

CULTURAL AND CREATIVE GROWTH AND JOBS



Recipe six

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The occasion: According to the European Commission President José Manuel Barroso, cities with thriving cultural and creative sectors are key to achieving the “smart, sustainable and inclusive growth” called for by the Europe 2020 strategy. Barroso urges national and local authority leaders to “make sure that culture is firmly anchored in long-term development strategies”.

The Commission President’s remarks reflect the new era we are entering where the economy has to be more and more based on creativity, knowledge and innovation. Boosting creative industries in Europe’s cities is seen as a key element of the Europe 2020 strategy for growth and jobs.

EUROCITIES also believes that culture and creativity should be supported by public policies at all levels, including the European level, and that the impact of culture on the economic development and social cohesion of cities should be recognised. Europe’s cities are home to a rich mixture of people, including migrants from all parts of the world, and this diversity represents a valuable source of cultural wealth and human potential.

But what are the secret ingredients that can help you to maximise the benefits of the cultural and creative sector? Are there any special utensils that can make things easier?

Key ingredients of a thriving cultural and creative economy:

Do you and your partners have the following ingredients in your food cupboard? If so, you are well on the way to cooking up a creative ecosystem which will not only contribute to economic recovery and resilience but also improve the quality of life in your city thereby retaining and attracting investment.

Here is a list of ingredients to help you prepare your mixture and ensure that tomorrow’s creative and cultural sector is cooked to perfection and ready to contribute to our cities’ smart, sustainable and inclusive growth.

<i>Ingredients to add to your shopping list</i>	✓	x
A city where diversity is celebrated and valued		
A fresh approach which acknowledges the realities of the 21st century economy and recognises that the business composition is changing and economic value will come from different sectors in the future		
A pro-active approach to developing an integrated creative ecosystem which considers people, economy and place and allows experimentation / risk taking		
Inclusion of the creative angle in business led regeneration strategies for deprived areas		
Inclusion of creative industries alongside traditional and new sectors (e.g. green and knowledge based sectors) in economic development and employment plans		
High level political support for investment in culture and creativity combined with a recognition that economic and artistic value are both important		
Evidence to demonstrate the economic value of cultural and creative industries (based on other medium sized cities where appropriate)		
Intelligence and knowledge regarding the number of companies based in the city in the creative and cultural sector and their potential for growth		
A multi-stakeholder approach where training providers, education institutions, creative and cultural companies, local authorities and arts bodies come together to co-create strategies and for joint delivery		
A business support offer which recognises the unique nature of cultural and creative industries and can be adapted accordingly		
An integrated approach to training and education where artists and 'creatives' are supported to understand the business and economic potential of their work		
A network of business service providers (accountancy, legal, etc.) which can be shared and exchanged between new start ups, freelancers and micro businesses		
Recognition that developing a creative ecosystem takes time and requires patience		
Physical infrastructure which adds value to the city's cultural and creative offer and is accessible to all		
Recognition that creative and cultural businesses are usually grown from within rather than attracted from outside a city		

Utensils: So now you are clear about the ingredients, what utensils do you need to blend them together and effectively develop a creative ecosystem?

INTELLIGENCE AND INFORMATION about creative and cultural industries is a key utensil when developing an effective creative ecosystem. Cities wishing to embark upon this journey need to map their own creative activities and also to consider co-location issues. For example, creative industries may benefit from working close to knowledge intensive services, smart leisure, etc. At the same time it is important to connect the creative industry sector with the visitor economy.

Developing an **EFFECTIVE TOOLKIT** for 'creatives' is also important. This could include, for example, logistics support, financial support and advisory support adapted to the nature of the small creative based enterprise or freelancer. Sometimes this may need to be different from traditional business measures as creative industries often need project management training and may well outsource some of the tax / finance type functions rather than doing them in-house. It is vital that these support functions are available and accessible.



SPACE AND SCALE should also be considered as it is rare to find a creative based strategy without a dedicated spatial strategy. It is important therefore to look at different geographical areas and strategies and use and relate what you are doing to the city plan.

The built environment, community and spatial positioning and accessibility all need to be considered. At the same time it is advantageous to look at what others are doing and benchmark your activities and plans against this. Small and medium sized cities can take advantage of their size. Cities need to prepare the urban fabric for new knowledge-based and creative industries. An integrated approach is key and in some cases creative uses can be added to conventional business centres.

A TRANSVERSAL APPROACH to policy making comes next. Cultural and creative activities and strategies can not be viewed in isolation – it is not just about culture or the economy of culture. It is particularly vital to cultivate the links between cultural policy and economic development policy and then to examine the gaps between these policies and education, training and workforce development in order to develop, attract and retain talent (particularly in small and medium sized cities). Cities with a serious approach to the creative economy also develop innovative education and training systems.

Clearly cities also need effective **GOVERNANCE** to take this forward including strong leadership and shared visions. Local level political power may need to be reviewed and redefined and active stakeholder management / co-production of public policy promoted. Alongside this public-private-people partnership, funding agreements should be considered.

Finally cities need to consider **BRANDING** and define what they mean by a creative place. The most effective examples have deconstructed and rebuilt the city brand around creative narratives. The trend in this exercise has been to promote a mixture of a unique urban creative and cultural experience with a functional business place.

An intergrated approach promoting the local creative ecosystem

Policies	Key challenges and messages
Economy	Creative industries within a new cluster reading of the local economy
	Attracting and retaining creative professionals and entrepreneurs
Space	The space of the creative class as new working environments
Culture	What kind of cultural policy for cultural enterprneurs?
Education	Incubating future talent
Governance	Governing the local creative ecosystem
Brand	Branding and communicating the creative place

Good food guide listing:

The URBACT project “Creative Clusters” which finished in 2011 investigated how to transfer the “creative city model” to small and medium sized towns. One of the partners, Barnsley, which is located in the North of England, is an excellent example of a medium sized town which has prioritised attracting and retaining creative talent to grow its economy. Barnsley is home to a deprived post-mining economy and has a small but emerging creative sector. Following the decline of the mining sector, regeneration investment in Barnsley provided key venues for culture and creative industries. However, these struggled to attract occupants and audiences and there was a clear need for more focused activity. Barnsley began developing a new cultural strategy over a year ago, concurrent with developing an URBACT Local Action Plan, which builds on a creative and digital industries mapping exercise and aims to strengthen this emergent economic sector by understanding its needs and the challenges it faces.

Sector development has been on-going with the creation of the post Creative and Digital Industries Sector Specialist within the local authority and over the last few years a stronger connectivity across the sector has been helped by social media. This ‘conversation’ has enabled individuals in the sector to connect naturally, and the public sector to ‘tune in’ to what is going on and contribute where appropriate. Key to this has been the creation of environments for discourse and allowing free use of this - both cost and restriction free! The sector has been able to stimulate its own informal skill sharing and networking via these platforms.

The city recognises that there is a need to animate the sector if it is to grow stronger and keep talent local. This includes animating the places and spaces that have been built with cultural and sector development focused events such as networking, and encouraging sector led ‘guerilla’ activity across all venues and places as well as programmed activity.

The networking programme gives access to speakers, ideas and spaces that wouldn’t usually be freely available and brings interested parties from outside of the area to experience first hand a positive event and atmosphere. The events also encourage a sense of ownership of the sector and its physical assets, which in turn builds confidence, pride and word of mouth promotion. High profile events developed locally but for a local, regional and national audience are also important – Northern Futures, Small World and +55 Brazil have presented the town in a positive and pro-active way. The lively cultural programme of music, art, design and performance engages wide audiences and provides an entry point to the creative economy.

To summarise, Barnsley is aiming to attract ‘creatives’ with the animation of its spaces and its openness to ideas and to retain them with a strong, supportive infrastructure (including business support and advice) and a sense of ownership. The sector is encouraged to have its own voice, be confident and connected, get on everyone’s radar and be a friend to many. It isn’t just about throwing money at the sector but to provide an ecosystem to encourage creativity is fundamental.

Thank you to Miguel Rivas, Lead Expert Creative Clusters and Tracey Johnson, Sector specialist creative and digital industries, Barnsley, for their help with this recipe.

Serving tip: turn the page for an example of how Besançon, one of ESIMEC's French partners, is taking a proactive approach to developing its own cultural and creative economy.

Takeaway menu: if you like the sound of this recipe and want to try it in your kitchen you can find lots of useful equipment to make your life easier at:

<http://urbact.eu/en/projects/innovation-creativity/creative-clusters>

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

<http://www.eurocities.eu>

http://ec.europa.eu/culture/our-policy-development/doc/analysis_green_paper.pdf

Serving tip

AN EXAMPLE OF A CITY EXPLORING THE VALUE OF CULTURE AND CREATIVITY

Besançon is a medium sized city of over 115,000 people located in Eastern France close to Switzerland. It has a historical town centre with fortifications which are classified by UNESCO as a World Heritage Site. The city is rich in art, culture and creativity. It has a large student population with an Arts, Culture, Theatre and Music hub at the regional university located in the city. It is also home to the Regional School of Fine Arts and more than 200 music bands. It is in the process of delivering a major flagship project aimed at creating a cultural quarter including a "Cit  des Arts" or Cultural Centre which will house a contemporary arts gallery, a musical conservatory with auditorium, teaching rooms and rehearsal space as well as exhibition space and common areas. The multi-million Euro building was designed by Japanese Architect Kengo Kuma and will open in 2013. It is located alongside existing cultural spaces including La Rodia (Concert hall dedicated to contemporary music) and rehearsal studios - Le Bastion.

Besançon is keen to ensure that as well as being a cultural and artistic asset, the new development adds economic value across the city. It believes that the Cit  des Arts is a unique opportunity for city branding and the development of an international signature.

Ingredients

Long term vision and planning

As far back as 2006, the local and regional authorities in Besançon made the decision to develop a cultural quarter. They launched a competition to find a high profile architect which would position the project on the international stage. A range of studies were commissioned and the Japanese Architect Kengo Kuma was unanimously selected by a jury to design the project.

The city has recognised throughout that the Cit  des Arts should not just be a boost for cultural development and tourism but should also boost the economy, creativity and innovation as well as urban, social and sustainable development.

In 2011, a study was commissioned to explore how to maximise these benefits. This included the mapping of creative industries in the city which found that there were already 351 companies in this field in Besançon with a total of 2,500 jobs and employing 3% of the active population. This is more than agro business and important for the economy. The study then went on to segment the activities to see where the main economic value lies and how creative activities could generate a return on investment.

Understanding of challenges

As well as identifying the opportunities the study has helped the city to understand some of the main challenges and to put in place plans to address them. Issues have included a lack of awareness and lack of coherence in public policies for this sector. In addition there is a view that cultural players have no sense of being part of a creative community and sometimes feel isolated. The city recognises it needs to attract and retain talent and move from a subsidy-based approach to a more self-sustaining funding model. Through this work the local authority is becoming clearer about its potential role and believes that it should facilitate connections between the creative community and other key stakeholders in the scientific, business, public and tourism communities.



Identification of key economic drivers

Besançon is aware that an integrated approach to the development of a creative ecosystem is needed. It has identified five main economic drivers upon which to focus resources:

- Development of a Creative Community – Be Creative
- Development of the Cultural Quarter
- Making the most of its history as a watchmaker by promoting a watches and luxury cluster
- Networking to build the field of music and contemporary arts
- Financing and strengthening international co-operation and fundraising to strengthen existing companies

Tradition, heritage, passion and belief

Besançon's history and heritage in culture and the arts are key to the creation of its new cultural and creative cake. The city is steeped in history and walking around the streets and talking to members of the arts and creative sectors a visitor gets a real sense of the passion and belief which exist in the city. The challenge will be to turn this artistic passion into economic return without compromise. Besançon may need to deconstruct and rebuild its city brand linking the historical angle with the contemporary.

Cook's tip: *"The creative capacity of medium sized cities is a fundamental issue for their own attractiveness. We have to set up the favourable conditions to retain our talents and nurture their growth."*

Laurent VAN HERREWEGHE, Chief executive of Greater Besançon



Secret ingredients – herbs and spices

- Strong commitment from technical services
- Strong political support at all levels
- Key project management (leadership, human and financial resources, strategy)
- Empowerment of the local creative community (identification of key players)
- Use of symbolic "urban space" as vehicle of transformation or catalyst
- Long term transversal strategy
- Measure of multiple impacts (evaluation)

Takeaway menu:

<http://www.citedesartsetdelaculture.fr>
<http://www.grandbesancon.fr>
<http://www.larodia.com>

