

LINKING CREATIVE INDUSTRIES

Best practice support instruments in
the North Sea Region



creative city challenge

The Interreg IVB
North Sea Region
Programme



Part-financed by
the European Union



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Welcome

Dear Readers,

Networks, dialogue and business cooperation within creative industries and traditional industries open up much potential for innovation and economic development. It is therefore one core area of the Interreg IVB project for the North Sea Region (NSR) "Creative City Challenge".

Within this focus the project supports, on a transnational basis, the identification, development and implementation of instruments to create awareness for creative industries and to support new ideas, projects, cooperation and future perspectives. Those instruments could be community-based activities, e.g. workshop series or interest groups, but they could also be policy-based, e.g. finance for cooperation projects or public cluster management.

The awareness of creative industries and the availability of support measures differ heavily between urban or rural economies in the NSR. There are regions with outstanding sub-branches like the design or gaming industry and with several networking and cooperation instruments already implemented. But there are also regions with a broad and unstructured localisation of creative industries and with low experience in support measures. In both cases it should be useful to look beyond one's own nose and to get ideas for new or improved instruments.

This guide provides you with a collection of best practice networking, dialogue and cooperation instruments in the field of creative industries. With more than 20 examples 7 regions from 5 NSR countries are demonstrating how linkages and synergies within creative industries and with traditional industries could be supported. They are also providing some background information about the structure and meaning of creative industries in their region and what they expect from implementing the linking instruments.

We would like to invite all policy makers, enterprises and other stakeholders related to creative industries to read this guide as an inspiration and motivation to implement or intensify networking and cooperation in this field. It is also an invitation to get in contact with these initiatives in order to share your experience or to cooperate in the development and successful delivery of support measures.

Enjoy your reading!

WFB Bremen - Economic Development
Leader of Work Package "Networks, Dialogue and Business Cooperation", Creative City Challenge



INTRODUCTION

About the Project Creative City Challenge

To foster creativity and innovation in the North Sea Region is the central aim of the Interreg IVB Project "Creative City Challenge" running from September 09 to August 2012. In a transnational approach 13 Partners from 6 North Sea Countries are seeking for instruments and methods for the establishment of competitive, innovation-driven urban and rural economies. There are two target groups within this project. Firstly the project addresses policy makers & stakeholders by providing concepts and instruments to support creative industries and to use transnational cooperation. Secondly the project directly supports creative industries with pilot projects, networking activities, transnational exchange and identification of best practices.

The project partners are:

- Hamburg University of Applied Sciences (Koordinator, DE)
- WFB Wirtschaftsförderung Bremen GmbH (DE)
- City of Oldenburg (DE)
- Kulturretage Oldenburg GmbH (DE)
- Municipality of Groningen (NL)
- Delft University of Technology, OTB Research Institute (NL)
- Intermunicipal Association Leiedal (BE)
- DESIGNREGIO Kortrijk (BE)
- HOWEST University College (BE)
- Høje-Taastrup Municipality (DK)
- Dundee College (GB)
- Newcastle City Council (GB)
- TILLT, Västra Götaland (SE)

The project partners are considering three important levels of creative industries development and are investigating their interactions in order to develop an effective and intelligent strategy. Those levels are:

- Entrepreneurship and Skills Development: This work package (WP) looks at the creative enterprises itself. It identifies key business barriers and enables and develops supports measures to strengthen creative enterprises in their business development, e.g. coaching programmes or learning materials.
- Networks, Dialogue and Business Cooperation: The main objective of this WP is to identify, develop and implement instruments to support linkages within creative industries but also with traditional industries, knowledge institutions and public organisations. This should raise awareness for creative industries; it creates ideas and contacts and supports cooperation.
- Creative Clusters: The aim of this WP is to investigate and test instruments and intervention methods for successfully (re)shaping urban zones into creative clusters and creative zones. The central question is how to combine creative industries development with city/zone development and marketing for the region.

You are invited to find out more about this Interreg IVB North Sea Region project on www.creative-city-challenge.net. You could also directly contact the project secretariat under the following address.

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Background of creative industries in Bremen

Bremen is the smallest federal state in Germany and actually consists of 2 cities. The Free and Hanseatic City of Bremen with 550,000 inhabitants about 60 kilometres from the North Sea and, next to the North Sea, Bremerhaven with 110,000 inhabitants. Bremen is an important industrial location in Germany and of particular importance for the northwest region in terms of employment and public infrastructure (harbour, science, health care, etc.). Traditionally, the main industries in Bremen are the maritime industry, automotive Industry, aerospace, logistics and food industry.

From an economic point of view the concept of cultural and creative industries and its role for the regional economic development was discovered in 2005, even before single media and multimedia enterprises were supported with non-refundable grants for innovative projects. But this happened without a coherent concept and understanding of creative industries and its sectoral and cross-industry linkages. Further investigations highlighted the rapidly increasing number of start-ups and revenues in Bremen's creative industries, but also pointed out weaknesses in management skills, market orientation and a lack of

regional networks and forums.

In recent years several instruments were implemented in order to address these weaknesses and to stimulate the development of creative industries. This includes coaching programmes, a show & meeting room, Research and Development (R&D) grants and network & cluster activities. In June 2009 the Deputation of Economic Affairs implemented an overall strategy for the promotion of creative industries in order to better coordinate the existing and current activities.

Facts about creative industries in Bremen

The cultural and creative industry contributes with a turnover of 716,6 mill. Euros and 9762 employees to Bremen's economy and offers promising perspectives for the future economic development.

A comparison with the food industry - which is another important branch of Bremen's economy - shows the significance of the cultural and creative industries regarding employment. The employment rate of both branches is nearly the same. About 8500 people are working in the food industry compared to about 9700 people in the culture and creative industry (both 2006). The software and games industry is with about

30% of all employees the strongest sub-segment within the culture and creative industries.

In total 3,3% of all employees in Bremen are working in the cultural and creative industries, which is equal to the German national average. But on the other hand only 1% of Bremen's total turnover was achieved by the culture and creative industry compared to a national average of 2.5%.

These figures indicate the potential of the cultural and creative industries in Bremen regarding employment and economic growth. Between 2000 and 2005 the number of enterprises in

the cultural and creative industries increased by 38% to about 1700 enterprises in 2008. At the same time (2000-2005) the turnovers increased by 48%. The typical Enterprises are young, having less than 10 employees and weak management skills. This underlines the importance to support creative business development in Bremen by supporting networks and cooperation within cultural and creative industries but also with the traditional industry.



Description of Networking & Cooperation Instruments

Start a Dialogue

Beraterpool Dialogförderung

Objective

Start a Dialogue encourages the dialogue and cooperation between traditional branches and creative companies in the City of Bremen. The aim of the project is to develop new business structures and innovative products by giving incentives for collaboration. It addresses the fact that companies from traditional branches like the manufacturing industry; logistics or trading companies often do not recognize the potential of collaboration with creative talents.

This could be considered to be a major shortcoming for the development of new ideas and business strategies. Because in fast-changing markets the ability to adapt to shifts of the market, to produce high quality and innovative products, to foster and manage the knowledge of employees and to convince customer with an integrated CI and marketing is of main importance. Therefore "Start a Dialogue" aims to reduce barriers by supporting small projects between creative enterprises and SME's from classical industries.

Implementation

Creative enterprises with a focus on consultancy services mainly in design, communication, product development or visualisation could apply for membership in a consultant pool. The criteria for a successful inclusion into the pool are the following:

- 5 years experience in business and consultancy and a qualified list of references
 - Competences in, technology, innovation implementation, marketing and process analysis
 - An interdisciplinary and integrative method of operation
 - Experience in qualitative research, media-tion and visualisation of project results
- Classical agencies, software companies, finance- and insurance agencies and staff trainers are explicitly unwanted.

Together with the beneficiary (company from a classical branch) the consultants submit an application for support. In consultations up to 5 days a creative pool member analyses the current situation and recommends target-oriented action. The allowance paid out of the project to the creative consultant was at 800.00 Euro per day (plus VAT).

The consultancy should cover the following points:

- Analysis of the current structures and portfolio
- Evaluation of market orientation and sales market
- Optimisation analysis and Innovation Action Plans
- Monitoring of implementation of new products and processes

Afterwards the consultant submits a report on the project outcomes. In order to monitor the

quality and outcomes of the project the beneficiary will be contacted by WFB for a quality survey.

Outcome

During the first pilot period from February 2008 to December 2008 3 creative enterprises became members of the consultant pool. This included a design & communication agency, a multi disciplinary research & design institute, and a communication designer. Altogether 7 projects were assigned including product design for a fish processing company, a market strategy for a coffee company, a new CI for a beverage trader and marketing strategies for a software company, an engineering office and a building company. The project is due to be extended from October 2009 to December 2010.

Budget: 50,000.00 Euro

Duration: Pilot Programme from 1st February 2008 to 31st December 2008; (planned extension from October 2009 to End of 2010)

Responsible body: WFB Economic Development (WFB Wirtschaftsförderung Bremen), Langenstraße 2-4, 28195 Bremen

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Wilhelm Wagenfeld Haus

Design im Zentrum

The Wilhelm Wagenfeld Haus is dedicated to the German industrial designer Wilhelm Wagenfeld (1900–1990), who studied at the Bauhaus in Weimar and Dessau. The Wilhelm Wagenfeld Haus was built in 1828 and functioned as a prison for more than 150 years. Since 1993 the Wilhelm Wagenfeld Haus has been operated by the Wilhelm Wagenfeld foundation and since 1998 it has also been considered as the domicile of the former Design Zentrum (today's WFB Wirtschaftsförderung Bremen GmbH – Wilhelm Wagenfeld Haus – Design im Zentrum) and the Gesellschaft für Produktgestaltung. The building is situated at the Kulturmeile (cultural mile) next to the Kunsthalle Bremen (Museum of fine arts) and the Gerhard Marcks Haus (Sculptor Museum) close to a trendy area of the city of Bremen, the so-called Viertel (Quarter).

Objectives

The main aim of our work is to create a meeting and melting point for the creative industries as well as the traditional industries and the sciences. So our doing does generate – like mentioned in instrument A: Start a dialogue –

the dialogue and the cooperation between the a.m. branches and institutions. Our aim is furthermore, to enlarge our target group, to generate new platforms of networking in Bremen as well as in the area. In the near future we intend to be considered as experts regarding the transfer of know - how to and between our stakeholders.

Implementation

Activities since January 2009:

- Cooperation with the Bremen Marketing Club (Marketing Club) and the Kommunikationsverband (Communication association), RKW (assists self-employed in regard to management skills), ASU (Business association).
- Development of 2 Exhibitions ("100 beste Plakate" – target group: Creative industries, generally interested people, and "Unternehmen Nachhaltigkeit" – target group: creative and traditional industries)
- The implementation of various workshops and lectures, e.g. applied design, cooperate communication, Web 2.0 (Twitter, Iphone Apps), sustainability, etc.

Outcome

We are quite happy about the favourable response to our workshops, lectures and exhibitions: More than 5,000 people visited the Wilhelm Wagenfeld Haus from January to October 2009. It must also be mentioned that our visitors prefer workshops and lectures that combine creative and traditional management skills presented in a practical and user- optimised way. (The age of our audience ranges between 20 up to approx. 70- year-old people).

Budget: 150,000 Euro

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The Designlabor Bremerhaven is both a further training institution for designers and – parallel to this – a place for innovation. For many years now it has been a haven for creative people who have learned to work in interdisciplinary teams with partners from business and science. Projects are headed by internationally known designers. Every year, the Designlabor Bremerhaven awards scholarships to young European designers who have obtained degrees in product

design, communication design or architecture. Applications are accepted from graduates who have obtained their degrees within the last 12 months prior to the call for applications. The scholarship runs for six months and is endowed with 1,000 Euro monthly.

Budget: 240,000 Euro

Duration: 2009 to 2013

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Designlabor Bremerhaven

Objectives

Our work has two main objectives. The first is to provide impulses for our region's development through projects dealing with topical issues in business and urban development. This encourages an exchange of ideas between the creative industry and influential players in the fields of industry, science and culture. The second objective is to train people to meet the challenges of creative business development, which will continue to grow in the future. In addition to this we are working to develop the Designlabor into a centre of excellence contributing to the professional public debate on the development of the creative industry.

Implementation

- Cooperation with companies, universities and institutions in the region and with well-known design professionals and academics
- Network with other European universities and design centres
- Development and realisation of projects; teaching at universities; lectures and workshops; publication of literature
- Development of further training programmes within the scope of the scholarships awarded

Outcome

The Designlabor Bremerhaven has been awarded one of the highest accolades in the International Forum Design Hannover's iF concept award 2009 competition for its "Temporarily open" new shop usage laboratory. The project also received a "red dot communication design 2009" award. Within the scope of this project innovative temporary usage concepts were put into practice to counter non-occupancy rates for shop premises in Bremerhaven.

Klub Analog

KLUB ANALOG started in February 2009 as a networking instrument of the eleven core branches of the culture and creative industries in Bremen and the whole of the region. The initiators of the event concept are Reiner Schümer, Energieleitzentrale (energy control centre) Bremen (Klub Elf2), Nadine Portillo (Clustermanager culture and creative industries), and the Event agency "Buben und Dame". The event was planned and organized by an experimental network consisting of the Hochschule für Künste Bremen (University of the Arts) and Young Professionals from creative agencies in Bremen. KLUB ANALOG is supported and assisted by WFB (Wirtschaftsförderung/ Business Development Bremen)

The title KLUB ANALOG refers to the fact that in times of digital networks and virtual teams the actual meetings in an analogue world are becoming more and more important. Hence, we rely on an analogue approach for the framework conditions of all our presentations and lectures.

Budget: 50,000 Euro

Duration: 2009

Objectives

The aim was to set up a platform for a regular exchange of ideas and a cross-sectoral network of Bremen's culture and creative industries, involving widespread participation of the creative scene of Bremen.

Implementation

A detailed, cross-sectoral presentation of one of the core branches of the creative industry was presented to an interested audience once a month.

Invitations to the meetings were issued by the Event Agency "Bube und Dame", by the Newsletter of the WFB, Wirtschaftsförderung Bremen, the Wilhelm Wagenfeld Haus – Design im Zentrum and by the Kommunikationsverband Bremen (Communication Association) in order to reach as many interested participants as possible. Altogether eleven meetings were held in the Klub Elf2 in the energy centre right next to the University of the Arts, Bremen

Panel discussions lasting one and a half up to two hours were held in the KLUB ANALOG with sometimes very well known actors of the culture and creative industries Bremen. (For further information see www.bubenunddame.de), discussing the current development of the respective branches and providing detailed information. Visitors made the most of the informal talks following the current discussion.

Outcome

Klub Analog welcomes between 80 to 150 visitors per meeting. As a result of the highly positive response the Klub Analog will be continued as Klub Dialogue in 2010.

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Background of creative industries in Hamburg

The Free and Hanseatic City of Hamburg is the second biggest city in Germany, with a total population of 1.744 million. Hamburg is located directly on the river Elbe, approximately 100 km from the North Sea and it is well known for its port. Trade and logistics, as well as the aviation industry, are therefore major economic driving forces, but design and media are too. Hamburg is one of the most important design locations for the consumer goods industry and for that reason this economic sector plays an important role for other major industries, such as shipping, aviation and medicine/health industries. Hamburg still plays a significant role in Germany's media market: around 64,000 people work here in around 20,000 companies in the advertising and publishing sector, the cultural sector, the print and broadcasting media, or the music, TV and film industries. Besides these two creative industry sectors, the game sector is also well established in Hamburg. This small but successful economic sector hosts around 190 companies and is still growing according to the initiative gamecity:Hamburg.

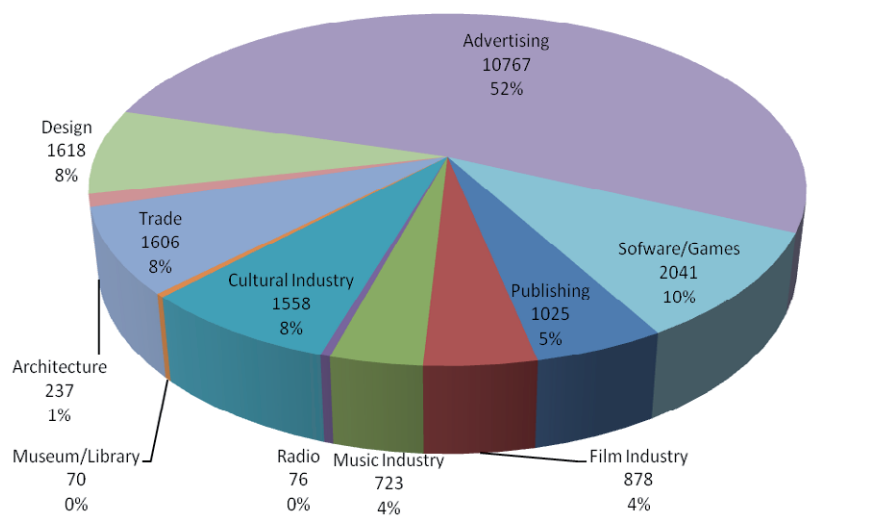
The importance of the cultural and creativity sector was realised in the 90s and consequently exploited. As a result, the initiatives hamburgund-design^o(1995) and Hamburg@work (1997) as described below were created. Today the support of the cultural and creativity sector is an integral part of Hamburg's new concept "Hamburg: Wachsen mit Weitsicht" (February 2008). As a result, the City of Hamburg has implemented a strategy and appropriate actions to promote the culture and creativity sector in 2009 by setting up a creativity cluster. The actions envisaged for the creativity cluster will include a Creative Agency (contact and linking point for cultural and creative businesses, Creative Cluster Marketing), Real Estate for the creative industry (Theme-oriented property like for example KAROSTAR and Studio creation for visual artists) and support of further trends of significant subsegments (music labels, web 2.0, promotion of innovation)

Facts about creative industries in Hamburg

Company statistics from the Hamburg Chamber of Commerce from 2009 showed that over 20,000 creative companies are located in Hamburg with 4,243 registered at the Cham-

ber of Commerce. The following diagram offers an overview of the structure of Hamburg's creativity sector:

Structure of the creative industry in Hamburg



It is obvious that the advertising industry dominates the creative industry. Almost as impressive is the huge Software/Game sector. This sector has been supported by the City of Hamburg with special programmes and, as a result, Hamburg is the top location in Germany for this industry. The games industry has significant potential for internal and external growth.

In 2007, the creative industry generated a turnover of 13.1 billion Euro which accounted for 4.6% of the total turnover of Hamburg's economy. This turnover was generated by around 64,000 people. These people are very often self-employed, working freelance or employed by small businesses. These organi-

sational structures are a characteristic of the creative industry in Hamburg. Around 75% of all businesses in the creative industry fit into the category of a microbusiness. Each of these microbusinesses generate an average annual turnover of 115,000 Euro.

Due to the fact that most of the creative businesses are microbusinesses, serious obstacles exist. Most of them have low market penetration and lack a national profile. Very often these businesses have a rather low equity ratio and do not have access to external financial sources.

Description of Networking & Cooperation Instruments

a) Networking / Events

source: www.stockphoto.com/mikdam

Hamburg@work

Hamburg@work was set up in 1997 as a public-private partnership with the objective to promote Hamburg as a location for IT and Communication businesses. As a result, Hamburg@work is an initiative run by the Free and Hanseatic City of Hamburg and businesses of Hamburg combined in the registered association **hamburg@work e.V.** With more than 2,500 members from over 650 companies in the digital economy sector, Hamburg@work is the biggest industry network of its kind. It is strongly focused on the IT, mass media and telecommunication sector and, consequently, the extensive service portfolio, which includes networking activities & events, focus groups and project teams as well as service and support, is structured around it.

Hamburg@work offers a broad range of activities and events. More than 150 activities/events per year offer excellent opportunities to exchange information, initiate new projects or make new business contacts. Activities/events

range from "Introduction to economics", "Campus Innovation 2009 and Conference", "Online Marketing Controlling" to "newTV in 3D – future of television". Broad ranges of up-to-date topics around digital economy are covered. Furthermore, some events are open to the public to make them aware of what is happening in the digital economy.

Best Practice

Scoopcamp: Hamburg@work and the dpa (Deutsche Presse-Agentur) set up an event/workshop in September 2009 where representatives of the traditional media (journalists and executives) met experts of Web 2.0 (IT lateral thinker) world. The 2-day workshop was focused on "new storytelling" and the latest web development trends (interactive media, cross-platform) and innovations from the world of journalism.

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hamburgunddesign°

hamburgunddesign° was founded in 1995 by the State Ministry of Economics and Labour Affairs of Hamburg.

The objectives of hamburgunddesign° are to improve the relevance of design as an important element for competition, to highlight the credentials of Hamburg as a design location and to communicate these aspects.

hamburgunddesign° offers consulting for businesses and for people working in the design sector. It plans and organises talks on design-related topics, symposia and awards. hamburgunddesign° cooperates with the Museum of Art and Craft, the Chamber of Commerce, universities and universities of applied sciences to set up an interdisciplinary design-oriented network.

Best practice

Design Festival 2007 was organised by hamburgunddesign° and it was a great success.

“With 143 manifestations all over town and more than 400 participants the Design Festival affirms this year again the great diversity and professional savvy of the design and creative metropolis Hamburg. During six days Hamburg’s fashion and textile designers, communication and product design studios hold public lectures, seminars and exhibitions to benefit the design of products, labels and enterprises. They coach success strategies for creative jobs or inform about protection against plagiarism. International multiple award-winning design bureaus, but also students from seven Hamburg colleges, roll out extensive work shows.”

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Gamecity:Hamburg

The title "Harbour of the Games Industry"

implies that Hamburg is a leading media centre in Germany. Furthermore, it has developed a comprehensive support package for the digital games industry. It aims to:

- Improve the business environment for individual companies and the industry as a whole
- Provide optimal local support for new and established enterprises
- Enable companies to form an efficient network to facilitate cooperation, business relations and knowledge transfer
- Bring together the games sector and the relevant "convergence industries"

The Gamecity:Hamburg project, which the initiative Hamburg@work started in 2003, offers the games sector a wide range of support options. Out of the initial Games task force evolved Germany's most comprehensive regional gaming industry network with a broad portfolio of activities.

Gamecity:Hamburg has approximately 1,600 members and is Germany's largest regional network of the games industry. As an Expert Section of the Hamburg@work initiative for media, IT and telecommunication, Gamecity:Hamburg is concerned with creating optimal local conditions for the digital entertainment industry. Its target groups are computer, console and mobile game developers and producers, as well as related industries such as advertising, technical service providers, online agencies, and music and film production companies from Hamburg and Europe.

The network helps companies to establish cooperation agreements and to break into new markets. In addition, Gamecity:Hamburg supports local businesses by providing a broad range of services including workshops, industry meetings, joint trade show appearances in Germany and abroad, affordable office space, start-up consulting, qualification programmes and funding for prototype production.

To provide demand-oriented training of junior staff, a master's degree programme was created in cooperation with the Hamburg University of Applied Sciences (HAW Hamburg), due to begin in September 2009. Gamecity:Hamburg is a public-private partnership headed by Stefan Klein (Hamburg@work) and Achim Quinke (Quinke Networks)."

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b) Theme-oriented property

Hamburg is aware of the fact that the creative scene requires a special environment for work. Property, which is geared towards the requirements and expectations of small creative businesses, is one of the key factors for such an environment.

Gamecity Port is the first commercial property dedicated solely to digital gaming companies. It opened in April 2008 and is Hamburg's response to the specific needs of this emerging media industry. One of the special needs of the games industry and typical of this sector is the project orientation. As a result, companies face a fluctuating level of staff and a chan-

ging need for space. Gamecity Port meets this demand by granting companies a one-month notice period. This ensures that companies are not overburdened by their overheads even in times of low order volume. Furthermore, the centre offers small office units which allows even micro-enterprises and freelancers to find affordable space. Gamecity Port offers 16 of-

fices with favourable lease terms. A minimum of 3 years to use the property as a platform for their future business success is given. Therefore, the Gamecity Port project is based on three elements:

- Micro-office units
- Affordable rents
- Flexible lease terms



Gamecity Port

Apart from its focus, what makes Gamecity Port special is the spirit of the entrepreneurs. They should have a strong interest in joint projects and the creation of a network. Willingness to collaborate and pass on experience to other young companies is a core aspect of this project.

The target groups of Gamecity Port are game developers, publishers of computer games and game-oriented service providers.

Gamecity:Hamburg offers a broad portfolio of activities ranging from financial support to

joint trade show appearances and to informative and networking events (e.g. "Gamecity Treff" is where northern Germany's games industry professionals meet on a regular basis. Incorporating an introductory presentation on current issues and local company news, the event is a forum for networking and making new contacts. Gamecity Treff takes place four times a year.)

Most of the office space is rented and due to the flexible lease terms office space is occasionally available.

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KAR((O))STAR

Musikhaus St. Pauli (house of music)

An incubator for the music business

The district of Hamburg St. Pauli is known as a hot spot for music enterprises as well as for cultural and creative businesses. Against the backdrop of this themed property, the STEG Hamburg (urban renewal and development agency) developed a concept for the business incubator Karostar House of Music St. Pauli and opened it in January 2006. The incubator Karostar aims to establish and support small and young enterprises from the music sector, offering more than 30 small offices, three production studios and 350 square metres of storage space for new music-related suppliers.

KAROSTAR offers optimal working conditions, low rent levels, an attractive location close to the scene, the appeal of a common address, common use of facilities such as a conference room and a central meeting point with kitchen and, last but not least, an inspiring and creative environment with businesses from common industries.

The demand exceeds the available space but due to the fact that KAROSTAR is a start-up centre, space will be available from time to time.

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c) Instrument Dialogue



Reeperbahn Campus

Creative Industries Meeting Northern Europe

Hamburg proceeds, making its mark as an outstanding location for the creative industries in Germany. Therefore, the Reeperbahn Campus is an important component of Hamburg's creative strategy. The Campus provides the City of Hamburg with an annual meeting point for representatives of the creative industry and acts as an international communication platform. The Reeperbahn Campus is an experts' meeting for representatives of the creativity industry. The main focus is on the following sectors: music industry, IT and games industry, advertising, film and production, design and telecommunication. To foster the exchange of ideas and to promote discussions, the use of unusual locations, new forms of cross-company exchange and the international club festival Reeperbahn Festival were used.

Part of the Reeperbahn Campus are various workshops, dialogues and presentations. The Campus 2009 included contents ranging from entertainment-oriented topics (e.g. IPTV & Co. – new hope for the content of enter-

tainment), financial questions (investors and business incubators for tomorrow's popstars) to economic issues. (e.g. the green as an economic factor). More than 1,000 accredited professionals and journalists visited 27 special events. Trendsetting debates about copyrights, popfunding and other current topics will shape the profile of the Reeperbahn Campus in the future, too. Additionally, media get-together events such as a theme-oriented breakfast were also part of the Campus. The whole duration of the Reeperbahn-Campus was three days and took place in September 2009. The next Campus will take place 23-25.09.2010.

The Reeperbahn-Campus has been supported by the Free and Hanseatic City of Hamburg (Ministry of Culture, Sports and Media), Hamburg@work, Hamburg Tourismus GmbH, Hamburg Marketing GmbH, Creative City Challenge and many more.

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creative city challenge

Background of creative industries in Kortrijk

Why have creative industries become a topic

Research carried out in 2003 shows that the district of Kortrijk remains an important pool of industrial employment, both in West-Flanders and Flanders. It also shows that the added value per employee in the manufacturing industry is significantly lower than in the rest of West-Flanders & Flanders. This is partly related to the fact that industrial activities are characterised by low value creation. Hence, these activities are likely to be relocated to Eastern Europe and Asia. In the same research of 2003, 61% of the most important industrial companies in the Kortrijk region said they could easily relocate their activities.

How important are creative industries

This made regional decision makers realise that a shift from classic production to higher-value output was essential for the long-term development of the region. Therefore, they decided to implement design in the economic value chain and to introduce design thinking in the industrial activity of the region.

Main stakeholders

This also led to the formation of Designregio Kortrijk in 2005, a joint venture of 5 partners representing the “triple helix”: the City of Kortrijk, Leiedal, VOKA (chamber of commerce guaranteeing the link with regional companies), HOWEST (university college &

leading Flemish educational institute in the field of product design and multimedia) and the Interieur Foundation, which organises the renowned “Interior Biennial” which put the city of Kortrijk on the map as a major design city. Other important stakeholders in the creative economy include KULAK & KATHO, both higher education institutions; and innovation support centres such as the West-Flanders innovation agency (innovation consultancy to SME’s) and Flanders Inshape (Flemish competence centre on product development). Particularly important for the Kortrijk region is that innovation, creativity and design are set as priorities in several regional policy documents, which explains the involvement of a wide range of actors in this field.

Expectations/hopes & challenges

The Kortrijk region has the overall ambition to position itself as an innovative region with regard to design and product development – both on the Flemish and on the cross-border level (within the French-Belgian Eurometropolis Lille-Kortrijk-Tournai). Therefore, it aims at integrating the design culture in the industrial activity of the region, its educational infrastructure & the public sector.

Description of creative industries

The Kortrijk region hosts some innovative companies, which are renowned on an in-

ternational scale, such as Barco & Bekaert. Other companies grew from the need to “re-invent” themselves and to specialise in new niches, at a moment when many traditional sectors went down (e.g. Quickstep, a company which produces laminate flooring, a new niche which evolved from the flax industry; and Lano, a manufacturer of carpets which now also produces artificial grass surfaces for sport applications). Kortrijk also hosts a wide range of small, dynamic SMEs active in the field of design & product development. This sector can be considered as one of the main creative clusters in the Kortrijk region and is also recognised as such on the local/regional level - a strategy that has already resulted in fruitful, as Flanders decided in 2006 to establish the Flemish Competence Pool for product development & industrial design in Kortrijk. Based on the success of the educational offer in the field of digital arts & entertainment (HOWEST), the development of a creative cluster around gaming gains increasing support in the region.



Description of Networking & Cooperation Instruments



Objectives

BUDA LIBRE is a one-night café on a regular basis for all creative and enterprising minds in the region. The main aim of Buda Libre is to enable cross-linkages between people active in the creative industry and to incubate new ideas and creative projects. It brings together people with different backgrounds who don't meet each other usually, and stimulates new ideas and new projects through spontaneous, informal contacts between those people in an informal setting. Standard ingredients are DJs, tasty drinks, snacks and quite a bunch of people interested in meeting each other in an original setting.

Implementation

A designer or a design agency develops a unique interior/decor for one night where people, active in the creative industry, meet each other.

Buda Libre is organised six times a year and invites more than 800 people to participate. Each edition of Buda Libre contains a new concept and promotes a specific way of networking and meeting people.

Outcome

For many years Designregio Kortrijk has built up quite some experience concerning the organisation of networking events through the one-night café, and we are keen to demonstrate this concept to other partners regions. The concept of Buda Libre might even be transferred to other countries that are interested in inspiring settings for networking between creative people.

Budget: 35,085 Euro

Duration: 1st September 2009 to 31st August 2012

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Background of creative industries in Västra Götaland Region

The Västra Götaland Region, formed 1999, is a democratically governed organisation employing about 53,000 individuals. 5% of its 2009 budget is allocated to cultural institutions and education. However, according to a large number of national and international studies, there is an ongoing shift from the manufacturing industry into the culture and art related services. OECD established that 20,000 industry jobs were replaced by 60,000 service jobs in average per NUTS 2 area between 1998 and 2004. According to a 2006 study (The Economy of Culture in Europe), done by the EU Commission, Culture and Creative Industries employ more people in Europe than does the automotive business. In 2008 ITPS released a report titled Creative Growth saying that the number of cultural enterprises has become equal to the total of the service sector.

Great emphasis is also placed on the potential of the culture sector conditions as an indicator of future labour markets. Culture and art related services are becoming one of our area's strongest business sectors, say representatives of the Västra Götaland Region. One report estimated that 7% of the total employment is found within the cultural economy (En förstudie av kulturnäringsar i Västra Götaland 2000-2005).

Creative industries, a growing segment of the culture and art related sector, are flexible, project oriented, of high mobility and competence level, having an enterprise structure comprised of a large number of small companies. They are also, to a significantly larger extent, run by women and people born abroad. Many creative enterprises are small without intention to grow, and because of this, the

economic growth that they contribute is taking place in other sectors.

From this situation sprang the need for political approaches that support innovation and entrepreneurship, by improving an increased access to risk capital and developing creative clusters and marketing tools, but also establishing the protection of the rights of immaterial property. There is a growing need for a programme supporting businesses based on creative competence, promoting growth in other areas and not primarily in the businesses themselves. This is also highly relevant in terms of equality and diversity, since women and non-Nordic citizens are often outnumbering men and Nordic citizens. Culture and art related services are, in addition, embracing a different business policy compared to the conventional industry sector. In culture and art related industries skills of discernment and accommodation of people are seen as great challenges.

Facts about creative industries in Västra Götaland Region

In 2005 12,547 individuals were employed in 2,991 companies in the creative enterprises in West Götaland, contributing with a turnover of €1,844,416 and distributed in the following fashion: 7.7% were employed within the public services while 90.9% were working in private enterprises. Among them 23% were enterprise owners, 34% women, and 6% were born outside Scandinavia. Less than 10%

of them worked in a company of more than ten employees. Their income is slightly below the average in the West Götaland Region.

West Gotland showed an upward economic trend during 2000-2006, an increase that is higher compared to the rest of Sweden on the parameters mentioned above except the increase of enterprise establishment which is about 20%. Since there are similar move-

ments globally, at the EU level, and nationally, to enhance the conditions of the creative industry to contribute to growth and development in other business sectors, we need to develop regional strategies to support that movement.



Description of Networking & Cooperation Instruments

AIRIS

Objectives

Creating new interfaces between culture and business within private and municipal business companies by process-oriented collaboration; Enhancing the competitive potential of a workplace by enhancing its creative potential and health status; Expanding artistic outlet and spawning new work methods.

Implementation

The AIRIS programme is organised in annual rounds, encompassing 8-10 projects and each containing the following steps:

Prospective search for companies interested in taking part in the programme. Face-to-face explanatory meetings and signature of agreements with interested companies. A process manager from TILLT is appointed for each project. Selection of professional artists by TILLT from its own network of artists of all disciplines. Employment of the artist by TILLT. Below, there is the general structure of a typical AIRIS round.

Anchoring (1st month-2nd month) Strategy / Planning Meeting with Contractor/Management according to agreement. The Project Team is selected.

Pre-Project Phase (2nd month-3rd month) Workplace anchoring continued. Kick-Off Seminar (3rd-4th month). Period is terminated and Action Plan (4th-5th month). Process Meetings: Project Team, Artist and TILLT Process Management, Project Launch (4th month-10th month) Process Meetings: Project Team, Artist and TILLT Process Management. Mid Term Seminar.

Documentation (interviews/photo) of sub-projects as agreed. Workplace Project Termination. Annual Report – Project Team plus Project Period.

Assessment (11th month-12th month) Final Evaluation, research according to agreement. Project Team plus Artist to prepare the presentation for the Final Seminar. Final Seminar: 12th month.

Best Practice

Astra Zeneca is a multinational pharmaceutical company employing 65,000 people in 45 countries worldwide; the facilities at Mölndal represent 51.5% of Swedish net trade. The drug innovation process is spanning about 8-12 years from the initial idea to the marketed product implying that people have to contend with a large portion of "failure" and deal with many projects that "don't work". They are engaged in using culture as a kind of tool kit, having implemented all the methods developed by TILLT and believing that culture is a driver of innovation and creativity for activities, cross-functional work, out-of-the-box thinking, rehabilitation processes and employer branding, etc. The involvement has been progressive, as the results obtained were convincing enough to demonstrate that these efforts paid off.

Outcomes

We have received evidence from IMIT (<http://www.imit.se>) that the AIRIS enterprise is effective in the following main areas: 1. AIRIS has boosted creativity and innovation in affi-

ated organisations by 17%. 2. AIRIS has improved the working climate by 25%. 3. AIRIS has reduced levels of conflict by 12%. 4. AIRIS has led to increased Employer Branding with a value ranging from 20,000 to 1,000,000 Euro. In general terms AIRIS has facilitated in-house cooperation, improved the working climate and provided co-workers with an overall view of their work, as well as it has promoted the exchange of information, and boosted co-worker commitment. The AIRIS enterprise is unique in Europe and has resulted in increased collaboration between culture workers and business companies, it has generated more interest in artistic work in a broad perspective, and moreover, made companies aware of the fact that culture, correctly utilized, is a radical and powerful tool for the further development of good health, innovative thinking and, last but not least, for increasing market shares and enhancing profitable public relations.

Budget: 50,000 Euro

Duration: Approximately 12 months

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Speed-dating concept

Objectives

Create direct contact between artists/the creative sector and need from business/working-life sector

What is the speed-dating concept?

1. The speed-dating concept is prepared by the intermediate organisation TILLT. The participants only have to show up with businesscards. It is easy to arrange and not too difficult to attract business people when the meeting is so short.
2. We present a selection of professional artists of various genres, who are working in Västra Götaland. The artists present have knowledge in developing activities for human resource and raise of creativity issues.
3. A place for free mingling and making the connections that interest you. There is place for 10 artists and 20 representatives from traditional working-life.

Implementation

The structure is as follows:

Host Welcome, 5 min (usually the organisation where the speed-dating is held)
Real-life experience of a cultural injection, 10

min, (we all experience a creative injection running for ten minutes to taste the possible quality of artistic interventions in working-life
TILLT Presentation, 5 min (Tilt as broker/mediating organisation presents its work)

Artists Presentation, 30 sec each, 5 min (the 10 artist get 30 sec each to present their work)

Speed Dating, 50 min (The representatives from traditional working-life go in pairs, the artists have a table each, and each meeting takes five minutes where the participants discuss how these artists can meet needs in business-life)

Mingling, 20 min (free mingling with snacks. People go back to the artist he /or she wants to continue developing ideas.)

Company Witness, 10 min. A company representative that recently experienced an artistic intervention in working-life is talking about its value and how it happened.

How do I go about to reserve a cultural injection?

Adequate number of participants: 10 artist groups or constellations along with 20-30 individuals from the business sector.

To prepare beforehand

A Leaflet for each artist where a suggestion of at least one artistic intervention in working-life is proposed.

Nametags of all the business people divided into ten groups, one for each artist constellation.

Inventory of seminar participants.

Inventory of contributing artists to be ticked off after the chat as well as space for notes.

Providing pens and notepads.

Attach / develop inventory of good questions for use during the speed dating

Budget: 1000 euro

Duration: Approximately 2 hours, with maybe 20-40 hours planning beforehand

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VÄSTRA GÖTALAND REGION

creative city challenge

NAME OF REGION **CITY OF OLDENBURG**

Background of creative industries in Oldenburg

There is a wide field of creative branches in the City of Oldenburg with its 160.000 inhabitants. Oldenburg has become a media and IT city. In the sector of media design notable advertisement agencies - usually small and medium sized and often highly specialised printing plants and a world wide working enterprise of photo processing are an important economical factor in the city. Oldenburg formerly had a high density of printing plants with many employees. After restructurings in this sector workers often established themselves in new media sectors.

Due to its function as a high level centre, Oldenburg has a state theatre and state museums. Besides, there are several independent theatres and cultural centres. One important event is the annual international film festival, which will be held for the 17th time in 2010. The University (media, art, music) and

the University of Applied Sciences (architecture, geoinformatics), Edith-Ruß-Haus for media art, the art school KLEX, media offers at 'Werkstattfilm' as well as a local and a state TV, they all give impulses to the creative employment market.

Especially the connection with the IT- sector promises good chances to promote the creative sector targets and to develop the competitive position of the city. The vast application of e-learning improves education and further training in creative sectors.

City of Oldenburg supports creative industries: In 2001 the business development of Oldenburg initiated the forum 'media fields'. The cultural office of the city of Oldenburg developed a masterplan of culture with guidelines and strategic fields of action.

Description of Networking & Cooperation Instruments

Event series “Media fields”

Objectives

The event series aims to present the very creative subjects of the media sector to a network of media and IT enterprises in and around Oldenburg and to the classical enterprises. The presentation promotes the exchange between these enterprises and offers the chance to discover potentials to work together, to find synergies and to start cooperation. It is important to communicate the methods of the creative industries and to popularise their possibilities and advantages.

Implementation

On initiative of the business development of the City of Oldenburg in 2001 a working team was set up with media and IT enterprises and institutions like the IT office of the university, the chamber of commerce, job agency, polytechnic schools and local TV, which developed the initiative ‘Media fields’: www.medienfelder.de. Furthermore, in 2004 dedicated persons from media enterprises founded the

association ‘interactionX’, a network for IT & Multimedia in and around Oldenburg:
<http://www.textpalast.de/ix/index.html>.

These groups set up the event series as a forum, platform and network, running about 3-4 times a year. The list of subjects is manifold: E-learning, e-commerce, media design, HDTV, data management, cross media concepts, GIS and Geo browser, log and pod cast. Subjects come directly from the network and have thus a strong reference to the Oldenburg media enterprises. The events consist of two parts, a speech with discussion and a meet-up afterwards.

The local TV records all events and broadcasts them later on, so that the subjects are widely spread.

Outcome

About 40-120 persons took part in each event. At present there are fewer events due to a lack of personnel, although there is still

considerable interest in the events. In the future the emphasis should lie on stronger publicity and a more intensive knowledge transfer between creative and traditional enterprises.

Budget: 3,000-4,000 Euro / year from City of Oldenburg

Duration: Since 2004

Contact for further information

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OLDENBURG

creative city challenge

Interactive database

on media and IT enterprises in Oldenburg

Objectives

The database aims to present the enterprises of the media and IT sector in and around Oldenburg. The presentation promotes the exchange of these enterprises and offers the chance to discover potentials to work together, to find synergies and to start cooperation.

Implementation

The database www.medienfelder.de was set up in 2003. There are 30 categories, as for example graphic design, media art, print media, Internet, to which the different enterprises are assigned. Every enterprise can present itself with its special business activities. The internet platform serves to link enterprises and to find enterprises.

Outcome

About 230 enterprises are included in the database. Reengineering and revision of database and website have become necessary. An extension on further creative jobs has to be checked.

Budget: Due to the commitment of a number of persons the database was established free of charge.

Duration: Since 2003

Contact for further information

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Background of creative industries in Hoeje-Taastrup

Why and how creative industries have become a topic?

Globalisation leads to outsourcing of production businesses and jobs.

The survival of businesses in Denmark has increasingly become dependent on the ability to add creative experience value to the products and services.

There is competition between municipalities to attract businesses with growth and citizens with high incomes.

How important are creative industries?

Essential and critical for survival of businesses in Denmark in the long path

Description of creative industries

Our definition of creative industries is given in two categories:

Statistical definition, based on the possible ways to count: Creative lines of business, defined by NACE codes (architects, designers, artists and so on), and partly citizens with higher education.

"Our" definition

Companies with the ability to innovate and use existing knowledge to bring up new solutions and products with added value (e.g.: technological, economic or experience value).

What are the expectations/hopes and challenges making creative industries a topic in your region?

In general terms:

- Economic Growth
- Spin off to the other businesses
- Branding of the city - attracting people, tourists and businesses
- Culture - an exciting city for people
- Social - urban regeneration
- Youth Policy - Youth must be able to demonstrate their creativity

Specific expectations for the Creative City Challenge project

- To bring innovation into traditional companies and exchange knowledge and ideas from the creative lines of business.
- To develop and implement successful instruments to support linkages within the creative industries and also with traditional industries in order to increase knowledge transfer and innovation capacity within the North Sea Region.
- To brand the municipality as a place where creativity is given space, where creativity can be tested in many ways, where creative people (or higher educated people) want to live.

Who are the main stakeholders in developing creative industries (centralised/decentralised/ following a superior strategy)?

- The public sector / municipality, state, region (e.g.: Business Link Greater Copenhagen)
- The Council of Commerce
- Research and development institutions
- Interest organisation
- Creative companies



Facts about creative industries in Hoeje-Taastrup

Living in Hoeje-Taastrup Municipality:

32% of the population of age 25-64

Working in Hoeje-Taastrup Municipality:

38% of the people working in the municipality

Branche	Growth in number of jobs in the Capital Region	Industry Size measured on number of jobs in Denmark	Industry Size measured on number of jobs in the Capital Region	Turnover in Mio. kr	Turnover in the Capital Region in millions. kr
Software (incl. games)	107 %	29.720	18.566	200	125
Music	93 %	242	195	600	483
Design	76 %	1106	775	2.500	1.752
Events	63 %	4659	2759	1.200	711
Leisure	46 %	2854	1420	-	-
Film/video	36 %	3544	2898	500	409
Toy's/Amusement	33 %	5426	769	4.100	581
Arts (Artists)	31 %	791	408	-	-
Tourism	20 %	58.315	25.628	59.000	25.929
Architecture	20 %	5663	2787	3.000	1.476
Advertising	16 %	9825	5846	17.000	10.115
Sports	17 %	11.524	4625	-	-
Culture institutions	8 %	10.693	5567	-	-
Radio & tv	2 %	6501	4287	1.500	989
Publishers	1 %	6962	4987	3.800	2.722
Total, experience economy	31 %	157.825	81.517	93.400	48.241
Total, all branches	3 %	2.042.463	748.227	2.274.000	833.047

Source: Report: Oplevelsesøkonomi i Hovedstadsregionen - Perspektiver og forslag fra seks kreative brancher, Rambøll Management for Hovedstadens Udviklingsråd. September 2005.

http://videnomturisme.dk/dokumenter/503E62661b64d20C45UiPWCC9D62/oplevelsesoekonomi_samlet_rapport.pdf

Description of Networking & Cooperation Instruments

Source: Nicolas PAULIN - fotolia.com

Creative Cities in Copenhagen Area

Objectives

Networking is designed to give municipalities greater opportunities to:

- Explore potentials in the growing sector experience in relation to urban development, education, growth and new jobs
- Provide employees with competencies to see opportunities and act in the field, a profession, trade, culture and authorities
- Initiate intersectoral cooperation within communities and across communities and other sectors
- Inspire placing culture in the central municipalities future development.

Educational Programme:

Creative Management (Kreativ Ledelse) 2008
Spot-meetings and various seminars

Duration: Established 16th June 2005

Contact for further information

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Best Practice

Project: Lys/lyd: Culture and Urban Space development 2009-2010, <http://www.lyslyd.com/da>



HOEJE-TAASTRUP

creative city challenge

NAME OF REGION **DUNDEE**

Background of creative industries in Dundee

Dundee is the forth-largest city in Scotland, 60 miles north of Edinburgh and 80 miles north east of Glasgow, with a population of 150,000 and one of the highest student population ratios in the UK. It is estimated that 1 in 7 people living in Dundee is currently a student.

Dundee has, historically, always been a creative city with notable inventions such as: the first street light, the postage stamp, the first telephone service and the cash dispenser. Its historic industries lie in manufacturing and ship building, but today it is more known for its digital design industry and Bio Sciences.

Within the digital design industry the biggest employer would be the video game design

studios. These companies sprang up from the home computing boom of the 1980's when the first affordable home computer, the ZX Spectrum, was manufactured in the city.

Local rumour has it that it was directly because of this manufacturing base that so many children in the city, at that time, had a computer in their bedrooms. Time has seen these children develop from small bedroom based self-taught programmers to studio owners employing as many as 400 people each.

Some notable games that have come from Dundee include Crackdown, Grand Theft Auto and Lemmings.

Facts about creative industries in Dundee

There are over 350 creative businesses operating in and around Dundee employing over 3,300 people.

These businesses have a turnover in excess of £185 million and the sector has grown by 225% since 2000.

Publishing has been very prominent in Dundee's creative history with UK children's cult classic comics, the Beano and The Dandy being created in the city for over 60 years.

Dundee is home to one of the UK's most

popular alternative music and fashion magazines, Clash, which has a circulation of 40,000 issues a month.

Video game design, iPhone and other mobile phone development, software development, animation, web design, illustration, graphic design and audio design are just some of the creative businesses that are based in the area.

Description of Networking & Cooperation Instruments

source: istockphoto.com/swilmor

Interactive Tayside

Objectives

Interactive Tayside is a partnership between public, private and academic sectors to develop and promote Tayside's digital media industry. Digital media represents a key part of Tayside's economy and through Interactive Tayside, a local delivery mechanism has been established that aims to build the digital media industry in the area, to encourage higher levels of collaboration between businesses and with academia, to develop new commercial opportunities and promote the high-quality skills and talents of the area's digital media practitioners to a wide audience.

Implementation

Taken from website: "Interactive Tayside's liaison between businesses, academic institutions and support agencies is actively encouraged, creating a stimulating environment in which 'start-ups' and established companies alike can quickly translate ideas into commercial reality. In addition to this informative, regularly updated website offering all the latest news on Tayside's digital media industry, Interactive Tayside offers a regular events programme; events that are free and open to everyone, covering a variety of topics relevant to the digital media industries and affording ample opportunity for attendees to network informally with like-minded individuals."

Best practice

First Thursday and NEoN Digital arts festival (see more about these below)

Budget: £24,425

Duration: Ongoing

Contact for further information

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Interactive Tayside

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DUNDEE

creative city challenge



First Thurstday

Objectives

Set up in early 2009, First Thurstday is a monthly early morning meet up for creatives working in and around Dundee. Its objective is to provide a place for creatives to meet up monthly and discuss projects and collaborations while also providing a platform to promote events from.

Implementation

First Thurstday books a venue, currently the Sensation Cafe, and provides coffee and pastries free for all who attend. It provides the space, the food and a platform for people to get over their ideas and promote their creative businesses. First Thurstday regularly has guest speakers in to talk about events and discuss creative subjects with the group. The event takes place between 8.30 a.m. and 10 am on the First Thursday of every month and is open to creatives from in and around Dundee or visitors to the city.

Outcomes

First Thurstday averages around 50 people to each event and this year it has seen it successfully help launch an exhibition of design out in the streets of Dundee called 'Superfly' and has been responsible for helping promote and rally the design community behind the recent NEoN Digital Arts Festival.

First Thurstday has also helped creatives who have never met before meet up in a casual friendly environment and has already spawned new creative business collaborations.

It is looking into a more structured event for the future and bringing in guest speakers from outside the local creative community.

Best Practice

Helping launch NESTA's Enterprise Pilot with Dundee College (Project Indigo)

Budget: £2,650

Duration: Ongoing

Contact for further information

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NEoN Digital Arts Festival

Objectives

The first NEoN Digital Arts Festival took place in November 2009 in Dundee and has been funded and organised by Interactive Tayside and its partners. The vision behind NEoN was to help Dundee raise its profile on a national level, highlight the city as creative one and to inspire and give something back to the people living and working there.

Implementation

NEoN '09 happened in two parts. First was the conference, which took place over two days and had such notable speakers as Bud Luckey (Disney Pixar), Richard Scott (Axis Animation), Andy Sifers (Microsoft), Colin MacDonald (Realtime Worlds) and Ruffian Games amongst many others. This section saw speakers talking about their creative philosophies and showcasing examples of their work along with insight into how it was produced. Aimed more at creatives working or looking to work in digital art industries.

There was also a series of workshops showcasing the latest techniques in design and an evening networking event with food and drinks provided to encourage delegates to meet and create new contacts.

The second part was aimed more at the general public with a performance from Video

Games Live, who worked with the Royal Scottish National Orchestra to reproduce classic video game music along with visuals from the original games. This part of the festival also contained an exhibition of digital art including work from local studios as well as exclusive original artwork sent over from Disney Pixar. This section of the festival was geared more at the residents of the city and further afield and as such was more mainstream.

Outcomes

With over 200 people attending the main event over 2 days, 1,600 people attending the free exhibition and 1,200 people attending the concert the whole event was deemed a great success and is now scheduled to become a regular event in Dundee's Creative Calendar. It also helped several companies meet up with a view to working together in future.

Budget: £50,000

Duration: Ongoing

Contact for further information

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DUNDEE

creative city challenge

Creative Dundee

Objectives

Creative Dundee is a website set up by local graphic designer and illustrator, Lyall Bruce (sooperdd.com). The aim of the website is to provide a virtual space to catalogue and promote all the creative people working and events happening within Dundee.

It is a non-profit site and one of its main focuses is on remaining independent and in future becoming the online collective voice of the local creative community.

Implementation

Creative Dundee is an online project set up using blogging software Typepad and it relies on members of the creative community contributing to the site to keep it up-to-date.

Outcomes

Creative Dundee currently has over 1000 unique visitors each month and has 10 contributors, it has helped several events to raise their profile through its high ranking on

Google search results including NEoN, D-Con, Wasps Studios Doors Open Day and Duncan of Jordanstone Art College's degree show.

Duration: Ongoing

Contact for further information

Lyall Bruce

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Bert Wednesdays

Objectives

Bert Wednesday is a midweek night out for anyone working in or associated with the video games industry in Dundee. Its objective is to meet, to find new people and to have fun.

Implementation

Bert Wednesday is coordinated from an online blog and people contribute different locations around Dundee that they would like to meet up at. For instance, one of the meet ups hap-

pened in the local swimming pool. However, they are generally pubs and restaurants and other licensed premises. The location for each week's meet-up is chosen and announced via the blog, mailing lists and twitter and it is up to everyone interested to turn up.

Outcomes

The whole event is very informal with an emphasis placed squarely on the fun part, but it does have possibility for some constructive networking to take place. These events have

been happening for over a year now and there has been some interest in taking the format to other cities under the same name and turning them into a bigger network.

Duration: Ongoing

Contact for further information

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