that they are adequately met by local authorities in order to offer more financial tools and incentives;
- foster the cultural capability of regional representatives by making available an adequate range of opportunities for them to participate actively through municipal programs and other stimuli;
- sustain favourable ecosystems for the creative industries, promoting access to finance, innovation capacity, and crosssectoral cooperation;
- protect and promote the work of the creative industries sector as a shared resource and reinforce a sense of common identity by raising awareness and easy access to information;
- promote the work of the creative industries as a prerequisite for effective dialogue and good community relations;
- support culture as an engine

POLICY RECOMMENDATIONS

In order to implement the new framework for cultural cooperation, we propose the following steps:

Conduct a survey to get more information about the needs of the creative industries and map the possibilities for interaction with policymakers and businesses.

Independently or in cooperation with other branches, creative industries can be the driver of the development of both the local and national economy. Although there are various institutional initiatives, the creative industries sector lacks a strong presence and recognition. The reasons may vary - from lack of information to inadequate programs. Institutions function the way they used to for years, and the creative industries sector is specific and innovative. The best way to see where the link is broken is to understand the needs of the sector and measure them against the already set policies for cultural development.

The evaluation of the needs of the creative industries sector and the accumulation of knowledge on all existing governmental cultural programs, are two different researches that have to be conducted. The results can set the grounds for bridging the gap between the needs of the creative industries and the existing possibilities to answer them in a "tailored" manner. Preparing a package of measures, which will satisfy both the needs of the creative sector and are possible to execute on a municipal or state level is the desired end-result of this process.

The survey is the first step to better understand the needs of the creative industries and the potential within institutional boundaries. The results may indicate the need to set up a cultural program or the reformation of an existing one, following the European policy priorities (like the Green Deal, Smart Digitalisation, Social Fairness) in order to boost local competitiveness on a pan-European level.



Set up a municipal cultural program or reform an existing one.

On a local level, it is very important that municipalities offer various incentives to foster the participation and growth of the creative sector. Reviewing the survey results will help set up new programs within bureaucratic limits or reform existing ones in order to offer a longterm support for the creative scene and guarantee its participation for a better socio-economic impact. Similar programs are a prerequisite for active participation of the creative industries. They enrich the cultural portfolio of the city and give opportunities for the development of the national and local cultural entrepreneur scene.

The proposed steps are:

- review the results of the already conducted survey and meets the needs of the creative industries sector, with having in mind the possibilities of the institutions;
- open the program to national participants (cultural organisations, producers and creatives from the country, not only from the region;
- facilitate the application process through digitalisation and minimisation of bureaucratic steps;
- popularise the opportunities for cooperation on cultural content with local institutions and businesses through strong and well thought communication and PR strategy
- different campaigns, attractive visual identity, giving background on various success stories from the sector;
- conduct various information sessions online for the application process incl. a dedicated website and FAQ section;
- increase the budget through partnerships of the public sector with various stakeholders or through the establishment of a program for stimulating civil and business participation in cultural policy;
- synchronise priorities with the European one (like Green Deal, Digitalisation, Social Inclusion, International Dimension) in order to attract international collaborators.

What are the »creative industries«?

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TESTIMONIALS



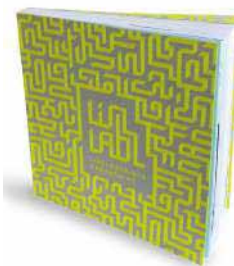
Sevdalina Voynova

Director of Programs
Sofia Development
Association

Municipalities have a key role to play in the transition from traditional financing models and culture-dedicated funding to new public management for culture, managing cultural landscapes, cross-sectoral links, and evaluating impact. This process requires all stakeholders to be more creative and accountable, and involves policy learning, to increase the centrality of culture in local development.

Create awareness by spreading the news about the creative industries in an attractive and clear way (e.g. with a Guide dedicated to the local creative industries - print and digital formats).

Raising awareness across the institutions and sectors about the potential of the creative sector is an important step to foster the interaction between creative industries, businesses and policy makers. It is necessary to support the creation of guidance and resources for professionalisation of such initiatives, like city guides. Increasing the visibility and accessibility of local creative industries by drawing people's attention to the creative industries, generates desire and interest through the guide book and ultimately leads to purchases (action).



It is important to create higher visibility and accessibility for the creative industries and its services and products in and around inner cities in order to include them in various initiatives. By executing a creative industries guide for the city in print and digital format, both professionals, businesses and the general public will be informed about them. The printed guides will be available in each creative industries business location and in partnering locations (e.g., municipality building, tourist offices, etc.). Therefore, it is expected that there will be a higher customer flow in the creative industries, which ultimately can revitalize the city center and its local businesses.

At the same time, policymakers will also be better informed about which creative industries are there in and around city centers. This will enable the policymakers to include businesses that were until now unknown in activities, such as cooperation and events proposed in the action plan of this project. As a result, a sense of community ("we" instead of "me") and engagement will be created.

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PREREQUISITES FOR CREATIVITY DRIVEN PROCESSES IN MUNICIPAL GOVERNMENTS



SUMMARY

Not only for industrial enterprises but also for municipal or regional governments it is crucial to integrate creativity and the creative industries in their processes. For a successful implementation a number of prerequisites are needed, e.g. a clear vision, a smart strategy, a responsible person or team and overall – to enable all this – an annual budget. Only then the creation and implementation of ideas to improve urban revitalisation will be sustainable and successful.

In municipalities anything is possible through creativity and the right prerequisites!



According to UNESCO cities are today home to more than half the world's population and three quarters of its economic activity, including a large share of the creative economy.

They continuously need to respond and react to major challenges like the economic crisis, environmental impacts, demographic growth and social tensions or negative impacts e.g. by the pandemic. At the same time urban areas are breeding grounds for the development of new strategies, policies and initiatives. They aim at making culture and creativity a driving force for sustainable development and urban regeneration, through the stimulation of innovation as well as the promotion of social cohesion, citizen well-being and inter-cultural dialogue. It is at a local level that culture and creativity are lived and practised on a daily basis. It is therefore crucial to stimulate cultural industries, support creation, promote citizen and cultural participation and approach the public sphere with a new perspective. Public authorities, in cooperation with the creative industries, the private sector and civil society, need to make the difference and support a more sustainable urban development suited to the practical needs of the local population.

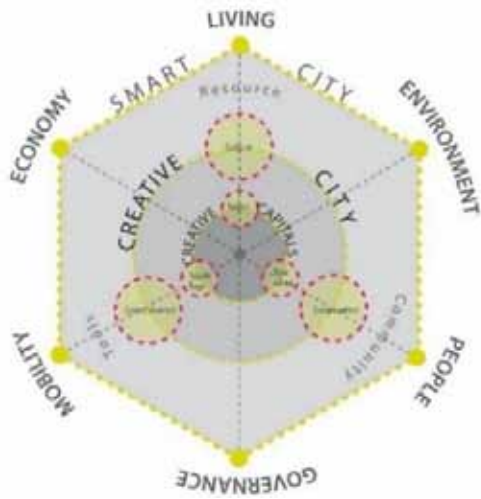
Hence, the importance of creativity as competence has to be seen in broader sense – the tools and methods to implement creativity are provided by the creative industries but are applicable to all institutions and organisations, all industries and processes. The need and trends towards the democratization of the access to culture and creativity and the changed sense of culture for all has the need to directly involve local authorities and the citizens. According to Charles Landry “the great city has a clarity of purpose and it knows where it is going. It is a blend of hardware (its physical fabric like streets buildings and parks), software (its activity base like its enterprise, its cultural life or its shopping experiences), and ‘orgware’ (how it is organized, managed and governed).«

Source: <https://charleslandry.com/themes/making-great-cities/>

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The United Nations state that »while national policy interventions to enable culture and creativity often get much of the attention, the transformative impact of CCI will not be fully realized without policies and enabling environments at the local level, complemented by partnerships across levels of government and a range of stakeholders, including the private sector, civil society, and local communities.«

In this context the aim of the CINEMA project has been to foster urban development, especially in small and medium sized cities with the help of the creative industries. Throughout the project's lifetime all eight partner regions implemented different instruments and approaches to revive inner cities and to connect or support the local creative players. In all the so-called pilot locations it has been crucial to involve relevant partners i.e. local municipalities or the regional governments.

Source: "Cities, Culture, Creativity", by the United Nations Educational, Scientific and Cultural Organization and The World Bank

CHAMAELEON SPACES IN HERRENBERG/GERMANY

In the pilot location of Herrenberg the hybrid concept »Chamaeleon Spaces« was temporarily realized in two empty floorspaces with a combination of event, popup stores and coworking spaces. The budget for these activities came mainly from the funding project however the City of Herrenberg as well as the regional partners contributed with e.g. lower rent or support in communication other services. Without having one dedicated employee of the city's economic development department who has shown great initiative in supporting the project team, the realisation of this concept would not have been successful. This shows that the actual local institutions are the ones to realize ideas in their own locations and need the responsible units (e.g. mayor) to head the initiatives, alongside the citizenship through a strategic participation process. After the end of the funding project in order to establish the concept on a long term basis, there is the need for an additional municipal budget for at least two years to realize the concept in different locations.



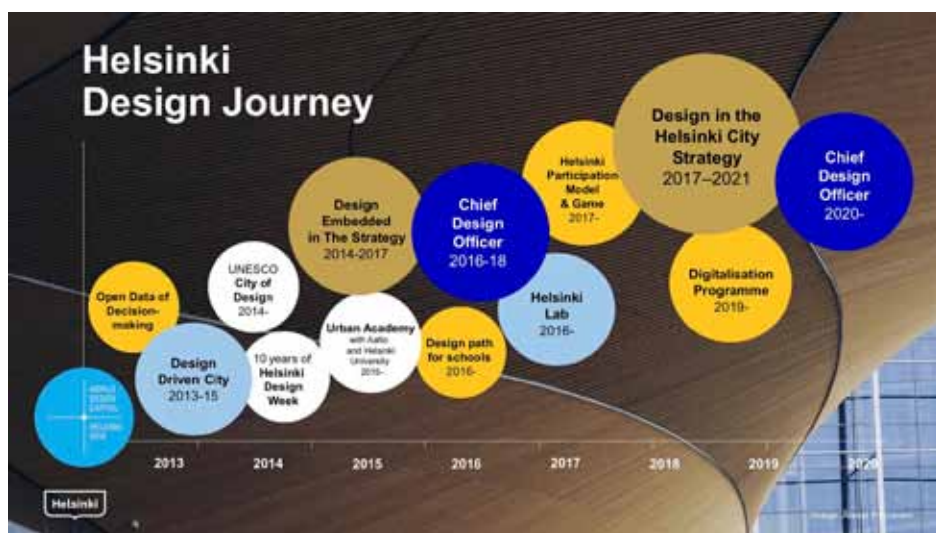
POLICY RECOMMENDATIONS

1. Definition and implementation of a clear vision and long-term strategy by the municipal government on the integration of the creative industries to help their institution and hence the city to become more creative and more flexible to adapt to external influences. This is preceded by a clear commitment of the city's government and mayor towards these changes within the municipal processes and openness for necessary changes. This also includes e.g. close reporting structures and frequent meetings.
2. Dedicated annual budget for the implementation of creative processes and the employment of at least one responsible person - or ideally a whole team - in a government/city council. This person is responsible for 1) the creative industries: building a network, providing support and space, enabling cooperation between the CCI and local industry or urban development. At the same time, it is his/her responsibility to 2) implement creative methods and approaches in all major (urban development) processes and thus ensure more innovative and progressive ways of thinking and decision-making towards the best interests of the citizens.



E HALA MINDA IN RESITA/ROMANIA

In the municipality of Resita the CINEMA project initiated and implemented under the coordination of the Municipality the revitalisation of an old steel industry hall, the “Hala Minda”. The city administration went through the process of defining the project team, with new and specific individual competencies and organizational capacities, related to the Creative Industries. During the first year of the implementation the need for a driving force of the local government for supporting the innovation in each sector of the economy was crucial, including the traditional domain of metal industry. Furthermore, the pilot experience now is considered a replicable example for the urban regeneration program, dedicated to identified empty, unused spaces. At the same time, the complex process demonstrated the urgent need of supporting systemic cooperation between creative industries and traditional ones, for which the Hala Minda project is an excellent example - including the components of technical cooperation, budget planning and execution and competitiveness of the partnership at the global market. This pilot action in Romania was covered by an annual budget of 120.000 €, plus the fees for the part-time employees. This amount was covered both by municipal and European funding.



An excellent way to strategically integrate the creative industries in municipalities are e.g. seen in Helsinki/Finland: The city government created the role of a “Chief Design Officer” (CDO) to allow e.g. methods like design thinking to guide both policy development and civic programmes, creating new platforms for systemic change. As part of their design strategy, Helsinki has focused on three main aspects

– making the city and its services more functional, gaining a better understanding of citizens’ needs and tackling wicked societal problems. In addition to overseeing this mandate, the CDO Hanna Harris has taken on the role of both a “connector and spokesperson.” She sees the Chief Design Officer position as a way to ensure that the “work that takes place across different divisions of the city is made visible, shared and strategically connected to city leadership and top management.” Working directly with the mayor’s office, key government departments and civil servants, the Chief Design Officer intersects political and social lines, engaging with educators, professionals, community groups and citizens to carve out the most appropriate path forward for their city.

Source: <https://wdo.org/are-chief-design-officers-the-key-to-better-cities/>

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MORE VISIBILITY FOR CREATIVE INDUSTRIES



SUMMARY

Creative industries (CI) play an important role in structural economic transformation and socio-economic progress. Their main potentials are their creativity and innovation power; however, they often lack visibility in local and regional contexts. It is evident that vibrant and visible CI create a positive impact mainly on new working models, employment, urban development and local communities.

The main characteristics of CI naturally draws attention also to non-CI branches. The innovativeness of this sector brings valuable insights on different levels, including technical innovation (e.g. product and process innovations) and non-technical or hidden innovations (e.g. change of established work settings, social values). In addition, cross-sectoral cooperation typical for this field has introduced unconventional forms of work (e.g. coworking, making), which brings a huge potential into a company's human resource management.

This policy brief clarifies the importance of CI, summarises key potentials of the industry and provides a selection of recommendations for action which are structured into short-term, mid-term and long-term measures.

Ensuring the visibility and accessibility of the CI will empower the attractiveness, employment and economic strength of a region or city.



More visibility for CI will support their role as drivers of innovation.

More visibility for CI will enhance their potentials as New Work pioneers

According to Eurostat figures, CI employ 8.7 million people in the EU, which is equivalent to 3.8% of the total workforce in the EU, and representing 1.2 million enterprises (Eurostat, 2020). The exchange with actors from CI such as freelancers, entrepreneurs or startups is increasingly sought by politics, the economy and society. They are globally seen as an important and decisive economic factor, both in urban and rural regions, and should be better placed in the focus of current and future cooperation projects. It is the expected knowledge creation and the entrepreneurial orientation of creative actors characterised by innovation, proactivity, a risk-taking attitude, competitive aggressiveness and autonomy

Important impulses for the regional economy also come from the CI. Its various sectors such as architecture, media, design, film and music industries are growth drivers and create jobs. With their proximity to industry, they also contribute to innovation and, last but not least, ensure a lively environment - crucial for the quality of life in every region. Currently after the pandemic, there was a collapse in income and jobs in this sector, degrading the working conditions of many artists. The pandemic made the vulnerability of professionals in this field even more evident, therefore there is a higher urge to make CI more visible to restart and empower this creative sector.

Taking further steps in bringing more visibility to CI will lead to a better awareness and understanding of the industry as well as new opportunities for collaboration in this field. The visibility of CI in a region distinguishes it as particularly liveable and worth experiencing. In addition to the added value for the local economy, the attractiveness of the location can be increased and this in turn will attract more skilled workers. For society, a visible and vibrant CI means diversity, a rich leisure offer and a wide range of employment opportunities.

What are the »creative industries«?

The creative industries (CI) also referred to as the creative and cultural industries or the creative and digital industries are "comprised of all sectors whose activities are based on cultural values, or other artistic individual or collective creative expressions". (EU Commission)

On the EU level, CI are divided into nine industry fields: architecture, books & publishing, design, advertising, film, music, radio & TV, software & games, and performing arts (EU Creative Industries Technology Strategy 2009-2012).

Nathan Grant Kitch is a social entrepreneur from Herrenberg that supports the visibility of local creatives in the city. Through his commitment to various local initiatives such as the EJW (youth work organisation) or the city's cultural network, he wants to bring the creative power and diversity of the region to the outside world. As part of the Chamäleon Spaces core team, he has significantly contributed to the success of this hybrid and creative space for citizens and the local CI in Herrenberg (Germany).



POLICY RECOMMENDATIONS

This part summarises various measures that aim to increase the visibility and accessibility of the CI. The methods presented are sorted according to the recommended duration of their implementation.

Short-term

These measures aim to communicate the potentials of CI and best-practices which show their positive impact on the economy and society. The easiest way to do this is through **various communication methods** such as social media, press articles and word of mouth. Curated inventions, products, processes or highlights from the CI inspire other industries and enable cross-industry exchange.

Short to mid-term

The versatility of the CI and their potential to achieve important synergy effects at different levels need to be explained. **Targeted and sustainable educational work**, in particular through **direct communication** such as lectures, workshops or participation in panel discussions, is essential for this. Furthermore, it is highly recommended to develop a **smart communication strategy** in advance of any communication work and to consciously cultivate **good media relations**. Furthermore, it is important to **build local to regional creative networks** in order to connect important advocates of the CI and to offer creative professionals a platform and stage which directly generates visibility. The exchange of creative professionals leads to new ideas, new business models and often to the increased resilience of the industry.

Mid-term

The **allocation of resources** by building networks, communicating success stories or promoting offers requires time and money. It makes sense to establish a tangible responsibility for the topic of CI in various institutions. Coordination offices at the municipal/regional administration, chambers of commerce, universities and other business support agencies are advisable. Building a **national network for regional CI supporters** would support a more in-depth exchange on experiences and avoid the “wheel from being reinvented over and over again” on a regional level. This requires coordination, communication, space and someone who feels responsible, especially for the set-up. In addition, **collaboration with key stakeholders** from business, society and politics should be strengthened. A **virtual “hall of fame” on a local/regional level** would also raise the visibility of special heroes or “popstars” of a city and refer to their creative power.

TESTIMONIALS



Thomas Sprißler

Lord Mayor of the city of
Herrenberg, Germany

For me, as Lord Mayor of Herrenberg, it is very important to proactively support the visibility of the creative industries, as it will contribute to the attractiveness and economic strength of the city and support employment. The experiences with the Chamäleon Space pilot project has already shown that we have innovative power in Herrenberg, which was made visible in a very short time through a creative meeting place for many citizens. The Chamäleon Space has been something very changeable and the town has benefited from it. For us in the city administration, it is important that we involve a broad spectrum of citizens in such concepts in order to be able to ensure even more communication between the most diverse groups.

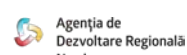
Mid to long-term

The creative transformation of some of the city's squares in cooperation with artists would contribute to the visibility and increased transparency of the local CI and positively influence the **visual transformation of a city/ region**. New creative places can thus become identity-forming city quarters. At policy level, advocates and promoters of the CI could be appointed **creative ambassadors** to promote the values, potentials and creative artefacts of the CI to the public. Furthermore, conducting more **in-depth and differentiated studies on CI**, depending on the research needs at regional and national levels, would help to increase understanding around CI as well as identify strengths. The establishment of a **Design Your City award** as a competition for creatives and the interested public would empower the local creativity and innovation power as well as foster societal cohesion. Winning projects would be realised through public funding.

Long-Term

Actors from the CI often work independently or in smaller collectives. In cities and regions with a limited supply of affordable space, creative professionals often have the problem of visibly developing their innovative power in a strategically good location. This requires support, for example by making vacant or communal spaces available as **new creative and collaborative spaces**. Pop-up spaces, event spaces, exhibitions and network meetings can be created there. Experience shows that the surrounding area also benefits from this. Also, an appealing **presentation of best-practices of creative innovations** that emerged from the CI and had an impact on other sectors would help to better grasp their potential and to initiate spill-over effects. In addition, the establishment of a **Free Creativity Tour or a Free Creativity Day** would help to showcase representative places, spaces, studios, etc. of a city and to make the creative spirit more reachable through experiences, interactions and co-creation with interested citizens.

This policy brief has been prepared by the partners of the CINEMA project in November 2022.



The opinions expressed in this document are those of the authors and do not necessarily reflect the views of the Interreg Danube Transnational Programme.

INTEGRATE CULTURAL AND CREATIVE INDUSTRIES IN STRATEGIES



SUMMARY

Cultural and Creative Industries have become increasingly popular among policy makers since 2013, when some regions integrated the sector in their Regional Innovation Strategies (RIS3). The policy framework started to recognise the sector as a driving force in the economic structure its share in the economy and innovation potential among other industries.

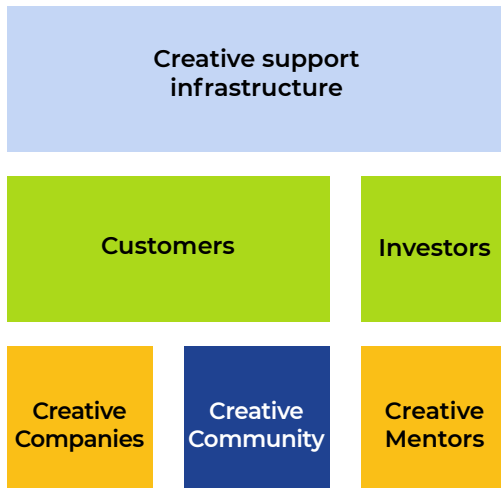
After several years, of research, debate and policy initiatives, the European Commission made the proposal of a Creative European Programme (2018) and the Bauhaus concept has been promoted.

There is still a gap, between the EU different policy levels and the practical adoption and implementation at regional and local levels, of tailored policies and initiatives supporting the Cultural and Creative Industries.

In urban context, the obvious roles are regarding urban regeneration driven by creativity based on dialogue with citizens as “users” of urban change. To achieve this, there is a need, like in any other industry, for support infrastructures that have a role in community building and steering innovation.

There is a country-level evidence of the extent to which Cultural and Creative businesses feed into the innovation activities of other sectors of the economy through supply chain linkages ... create opportunity for CCS businesses to feed into the innovation activities of firms in other sectors

OECD, (2022), The Culture Fix



The value of Cultural and Creative Industries in the EU (2020):

- €509 billion in value added to GDP
- 4,4 % of GDP
- 12 Mio full-time jobs

EC, (2019), Impulse paper on the role of cultural and creative sectors in innovating European industry

Considering the high concentration of freelancers and the domination of micro enterprises the role of Creative Hubs, co-working spaces for cultural and creative professionals provide a valuable mechanism for social interaction, networking, business development as well as cross-fertilisation processes.

Some specific policies that support Cultural and Creative Industries need to be promoted in order to:

- Increase **awareness** regarding the creative potential and the importance of creative skills for future urban and societal challenges;
- Concrete **policies in strategic documents** tackling evaluation methodologies, targeted funding programs and support infrastructures.
- Cultural and Creative Industries support infrastructures are the only ones that:
- Increases the **quality of life** through events, social participation, cultural life and leisure;
- Contributes to international **territorial marketing** and tourist attraction;
- Play a role in **urban regeneration** and gives spaces back to the community;
- May become **hubs for innovation** and cross-fertilisation processes due to their openness towards the community.

What are the »creative industries«?

The „creative industries“ (CI) also referred to as the „creative and cultural industries“ or the „creative and digital industries“ are “comprised of all sectors whose activities are based on cultural values, or other artistic individual or collective creative expressions.” (EU Commission)

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LOCAL STRATEGY FOR CULTURAL AND CREATIVE SECTOR

Creative Ljubljana

In the document The Cultural Development Strategy of the City of Ljubljana 2020 – 2023, with directions until 2027, which is the fourth strategic document that defines the goals in the field of culture, there is a specific emphasis made on cultural and creative industries, named »Creative Ljubljana«. The part highlights measures for ensuring more permanent conditions for the development of the field, enhancing the visibility of activities and actors, and improving infrastructure conditions for creators and producers.

Policy making without empowering entrepreneurs in the sector cannot achieve its goal. For the pilot activities, West RDA, had several meetings with stakeholders to map the needs of creative entrepreneurs and provided five training contents, designed to help them manage innovation, international partnerships and exploit funding opportunities. Materials have been uploaded in a virtual environment to support promoting activities, but also physical workshops have been delivered. It was a successful way to interact with creative entrepreneurs but also to join forces with other local initiatives under Bauhaus programme.



POLICY RECOMMENDATIONS

Building better **metrics** and assessment based on local-regional data is needed since the sector is so eclectic and dependent to territorial aspects and urban context. Without a good **mapping** and finding the Cultural and Creative Industries internal structure as well as their relation with the industrial ecosystems is hard to provide evidence-based policies.

It is important to insert policies in the appropriate strategy where cultural and creative industry initiatives can be supported. This is very much dependent to the size of the country, sector structure and its specialisation. It is at hand for the Cultural and Creative Industries to be inserted in **Regional Innovation Strategies** (RIS3), but if there is a risk of “melting” between other very competitive sectors there are good opportunities to tackle local policy documents: Smart City Strategies, ECOC strategies, Tourism, Leisure etc.

GOOD PRACTICE



Mr Sergiu Prodan
Minister of Culture,
Moldavia

In August 2022, Republic of Moldavia created the National Office for Tourism and Creative Industries under the Ministry of Culture.

The new institution will foster synergies between creativity and tourism industry to successfully implement public policies, territorial marketing, increasing quality in touristic services and consolidate entrepreneurship.

“The Strategy for the development of the tourism sector until the year 2030 is being developed, which will create a synergy between art, heritage and tourist services. Thus, we will establish a National Office of Tourism and Creative Industries, which will bring home the experience and good international practices in the field”, said Sergiu Prodan., the Minister of Culture. (Source: Moldpres)

At local level, is essential to secure a tailored **“funding umbrella”** that is able to bring Cultural and Creative Industries entrepreneurs at the surface and promotes cross-fertilisation processes. The **policy mix** should cover fiscal incentives, infrastructure and dedicated calls:

Clarify **flexible fiscal policies** that help freelancers to sell their work and consolidate their market in the first 2 years;

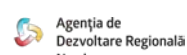
Build the community through infrastructures as places where support services are delivered and act as intermediaries that support the cross-innovation process;

Design collaborative local calls **engaging industry**, universities, creatives focusing on innovative products, technologies and services thus connecting the support infrastructures capacities and skills to industrial ecosystems;

Design collaborative calls aiming to **integrate technologies in the social environment**, creativity and open innovation in urban planning, smart cities initiatives that are citizens friendly.

Last but not least, the role of policy makers is to support the services and initiatives that are **consolidating entrepreneurial capacities** among creative industries.

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