

CREATIVE CITY CHALLENGE HIGHLIGHTS AND BEST PRACTICES

2009 - 2012

THAT

TABLE OF CONTENTS

Preface

CREATIVE CITY CHALLENGE:
AN INTERREG IVB PROJECT
FOSTERING
TRANSNATIONAL COLLABORATION:
CREATIVE CITY CHALLENGE

6

Delft University of Technology,
OTB Research Institute for the Built Environment (NL)

CREATIVE CITY CHALLENGE:
AN INTRODUCTION

14

Hamburg University of Applied Sciences (DE)

CREATIVE HAMBURG

34

WFB Bremen Economic Development (DE)

BACKGROUND OF
CREATIVE INDUSTRIES IN BREMEN

42

City of Oldenburg, Kulturetage Oldenburg GmbHg (DE)

CCC IN OLDENBURG

54

Gemeente Groningen (NL)

ABOUT THE PARTNER GRONINGEN

66

Intercommunale Leiedal,
Designregio Kortrijk, HOWEST University College (BE)

CITY OF KORTRIJK

78

TILLT Culture & Working Life in West Sweden (SE)

TILLT

102

DVD Travelling Exhibition

CCC ON THE ROAD

CREATIVE CITY CHALLENGE: AN INTERREG IVB PROJECT 2009 – 2012

Dear Reader,

There is just a bit more than two months to go until this projects ends on the 30th of November 2012. But first of all, today, on the 20th of September 2012 we are going to celebrate the results of the Creative City Challenge during our final conference in Groningen. After three years of working together (excluding the time of application procedure), discussing the contents, debating money matters, exchanging ideas and bringing projects into life during partner meetings or informal encounters, via e-mail or telephone calls, the Creative City Challenge project is galloping towards its official ending.

In Chapter 1 – Introduction – you will learn more about the ‘Background and Aims’ of the Interreg IVB project Creative City Challenge, which “aims to build and implement an innovation and creativity strategy by means of a methodology of pilot projects developed and carried out by, and in, cities across the North Sea Region, hence having a strong transnational basis. These pilot projects will take the triple helix of ‘organisational capacity’ of government, educational institutions and private businesses as a starting point, thus contributing to a strong programme of transnational interchange of learning, materials and best practice.”

Sounds quite academic and theoretical, doesn't it? So let's try to find out if we have achieved our ‘Objectives’ and the ‘Usefulness of the project’ (definitions to be found at www.creative-city-challenge.net) in a figure-related economic and, therefore, more practical way.



Within the last three years twelve partners from ten cities, in six countries have been in collaboration. Our consortium consisted of four knowledge institutions, six partners from local government and public services and two partners from cultural enterprises. The project was divided into six work packages dedicated to Project Management, Publicity and Communication, Entrepreneurship and Skills Development, Networks, Dialogue and Business Cooperation, Creative Cluster and Research-based strategy Development. You will find more details about these work packages on the following pages and an introduction to the partners and their projects, which they realized with the help of stakeholders from the Creative Industries such as music, literature, art/art market, theatre, dance, film, broadcasting, product design, fashion, graphic and communication design, architecture, public relations and media, software and games and so on.

We produced more than 130 Documents of Learning Material, making them available on our website for free download. Five thousand copies of various publications were produced and distributed to show study results, best practice instruments and projects within the contributing cities and regions. Our newsletter, in printed and digital versions, showed highlights of the Creative City Challenge every three months.

Three E-learning platforms for interactive learning and a database providing international business contacts with more than 60,000 hits within one year have been provided for global use.

While visiting partners and best practice institutions in order to make the Travelling Exhibition become a reality, not only on a DVD but also as a diary on facebook, our film team produced more than 700 gigabytes of material—that would make a film lasting 24 hours!

Within the last three years we received about 50 applications for the **BEST COLLABORATION AWARD** and nominated 15 enterprises from within the Creative Industries and their project partners, highlighting innovative products, services or ideas.

Three small conferences and three large conferences took place in six different cities with international lecturers and guests from all over Europe with various topics dealing with Creative Industries in relation to science, economics and society.

We organised more than ninety events, such as exhibitions, workshops and lectures, all over Europe and welcomed more than ten thousand participants.

So—with regard to the ‘Usefulness of the project’ and ‘Objectives’ we are sure that the Creative City Challenge offers an increased know-how and knowledge transfer between the participating regions, organisations and countries and it increased interregional cooperation. The project definitely documents and disseminates good practice and shows the similarities and differences in the ways that European cities handle innovation and creativity.

It is necessary to ensure the sustainability of this project which includes not only this publication and the attached films showing best practices from all over Europe but also our appearance on facebook and the visibility via our website www.creative-city-challenge.net.

What we also need is you, dear Reader! We hope, that you feel inspired by what you learn and to spread the word about Creative City Challenge, the protagonists and the projects. And maybe get in touch with some of them and work together.

WFB BREMEN ECONOMIC DEVELOPMENT

ANDREA KUHFUSS
MANAGER INNOVATION

STEFFEN WIEGMANN
MANAGER INNOVATION

KAI STÜHRENBERG
TEAMLEADER INNOVATION DESIGN/CREATIVE INDUSTRIES

FOSTERING TRANSNATIONAL COLLABORATION: CREATIVE CITY CHALLENGE 2009 – 2012

Transnational collaboration and knowledge exchange are still crucial for the development of the regions and cities around the North Sea in order to face the challenges of globalisation. So is the implementation of the Lisbon and Europe 2020 agendas at the regional and city level in order to strengthen territorial cohesion within the North Sea Region.

The project Creative City Challenge is an outstanding example of successful transnational collaboration in the North Sea Region: Over three years, twelve project partners from six countries around the North Sea combined their forces in order to tackle the common challenges they identified regarding the development of the Creative Industries in their cities and regions more effectively. Joint learning, development and testing of instruments and methods was one of the central aspects of Creative City Challenge.

Individual actions for the development of creative cities were pooled transnationally between the partners and jointly benchmarked and evaluated. Core of the project structure was transnational exchange and learning. Local activities by partners were based on common starting points, primarily on the triple helix, and the effective exchange of ideas and experiences, together with sustainable and innovative transnational relationships on personal and organisational levels.

During the lifespan of the project, various also jointly developed instruments which aimed at fostering the Creative Industries in the different partner cities and regions were tested, best practice examples were identified, knowledge about corresponding tools and methods exchanged. Contributions were made to the 'European Year

of Creativity and Innovation 2009'. Various activities were realized in the partner cities and regions within the framework of 'European Creativity and Innovation Days 2011 and 2012'. Conferences and events were organised on different scales and at different places. Hundreds of hours of learning materials were produced.

The list of transnational actions and activities carried out in the context of the Creative City Challenge project is manifold but all had one thing in common: enhancing innovation-driven and sustainable development in the cities and regions around the North Sea by unlocking the potential of the Creative Industries. Creative City Challenge showed that the creative sector matters and that it is a valuable part of the cultural and economic life in various cities and regions.

Creative City Challenge was dedicated to the enhancement of the Creative Industries by collaborating transnationally – but it serves as a proof that transnational cooperation and joint implementation of project activities are one pillar to make the North Sea Region a better place to live, to work and to invest in!

PROF. WALTER LEAL
(HAMBURG UNIVERSITY OF APPLIED SCIENCES)
PROJECT COORDINATOR

**THAT
WAS A
GOOD
TIME**

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NORTH
4° 22'
EAST**

VISIT

CREATIVE CITY CHALLENGE: AN INTRODUCTION

Arie Romein and Jan Jacob Trip

Delft University of Technology, OTB Research Institute for the Built Environment

THE RISE OF THE CREATIVE CITY

Within little more than a decade, the creative city has become a popular concept among urban policy makers worldwide. In particular, Richard Florida's book *The Rise of the Creative Class*¹ has given a boost to the creative city thesis. His ideas proved highly attractive for policy makers "from Singapore to London, Dublin to Auckland, Memphis to Amsterdam; indeed, all the way to Providence RI and Green Bay WI, cities have paid handsomely to hear about the new credo of creativity, to learn how to attract and nurture creative workers."²

Fundamental to the creative city concept is the observation that the cities of today have one crucial economic resource – their people – as they have lost most routine production to lower-cost environments. Meanwhile, an economy has emerged in which consumption of symbolic values, experiences, diversity and authenticity of goods, services and places are very important. Qualities such as knowledge, innovativeness, imagination and creativity are becoming increasingly crucial for future urban wealth.

Despite this common starting point, the creative city concept includes a variety of ideas and perspectives. A fundamental distinction can be made between a business-oriented and a people-oriented approach. The first focuses directly on measures and conditions that are favourable for businesses in the Creative Industries. People-oriented policies attempt to achieve the same goal, but by the circuitous route of improving the qualities of the city as a place to live that make creative talent decide to move to it. It assumes that "if the people are there, the jobs (businesses) will follow". The existence of both a people-oriented and a more

1: Florida, R. (2002): *The rise of the creative class; and how it's transforming work, leisure, community and everyday life*. Basic Books, New York.

2: Peck, J. (2005): *Struggling with the creative class*. *International Journal of Urban and Regional Research*, Vol. 29, No. 4, pp. 740 – 770.



traditional business-oriented perspective reflects that both jobs and workers in knowledge-intensive and creative production are footloose, although to a different degree.

For economic performance, policy ought to combine both perspectives. In practice, many cities do so, but while the business-oriented approach still prevails in many cities, the people-oriented perspective has rapidly gained in importance. This perspective is not limited to economic policy. For instance, revitalisation areas may include sufficient cheap housing and business space, but often lack the required tolerant social climate: a people-oriented aspect that deserves far more attention. This implies that a people-oriented approach entails a broader interpretation of the creative economy that should also be applied in culture, leisure, housing and urban (re)development policy. In other words, it entails more than a charming street and some pubs.

CREATIVE CITY CHALLENGE

The importance of innovation and creativity for the competitiveness of the European economy can hardly be underestimated. According to recent studies, it is estimated that in the EU member states about 6.4 million people are working in the creative sector; most of them in 1.4 million micro enterprises or as freelancers. The Lisbon and Europe 2020 agendas, which aim at making the European Union the world's most competitive and dynamic knowledge-based economy, recognise innovation as a key driver of the economic performance of cities and city-regions in the current post-industrial economy. The European Year of Creativity and Innovation in 2009 has reconfirmed the need for Europe to strengthen its capacity for creativity and innovation, in order to be able to cope with the challenges of globalisation.

In order to enhance their innovative capacity, many cities have placed the creative city concept on their policy agenda. Current policies focus on improving entrepreneurship in Creative Industries, on building networks of entrepreneurs or providing space for such activities, and on developing creative zones, incubator spaces or hotspots, covering the people as well as the business-oriented perspective. Still lacking however, is an integrated evidence-based strategy for cities to strengthen their innovative capacity that also explicitly takes into account the interactions between these local policies and the goals set in the European growth agendas.





photo: Jan Jacob Trip

The INTERREG IVB project Creative City Challenge aims to build and implement such a strategy, in order to foster creativity and innovation. The project centres around a series of innovative pilot projects developed and carried out by, and in, cities across the North Sea Region, hence having a strong transnational basis, as a link between local practices and European policy aims. These pilot projects take the triple helix of government, knowledge institutions and private businesses as a starting point, thus contributing to a strong programme of transnational interchange of learning, materials and best practice.

The project unlocks the potential for creativity and innovation in each partner city represented by business, economic development agencies, educational institutions and local government, and intends to disseminate its results across the North Sea Region. It will provide not only a long-sought contribution towards enhancing Europe's capability to pursue creativity and innovation, but also allow the North Sea Region to fully realize its potential in new ways.

THE CREATIVE ECONOMY IN CCC PARTNER CITIES AND REGIONS

The cities and regions that participate in CCC differ considerably in size and nature. The largest one, Hamburg, is almost 40 times larger than the smallest one, Høje-Taastrup. In between are seven rather diverse medium-sized cities and regions. Also, in terms of population density differences are considerable. Most notable in this respect is the Skaraborg region, as it includes large rural areas.

The overall quantitative importance of Creative Industries appears to vary considerably between the partner cities and regions. In the city of Groningen, almost one in every ten jobs is in the Creative Industry, while this is only one in every forty in the Leiedal region. However, if we consider that nine out of ten jobs, or more, in each city or region are not in Creative Industries, the differences in relative importance of these industries in the cities' and regions' employment structures appear less outspoken.



photo: Jan Jacob Trip

General characteristics of CCC partner cities and regions ³

	Bremen	Dundee	Groningen	Hamburg	Høje-Taastrup	Leiedal	Newcastle-Gateshead	Oldenburg	Skaraborg
inhabit-ants	661,166	142,470	184,213	1,775,333	47,741	295,850	462,100	160,279	256,234
surface (km ²)	352	41	84	755	78	446	278	103	7,393
density (inh./km ²)	1,878	3,475	2,193	2,351	612	663	1,665	1,556	35
employ-ment	287,900	80,156	134,207	797,514	32,354	115,251	267,000	101,200	120,269
no. of firms in Creative Industries	1,956	350	2,636	13,300	449	1,897	>2,000	907	2,174
employ-ment in Creative Industries	12,798	6,525	12,823	58,517	2,360	2,922	18,700	3,941	4,578
% of total employ-ment	4.5	8.1	9.6	7.3	7.3	2.5	7.0	3.9	3.8

The sectorial structure of employment in the Creative Industries shows more noteworthy variations between the cities and regions than these industries’ total size. Most partner cities and regions show a certain level of specialisation in one or a few types of industry. The highest level of specialisation can be observed in Bremen and Høje-Taastrup, where half of the creative workers are involved in the software and games industry. With shares between 20 and 35 percent of the creative workers, this type of industry is prominent in most other cities as well, but here it is accompanied by one or two other types of industry that also employ between 20 and 40 percent of their creative workers. Examples are publishing activities in Dundee, architecture in Skaraborg and Oldenburg, and architecture and trade of cultural goods in Newcastle-Gateshead. Altogether, two or three types of industry in the size class of 20 to 40 percent of creative employment make up to about 50 to 70 percent of total creative employment in these four cities. The least degrees of specialisation are observed in Groningen and Leiedal.

³: Romein, A. and J.J. Trip (2010): The creative economy in CCC cities and regions. SWOT Analysis Report 6.2, written within the framework of the NSR INTERREG IVB project Creative City Challenge.

The core of the Creative City Challenge project consists of three working packages dealing with different aspects of the creative city, reflecting the diverging perspectives mentioned above. From a business-oriented perspective, the project focuses on creative entrepreneurs, their skills and the networks that connect them. From a people-oriented point of view, it pays attention to creative clusters, urban quality and the development and meaning of places. The project does not address these issues separately, but emphasises the need for a comprehensive approach, as mentioned above. Moreover, a framework of common dissemination, research and learning activities unites the three core working packages.

ENTREPRENEURSHIP AND SKILLS DEVELOPMENT

The first important dimension for growth and development of the urban creative economy is the quality of entrepreneurship in creative activities. Adequate technical and specialist skills and capabilities are vital for creative entrepreneurs to achieve sustainable growth and development of their firms. Therefore, an important component of the CCC project targets on support and development of creative entrepreneurs' skills. It consists of a cross-national research programme to assess and identify the key business skills barriers and enablers that may result in the creation of tools, in particular learning materials and mentoring networks for skills development.

The significance of entrepreneurship in the development of a city's or region's creative economy is being determined first and foremost by the number of potential new entrepreneurs in creative activities. The larger the number of students in creative studies, like arts, media, design and architecture, the larger the potential number of creative start-ups. Their mere number is, however, a rather invalid indicator for successful entrepreneurship. The step forward from being a student to a successful creative entrepreneur requires some necessary intermediate conditions: he or she must have the ambition to start a business when close to graduation, actually start one, have the right mix of talent and passion for producing creative goods or services as well as the economic drive that is necessary to make these commercially successful, and, finally, have the required management skills for the latter.



NETWORKS AND DIALOGUE

Networks of various kinds play a major role in the development of Creative Industries. This variety concerns first and foremost the types of interaction between the networked partners. These can be forward and backward linkages in creative production chains, but also socially determined relations of knowledge or information exchange, for instance about new technologies, rapidly changing markets etc. The variety of kinds of networks reflects the different types of partners that are involved. Quite a few scholars place emphasis on networks of only creative enterprises or entrepreneurs, but the importance that others attach to cooperation within the triple helix also refers to networks of these enterprises with a diversity of partners in 'non-creative' lines of business, higher education or departments of local government. Finally, networks differ in degree of formality or level of acquaintance of the participants. Triple helix based networks are quite often rather formal and produce officially documented dialogues, while others tend to be more informal and casual.

A significant component of the CCC project aims at developing and implementing successful instruments to support the development of networks between creative entrepreneurs and between creative businesses and traditional industries, knowledge institutions and public organisations. This is being sought after by means of a transnational exchange of knowledge and experiences derived from implementation and evaluation of pilot projects in all participating cities in the CCC project.

CREATIVE CLUSTERS AND HOTSPOTS, BUILDINGS AND NEIGHBOURHOODS

A third important part of the project focuses on the development of creative clusters, hotspots and zones. It is acknowledged that creative workers and entrepreneurs value more or less intangible urban qualities such as diversity, liveliness and authenticity, presumably more so than other workers and entrepreneurs. Hence, the focus is primarily on the qualities of places: buildings, streets, neighbourhoods and cities, whereas in the project components mentioned above the emphasis is on the qualities of creative workers and entrepreneurs.

The spatial aspect of the creative neighbourhood or city involves a variety of spatial scales, and on each scale the set of relevant factors may be different. For instance, the qualities of working spaces, and the design of public space are



more relevant on lower scales, while factors such as tolerance and cultural amenities may rather be considered on a higher scale. Cities are composites of mutually divergent scenes with very different lifestyles, networks, amenities, spaces and types of people, and it remains to be seen whether little tolerance for social categories in one part of the city affects the growth of a creative community in another.

To be effective, people-oriented policy should pay specific attention to the questions of which creative talent the city desires and which amenities are important to them, rather than stacking up many objectives. The growth of leisure and conference tourism, attraction of specialist workers in both high-tech and creativity activities, or the provision of cultural services to downgraded neighbourhoods can seldom be achieved by a single policy. Policy should therefore focus not only on separate amenities, but rather on the question of which groups the city wants to attract, and how these value different amenities.

In addition to the above, there is no such thing as 'the' creative sector. The international, commercial 'creative elite' in advertising, broadcasting, etc. is more footloose than young creative talent that is embedded in local society. Moreover, creative workers and entrepreneurs are not homogeneous groups, but differ in age, stage of family cycle and personal preferences. The choice for a place of residence by even the most avant-garde creative artist is also determined by the same traditional factors as for other people, such as good schools for children, a clean and safe neighbourhood, and a park.

THE CREATIVE CITY - A LASTING, BUT NOT AN EASY CHALLENGE

It is not infrequently commented that the creative city thesis is a hype by which policy makers are swayed by the issues of the day. Nevertheless, the partners of the CCC project are convinced that the creative city thesis is not a hype, in the sense that all its message will be soon forgotten. The competitiveness of western urban economies in the current global playing field requires (more) creativity and innovativeness. But for local policy to be viable in the longer term, it must find a balance between a clear focus on a city's specific strengths and a broad approach when it comes to the more general preconditions such as an open social climate, safety and accommodation. As already commented, these are not the easiest success factors to influence. It takes plenty of time, and much creativity, before a broad creative city strategy is a truly integral part of local policy.





photo: Jan Jacob Trip

In the case of sudden, but immense popularity of a concept, as is happening now with the creative city, the danger of becoming a 'copycat' is imminent. People-oriented creative city policy should build on the often historically developed particularities of each city in terms of amenities, cityscape (not necessarily small-scale and friendly) and specific Cultural Industries, rather than on offering support to creative sectors and place qualities only because these have been successful elsewhere. Exploiting its uniqueness could make a city's competitive advantage more sustainable, as it prevents quick imitation.

The Creative City Challenge project acknowledges the importance for cities on the one hand to learn from each other, and on the other hand to build their policies on the unique local circumstances and assets. The project partners mention transnational cooperation, mutual learning and exchange of experiences and know-how as the most important results of the project. These have been crucial elements of the project from the very beginning, supported by means of discussion meetings, conferences and site visits. At the same time, however, this transnational cooperation is built on local pilot projects that are rooted in the specific local context of all partner cities and regions.

A quite fundamental lesson learnt is the awareness that planning, implementation and results of pilot projects elsewhere should be validated against and adapted to local contextual background. What works in Hamburg will not necessarily work in the same way in Høje-Taastrup, due to different political, economic, social, cultural, institutional, demographic and spatial conditions. A city is only as creative as its people, and the Creative City Challenge itself stimulates the creativity required to adopt elements and ideas from projects in another city to be applied beneficially in its own local context.

HIGHLIGHTS

The next chapters present a selection of pilot projects and best practices from the CCC partner cities and regions. It suffices here to mention just a few highlights.

With regard to entrepreneurship and skills development, a noteworthy activity has been the International App Development Conference and AppJam organised in Dundee, which brought together the very best in professional mobile phone application development, including platform providers, developers and other industry professionals from across Europe. Another example is the development of learning materials for starting entrepreneurs, based on blogs and other social media.

An important project initiative focused on networks and dialogue has been the Best Collaboration Award for innovative cooperation projects between creative entrepreneurs and businesses, knowledge institutions or government. Initiated by the project partner in Bremen, the award is conferred annually at the CCC conference. Various other project activities aim at the exchange of creative entrepreneurs between partner cities and regions, or the strengthening of local networks of creative entrepreneurs, either by way of 'speed date' or 'eat and meet' events, or by the establishment of an internet platform such as 'cre8 oldenburg'.

With regard to creative clusters and hotspots, buildings and neighbourhoods, the redevelopment of the Ebbinge Quarter in Groningen is a remarkable example. It provides various facilities, such as a hotel for artists-in-residence, working spaces for starting entrepreneurs, fab lab facilities and a 'temporary city', all aimed at accommodating creative talent and cultural activities. The Ugly Spots project in Kortrijk involves students and creative professionals in the redevelopment of ugly or neglected places in the city.

The activities of the three core working packages of CCC are supported by a number of overarching activities. Discussion meetings and conferences are an important element of the project. Another CCC initiative is the European Creativity and Innovation Day, organised for the second time in 2012, and involving a variety of activities in CCC partner cities and regions. Promotion and dissemination of these activities takes place by means of newsletters and an active website. Finally, at the end the project will result in a 'toolkit', presenting in a structured way a number of practical 'tools' and 'manuals' for policy-makers.



**VISIT
ME
AGAIN**

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10° 00'
EAST**

YOU

CREATIVE HAMBURG

SHORT PROFILE HAW HAMBURG

With 12,000 students the Hamburg University of Applied Sciences (HAW Hamburg), founded in 1970, is the second largest institution of higher education in the Hamburg region and one of the largest of its kind (University of Applied Sciences) in Germany. Practice orientation guarantees a continuous adjustment of teaching based on current development. The university offers a wide range of degree programmes within its four faculties (Engineering & Computer Science, Life Sciences, Design, Media & Information, Business & Social Sciences). Practice orientation is our trademark: theory from lectures is put into practice in the laboratories, study projects are completed in the form of case studies and close cooperation with industry ensures a direct link to the future field of work. HAW Hamburg offers undergraduate and postgraduate degree programmes leading to the academic qualifications 'Bachelor' and 'Master'. There are 1,600 international students studying at Hamburg University of Applied Sciences (14 % of all students), representing over 100 nations.

The Research and Transfer Centre 'Applications of Life Sciences' (www.haw-hamburg.de/ftz-als), headed by Prof. Walter Leal, offers local, national and international project-related approaches to solving problems primarily in the field of Life Sciences as well as superordinate topics such as energy, climate protection and sustainability.





EUROPEAN CREATIVITY AND INNOVATION DAY

In order to promote the creative sector and to underline the value of creativity and innovation, the 'European Creativity and Innovation Day' was initiated by HAW Hamburg and has been organised annually since 2010. Every year, project partners from different regions around the North Sea area contribute with different activities, such as workshops, seminars or film events, to the success of the day.

The 'European Creativity and Innovation Day' aims:

- › To foster creativity and innovation in the North Sea Region and beyond by showcasing the potential of creativity and innovation in cities, represented by businesses, economic development agencies, educational institutions and local government, and to disseminate their activities;
- › To promote activities in creativity and innovation as tools towards transnational territorial integration, increasing the sustainability and competitiveness of the North Sea and other European regions;
- › To offer participant cities an opportunity to showcase what they are doing and suggest how governments, educational institutions and private businesses may work together to foster the cause of creativity and innovation in Europe. A further objective of the European Creativity and Innovation Day is to provide a sound basis for further communication, interaction, and future joint initiatives, and to encourage new investments.

The 'European Creativity and Innovation Day' is also recognised at European Level: Every year, the day is accompanied by a famous figure. E.g. in 2012, Martin Schulz, President of the European Parliament was the patron of the 'European Creativity and Innovation Day'.

EUROPEAN NIGHT OF CREATIVITY IN HAMBURG

On 24th June 2011, the 'European Night of Creativity' took place with parallel sessions of exhibitions, presentations and 'join-in activities' at the HAW Hamburg Art and Media Campus. The slogan of the night was 'Europe is creative!'. The aim of the event was to create a meeting place where entrepreneurs from the Creative Industry, students and people from Hamburg interested in the subject of creativity and innovation could meet to compare ideas and to get inspiration.

The wide selection of presentations attracted many visitors from the surrounding neighbourhood in addition to students and experts from artistic and creative

fields. The large illustration exhibition, which showed critically acclaimed work of young artists, was particularly popular. The art and design exhibits from Dundee in Scotland, with its expressive textiles, 3D design, art and illustrations, also made a strong impression on the visitors. In the HAW printing workshops, attendees enjoyed a live demonstration of various printing techniques, Hamburg TV station TIDE TV gave a behind-the-scenes look at their film work and creative projects from partners in the Netherlands and Sweden were presented. Apart from the various exhibitions, the evening also featured speeches and interactive events. Representatives from HOWEST University College in Belgium led a creative workshop for product designers that offered new insights into creative techniques. The printing and collage workshop also offered unlimited scope for creativity, as participants snipped, stamped, glued and wired their way to new ideas. The 'European Night of Creativity' was a success as it vividly implemented and disseminated different aspects of creativity with all different activities offered during the night. Furthermore, it was a means to attract people 'from outside' to enter the HAW Hamburg and to especially become familiar with the Art and Media Campus.

CCC WORKSHOP SERIES

In order to strengthen the soft skills of small-scale creative entrepreneurs the HAW Hamburg initiated a series of workshops in Hamburg. The first workshop entitled 'From the creative idea to the strategic concept' took place on 26th May 2010 as part of the European SME week. It was motivated by means of research results which indicated that many small-scale creative enterprises have a deficit in strategic and organisational abilities. Based on these findings, HAW Hamburg organised the workshop in order to equip creative entrepreneurs with missing 'soft skills'. The workshop's aim was to provide the creative enterprises with self-organisational, marketing and negotiating skills. More than 40 people – including graphic designers, film producers, and illustrators – participated in the workshop. Due to the success of the first workshop the following workshop 'From endless discussions to efficient meetings', dedicated to strengthening business soft skills of SMEs, took place on 27th May 2011 at HAW Hamburg. During this event strategies for successful meetings and conflict management were taught. Besides the elaboration of instruments used for successful meetings, the application of the participants was implemented in practice based exercises. This way, endless business meetings with disappointing outcomes could be avoided. Afterwards, conflict management was addressed. Conflicts at work cost time and energy and can de-

stroy a desirable business climate. That is why this part of the workshop demonstrated how to avoid and solve conflicts.

The third workshop 'Team-work and motivation' was organised on 11th May 2012 as one activity within the framework of the European Creativity and Innovation Day 2012. The workshop addressed all those who are interested in enforcement of their self-motivation or who want to achieve higher motivation and thus more efficiency within their team.

All workshops were well attended and therefore could serve as a best practice example to enhance creative people's skills as well as to foster successful entrepreneurship in the creative sector.

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EAST**

STAY

BACKGROUND OF CREATIVE INDUSTRIES IN BREMEN

Bremen is the smallest federal state in Germany and actually consists of two 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...). Traditionally the main industries in Bremen are the maritime industry, the automotive industry, aerospace, logistics and the 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 sectional 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 have been implemented in order to address these weaknesses and to stimulate the development of Creative Industries. This included coaching programmes, a show & meeting room, 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 Industries contribute to Bremen's economy with a turnover of 716.6 million euros and 9,762 employees and offers promising perspectives for the future economic development.

A comparison with the food and tobacco 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 8,500 people are working in the food and tobacco industry compared with about 9,700 people in the Culture and Creative Industry (both 2006). The software and games industry is the strongest sub-segment within the Culture and Creative Industries with about 30% of all employees.

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. However, on the other hand, only 1% of Bremen's total turnover was achieved by the Culture and Creative Industry compared with 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 in Bremen increased by 38% to about 1,700 enterprises in 2008. At the same time (2000 – 2005) the turnovers increased by 48%. Typically the enterprises are young, having less than 10 employees and weak management skills. This underlines the importance of assisting creative business development in Bremen by supporting networks and through cooperation within Cultural and Creative Industries as well as in the traditional industries.

WFB BREMEN ECONOMIC DEVELOPMENT, GERMANY LEADER OF WORK PACKAGE 4: NETWORKS, DIALOGUE AND BUSINESS COOPERATION

On behalf of the Free Hanseatic City of Bremen, the WFB Bremen Economic Development acts as the central service-providing body for all matters concerning business, economic and regional development in Bremen as well as marketing Bremen as a location for business, trade fairs and events. Furthermore, the WFB Bremen Economic Development aims at helping to secure and create jobs in Bremen and at providing business in Bremen with an optimal environment for entrepreneurial success. (www.wfb-bremen.de)

Work package 4 aims to develop and implement new instruments to support linkages within the Creative Industries and with traditional industries, knowledge institutions and public organisations in order to increase knowledge transfer and innovation capacity in the North Sea Region. The cooperation is based on common projects and transnational activities as well as on the exchange of experience.

BREMEN CONFERENCE 'HOW DOES IT WORK? CREATIVE INDUSTRIES MEET SCIENCE'

More than 200 people from all over Europe attended the Bremen Conference 'How does it work? Creative Industries meets Science' on the 24th of November 2011 in Bremen-Überseestadt. The conference dealt with the opportunities Creative Industries and knowledge institutions have to generate innovations when collaborating.

Experts from Belgium, Sweden, the Netherlands and Germany presented theories and visions as well as products and services focusing on the following:

The common ground of Creative Industries and science is the effort to stimulate the development of creative powers: the search for interpretations of nature, material and human wishes as well as the interest to understand, to discover, to create and to develop sustainable ideas.

It is not always easy to be aware of this common mainspring in the daily events of economical needs and scientific research. The creative scene often acts in very different life-work environments compared with the actors of scientific work at universities or institutes. More spaces are needed where interaction, exchange and the development of ideas are possible or, to put it briefly: where common creative and in the end innovative processes can happen.

The keynote was held by Dirk De Boe, Innovation Manager at Philips Consumer Lifestyle. De Boe stimulated out-of-the-box thinking, open innovation and idea innovation. He is convinced that a 'creativity shock' is needed in Western Europe to be able to compete with the up and coming rapidly growing countries and to secure welfare and security. In the entertaining pecha kucha style the director of the Arnhem Fashion Connection, Pieter Jongelie, introduced his educational innovation project focusing on the local production cycle of the fashion industry in Arnhem, the Netherlands, followed by Dr. Heidi Schelhowe, University of Bremen, who presented the work of the Digital Media Research Group. The KLUB DIALOG team then introduced the KLUB DIALOG EXPEDITION to various European Countries. Claus Aumund-Kopp, Fraunhofer Institute Bremen (IFAM) showed the possibilities of additive manufacturing techniques and its products. After that,





photo: Claudia A. Cruz

Anna Grzelec from TILLT Gotheburg spoke about what happens when employees collaborate with artists and about the power art has to bring out creativity in the work place. The pecha kucha session ended with the presentation from Dr. Carl Maywald, researcher and developer at Vector Foiltec a German Company, which is realizing fascinating and innovative architectural projects from the National Aquatics Centre in Beijing via the Art Centre College of Design in Pasadena to the Eden Project in Cornwall.

Inspired by all this input, the audience then gathered for a mega Brainstorming Session held by Becky Verthé, Howest University. The whole event was moderated by the fabulous Master of Interaction Cyriel Kortleven.

The conference 'How does it work? – Creative Industries meet science' was trying to answer the question: What framework requirements have to be provided in order to foster creative and innovative processes between Cultural and Creative Industries and science? According to the participants this was achieved! A great event – to be seen in a movie at www.creative-city-challenge.net.

BEST COLLABORATION AWARD 2010 TO 2012

Three times an international panel of experts has presented and will continue to present the BEST COLLABORATION AWARD (BCA), one of the WFB Bremen Economic Development work packages within the project Creative City Challenge. The first BCA awarded in 2010 was designed to reward the best example of collaboration between partners from the Creative Industries sector and from a more traditional industry, focusing on innovative practices beyond traditional business relationships as well as alliances and with exceptional results. In 2011 the ceremony, held at Bremen Conference 'How does it work? Creative Industries meets Science', honoured stakeholders from Creative Industries and science institutions.

Companies from the fields of: advertising, architecture, arts and antique markets, crafts, design, communication design, fashion design, film, video, photography, software, computer games and electronic publishing, music and the visual and performing arts, publishing, television and radio as well as representatives of knowledge institutions, science and applied research from the EU-North Sea Region can all apply for the BEST COLLABORATION AWARD.

2012 BEST COLLABORATION AWARD is dedicated to outstanding collaborations between Creative Industries and society, represented by local government and politics and focuses on projects in urban development, city and regional marketing or ambient branding. This year's overall winners will be announced at an Award Ceremony on the 20th September 2012, during the Creative City Challenge final conference in Groningen, the Netherlands. There, the winners will be able to present their winning project, their services or their outstanding innovative and promising ideas which they have developed together with their business partners to an international audience.

Further information regarding the BEST COLLABORATION AWARD 2010, 2011 and 2012 with information about all applicants and winners and the members of the juries can be found at: www.creative-city-challenge.net/de/best-collaboration-award.



TRAVELLING EXHIBITION - CCC ON THE ROAD

Are you curious as to what our film team of Daniel Günther, Dialog PR, and Helge Rudolph, Kulturmedien, has been up to during the last months? If so, then go to facebook or YouTube where you can find the latest entries and film clips with regard to the Travelling Exhibition, part of the project that WFB Bremen Economic Development is organising for Creative City Challenge. From April to July 2012 the two travelled all over Europe visiting and filming the Best Practice Enterprises, as recommended by the partners of CCC.

The outcome is going to be a Travelling Exhibition in the best sense of the word: Not only will films for each beneficiary and one mash-up be produced, but also the journey to the various cities, partners and best practice enterprises will be documented in a Road Movie Diary to be seen on the 'CCC on the road' facebook page. Comments can be made on a related blog.

At the Groningen Conference in September 2012 the film team will present a single film for each region and the mash-up. Sustainability will be granted by providing the material via the Internet.

Hence the Travelling Exhibition, as described before, contributes to transnational interchange of learning, materials and best practice and promotes transnational activities in creativity. With the help of the film in the world wide web the dissemination of the project's outcome is granted. Impacts are – in accordance to the application – the identification and demonstration of best practice examples in the North Sea Region, raising the awareness for creative sectors in the different cities and regions.

We are really happy that we have been able to secure various sponsors for this project – our thanks go to Ryan Air, Stena Lines, Bremen Airport and Cambio – partners who immediately agreed that this project is a good one!

Please find a copy of the partner films and the mash-up enclosed on the back cover of this publication!



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TOUCH**

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LET'S

CCC IN OLDENBURG

The city of Oldenburg is a regional metropolis in economic, cultural, scientific and medical sectors in the North-West of Germany. With 160,000 inhabitants, and a high quality of living, it is an area of attraction for about 1.5 million customers from the region.

Oldenburg is aware of the positive influence of Creative Industries on the development of the city and its competitive position. Oldenburg follows a strategy to develop the city from a comfortable and cosy town to a creative ‘Übermorgenstadt’ (city of the future).

In CCC project creativity and innovation in Oldenburg is encouraged by two strong and very different partners:

- › Municipality of Oldenburg with the Department of Economic Development is aimed mainly at the promotion of Creative Industries. The cooperation with enterprises and their integration in the process is a very important element. The departments of urban planning and culture are promoting the process in their domains.
- › Kulturetage gGmbH is a non-profit cultural organisation located and rooted in the central station district aiming at promoting socio cultural activities in the district. It works together with different creative participants such as Oeins, the local TV and Radio station as an independent broadcaster, the Medienbüro e.V. with its political cinema ‘cine k’ and also the residents and people who work in the district who are being integrated into the activities in the district.

Oldenburg will now demonstrate the best practices for the following:

1. Linking Creative Industries: cre8oldenburg
2. Cooperation between traditional and Creative Industries: 3x3
3. Offering room for all sorts of creative activities: quARTier



1. LINKING CREATIVE INDUSTRIES

Network cre8 oldenburg

Since 2003 the promotion of media and IT has been an important objective in the city of Oldenburg, with a network being an important component as a base for its further development. Then, a really important impulse came with the start of the CCC project by expanding activities to all branches of the Creative Industries and by implementing a wide range of activities. One very important result is the network for Creative Industries cre8oldenburg. A very dynamic and active network of entrepreneurs, where plenty of ideas emerge and are implemented.

Creative entrepreneurs meet digitally on the website www.cre8oldenburg.de, a platform for creative activities and Creative Industry in Oldenburg, which impressively presents the existing potential of the local Creative Industry. Since its inception in 2011 until August 2012, almost 300 people from the Creative Industries have registered on the network.

The website was officially launched in May 2011 during the important half year business meeting in Oldenburg: 'Kontaktpunkt Wirtschaft' (contact point for business), attended by 250 entrepreneurs from all branches of business. The caption of that evening was: Creative Industries and advantages of cooperation between traditional industry and Creative Industry.

Event series 'cre8:thema' and 'cre8:open_space'

Since August 2011 creative entrepreneurs also meet at the monthly event series 'cre8:thema' and 'cre8:open_space'. Topics are: creative working, social media, copyright, data protection and much more. The event alternates with either a lecturer or an open space, where every participant may present his/her own topic. Networking is an important part of the meetings, which sometimes results in concrete cooperation.

Networking also happens at various other events in Oldenburg – all of which newly formed during the CCC process – such as the daily meetings of the association 'Creativity meets Technology', the monthly meetings at 'Web Monday', the yearly Barcamp and the Illustrators' Festival.





2. COOPERATION BETWEEN TRADITIONAL AND CREATIVE INDUSTRIES: 3x3

Can an actor, industrial designer and photographer join forces to help companies solve internal problems? Yes, they can, as they approach the task in a special and extraordinary creative way. The results from three 3x3 sessions since 2011 produced very good solutions for the nine participating enterprises. Up to now prominent enterprises from Oldenburg have participated: Financial institutes, chemical enterprises, hotels, care institutions and a roofer.

Three artists and three company employees, assisted by a professional coach, work together during four half days to develop creative solutions for a special co-operational task. This might be an issue concerning the strategy of the enterprise, a product renewal, staff issues or marketing, always depending on the needs of the enterprise. In one project cycle three enterprises participate in parallel with their own creative team. A new shorter format has been set up for smaller enterprises and tasks. Enterprises pay a fee in order to participate. The project leader builds up a pool of creative people who apply to participate. For every task, a suitable creative team is chosen from the pool. The teams have to partake in an intense training session before starting their work.

3x3 is a collaborative project of the Business Development Oldenburg and the enterprise Δt Projektkunst. Project development and pilot phase were founded in the frame of CCC. 3x3 goes back to the Groningen project 4x4. The concept was adapted to Oldenburg's conditions.

In 2011 3x3 was given an award by the German initiative of Creative and Cultural Industries. In 2012 the project expanded to the whole metropolitan region of Bremen-Oldenburg. (www.3mal3.net)

3. OFFERING ROOM FOR ALL SORTS OF CREATIVE ACTIVITIES

quARTier – location for possibilities

Since the start of CCC, project partner Kulturetage organises the quARTier, an abandoned building in the station area with nearly 100 square metres, 5 rooms and a covered outdoor area for temporary use. The intensive use of the building, especially by young people, shows the high demand for cheap, unbound and easy use of rooms for innovation and creativity.

Each year all sorts of creative activities have taken place:

- › more than ten projects and/or workshops with more than 200 participants
- › two outdoor festivals in the district
- › two exhibitions with creative workshops and artists' dialogues
- › different competitions, awards and open stages (music, DJ, short films, radio)
- › more than 15 different groups used quARTier for their work (creative activities, gender mainstreaming, actors in refugee issues and environmental and health groups).

More than 4,000 guests a year visit the outdoor events and 1,500 people use the rooms for their own creative activities: people from the area, visitors from all over the city, mostly young folk, enterprises, artists and individuals who are interested in socio-political matters. Aim is to motivate them to take action in the social life and therefore motivate others.

Furthermore, the quARTier becomes part of a creative network and started the first co-working space in Oldenburg. The association 'Kreativität trifft Technik' has rooms for their laboratory experimenting with hardware and software on several days per week and once a month on 'Web Monday' meet here. The office of the project 3x3 is also located here.

In addition, quARTier formed the creative headquarter of two big CCC activities in 2010 and 2011: In 2010, the film documentation 'mensch macht stadt' was produced. A lively portrait of this apparently unattended district and the multifarious way of life of its residents. What does creativity mean to us? A feature-length documentary presents suggestive stories of the residents and gives insights into the inner life of an urban slot-district: 94 interesting minutes of film documentation. In 2011 an international artists' meeting was organised. Four Artists from the partner regions of the North Sea area (the Netherlands/Belgium/England/Scotland/



Sweden/Denmark) worked and lived in the area around the central station for 1.5 months. They also worked and shared their knowledge with artists from the area and other projects of the CCC in Oldenburg – of course in quARTier.

In summer 2012, quARTier will be demolished for a new building – sadly without space for possibilities.

A lot of discussions, networking, best practice projects of the partners, a lot of experiences, ideas and needs of the local creative scene and Creative Industry has been collected in this process.

This process, networking and experience in the district raised hope and certain euphoria. But reality is less brilliant – we continue our ambition to realize sustainable space for possibilities and easy to use (co-working) spaces for young and penniless talents, pioneers, start-ups and activists.

RESULTS

- › In Oldenburg CCC has been the starting point to promote Creative Industries
- › New developments have been set in motion
- › A lot of creative entrepreneurs are highly motivated to join and promote the process
- › The local network cre8 oldenburg was created
- › They have organised events and founded associations, either with support or on their own
- › Plenty of new ideas are emerging and waiting to be implemented
- › Ideas from outside and abroad are brought to Oldenburg
- › An intense cooperation, especially between Bremen and Groningen, has been built
- › The subject has found acceptance in administration and politics
- › A creative climate in Oldenburg has surfaced
- › After the end of CCC the processes will continue
- › CCC has been a very effective initiative



LET'S
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ABOUT THE PARTNER GRONINGEN

About Groningen:

Groningen is the major city of the North. With its municipal population of over 190,000 in a wider metropolitan area of some 450,000 inhabitants, and with over 50,000 university students at the University of Groningen and Hanze University of Applied Science, the youngest city of the Netherlands aims to build on its capacity as a true City of Talent. Several 'triple helix' partners have joined forces in the strategic Groningen Agreement 2.0, aiming at stimulating innovation and in retaining and attracting knowledgeable workers and excellent students alike. Obviously the city has a high potential for knowledge-based innovation in SME's and research institutions as well as for start-ups. The city is actually being branded as a City of Talent. In the Creative City Challenge Groningen has the ambition to elaborate on the potential of being a City of Talent. It also aspires to contribute to the innovation capacity and competitiveness of the North Sea Region.

ABOUT THE PARTNER ORGANISATION, CREATIVE CLUSTERS

The City is the Groningen contract partner in CCC. The municipal Department of Urban Planning and Economics together with the Culture Department are the key Departments for enabling policies for Creative Industries and creative clusters. The lead role in CCC is taken by the Policy Development Unit at the Department of Urban Planning and Economic Affairs. This department produces spatial plans and strategies for implementing policies and services that promote sustainable urban and economic growth. It advises the City Council on physical planning and economic affairs, embracing the themes of living and working, traffic and transport, public space, the environment and ecology, urban recreation and amenities, knowledge and the creative economy.



In CCC Groningen leads the work package on creative clusters which focuses on better understanding of its dynamics. This will ultimately enable the EU to facilitate the functioning of creative clusters better as catalysts for innovation. The Department is stakeholder for the development of the creative cluster called the Ebbinge-kwartier. (www.creative-city-challenge.net; www.ebbinge-kwartier.nl)

For several years now, Dutch town planning has been dominated by the concept of the 'compact city', with Groningen being one of the protagonists. The guiding principles of 'compact urbanisation' and mixed use can be identified as factors that strengthen the position of the city as a creative city. Because the 'compact urbanisation' is not only a sustainable principle but also shapes so-called Third Space it creates excellent conditions for cross-sectional and cross-cultural encounters. These are favourable conditions for the use of so-called knowledge spill-over. In other words: favourable conditions for maximising inspiring face-to-face contacts and therefore for creativity and innovation. Place quality counts as a location factor.

The creative zone Ebbinge-kwartier is one of the special place qualities in Groningen, creative ecosystems if you like. It is part of a backbone on the map, a backbone made up of Zernike, with science park incubators, in the north, Forum (due to be built), Puddingfabriek and MediaCentrale as the other creative clusters and hotspots that are marking it. On this backbone, the Ebbinge Quarter is to act as a hub, having a pivoting and driving function, and, therefore, it can be seen as an instrument enhancing the innovation capacity of the City-Region as a whole and beyond.

Paleis and Open Lab Ebbinge are lighthouse projects. Het Paleis started functioning at the beginning of CCC. Open Lab Ebbinge had suffered some delay and building started Fall 2011. The grand opening event is in the CCC final conference week September 2012.

GOOD PRACTICE 1

OPEN LAB EBBINGE TEMPORARY USE OF SPACE

Temporary use of space: OPEN LAB EBBINGE, open innovation system

The temporary mini-town Open Lab Ebbinge is part of the creative zone Ebbinge-kwartier, which includes the Het Paleis live-work environment. The building partly opened in the autumn of 2009, and is now fully functioning as a creative hotspot in the Ebbinge Quarter (Ebbinge-kwartier).





photo: Mark Sekuur – Open Lab Ebbinge

Het Paleis is a converted university chemistry laboratory in the northern part of the Ebbinge Quartier. It dates back to 1910 and in recent years has been transformed into a mixed-use building with focus on the Creative Industries. It comprises 28 apartments, 54 workspaces for artists and designers (24 designated for recent graduates) and offices for creative entrepreneurs (flexi spaces and co-working). Other facilities in this 9,000 square metre large building include: a multifunctional presentation stage in the former lecture hall, three meeting rooms, two temporary workshops, course rooms, a fab lab rapid prototyping and a grand café. All of these amenities are both for internal as well as external use (cluster is to function to city-region level and beyond)

The aim of the entire creative zone, a creative ecosystem comprising both Paleis and the Open Lab, is very much the result of a bottom up movement in the business community in collaboration with the creative factions. At some stage educational institutions and the adjacent university hospital were involved in a sort of Task Force, brainstorming and thinking in terms of new opportunities for a creative hub. A more or less spontaneous triple helix approach, so to say. Commissioned by the quarter's association of SME's, two designers and a consultancy explored this association's idea of building a temporary compound on the southern part of the Ebbinge quarter, as an attempt to vitalise the area. It was then named 'Open Lab Ebbinge (OLE)'. The area is within walking distance of many of the main features and facilities of the city: the city centre area, the University Hospital and Groningen University, the city's largest employers, and of course Het Paleis. OLE will function as an open innovation project, as a city-lab where the future of this creative area is being analysed and created simultaneously. To facilitate this the organisation is targeting a wide range of actors and events: innovative entrepreneurs, artists, incubator spaces, (foreign)student housing, education, craftsmanship, sports facilities, shop and open air events. OLE is to serve as a meeting place for all these participants, a new kind of knowledge eco-system. The open innovation approach was introduced by Henry Chesbrough and described in his book 'Open Innovation: The New Imperative for Creating and Profiting from Technology'.

The building of most pavilions was started early in 2011. In the pilot action Open Lab Ebbinge we found out about the functioning of such an assembly of pavilions in enhancing innovation, in contributing to the fostering of start-ups, new enterprises and about the possible importance of factors like the presence of the Paleis with its specific features.



Having elements such as fab lab readily available, a student enterprise facility, artists in residents, a pavilion for start-ups and the adjacent University hospital with its life sciences spin-offs – is an exciting and vibrant combination for enabling innovation and new initiatives.

Already we can see more positive and dynamic effects in the zone: the Inroversum, a fascinating 3D-dome construction with facilities for immersive learning has been given a go ahead decision and will be opened in 2013! This will expand the possibilities for highlighting and promoting actions which demonstrate how developments in science and technology can stimulate innovation in the creative sector, and how the creative sector itself can stimulate the emergence of new forms of creativity and innovation in science and technology.

GOOD PRACTICE 2

TRANSNATIONAL B2B EVENT CREATIVE INDUSTRIES AND OTHER INDUSTRIES

Creative industry from Groningen and Oldenburg meets at Promotiedagen

In November 2011 the City of Groningen invited Creative Industries to an exchange during the Promotiedagen B2B fair. Two models for a cooperation of small creative enterprises were presented. These cooperation activities might, for example, enable companies and or individuals to apply for jobs too big and multifaceted for one enterprise. Torsten Wedler, light designer from Oldenburg, presented the Northern German association 'DIE.Kommunikationsgenossen' with enterprises from different businesses and Eileen Blackmore from Groningen presented the digital design-network House of Design. Afterwards, participants visited Creative Industries and saw inspiring examples of co-working with businesses from other sectors as well. Oldenburg's mayor joined the session. The discussion was continued in Oldenburg on 11th of January.

Bremen elaborated on the Europe Enterprise Network concept and introduced the North Sea Region Connect Tool, geared to the needs and potentials of Creative Industries. It was highlighted at the Promotiedagen Groningen-Oldenburg event in Groningen, by far the biggest B2B event in the north of The Netherlands. The transnational fair event in Groningen and Oldenburg on concepts of cooperation at the Promotiedagen was moderated by Ms Luecker from the University of Applied Sciences, truly triple helix at work!

GOOD PRACTICE 3

TRANSNATIONAL PRESSURE COOKER DESIGN SECTOR

At Design In Groningen 2011 a transnational workshop was held with Hamburg participation. The Hamburg designer studio BFGF also showed work. The transnational sustainable Design Pressure Cooker was organised by House of Design together with the Syntens Innovation Agency. Among the participating companies were very different companies and surprising ones like: Grunn Bier, Watersports-camping Heeg and Prison Veenhuizen. The concept of the Design Pressure Cooker is that an entrepreneur and a designer are coupled to solve a development and/or design issue. The designer and the entrepreneur from a different sector work together for one entire day. The questions that are being specified are very broad-ranging. There are marketing questions, product design questions, questions about new sustainable materials. The cooker matches that are made, are not only based on just the designer's CV. The working method and the dispositions of the designer have been looked at in detail. How can the designer inspire the entrepreneur and trigger him or her to a social innovation. A design is only one of many possible outcomes. To change a conception is a more sustainable and long-term result. Therefore it's a challenging and imperative task to make good matches!

The national Dutch government had identified nine top sectors which they plan to strengthen with a triple helix approach and by concentrating on innovation investments in these sectors. One of these nine is the Creative Industries sector. At the occasion of Design in Groningen 2011 some new linkages were established and in cooperation with the socio-economic council for the Northern Netherlands it resulted in northern participation in the national programme, specifically the Smart Design programme of CLICK (Creativity, Learning, Innovation, Co-creation and Knowledge). Internationalisation is a key dimension of this new national innovation policy that will be aligned to the Horizon 2020 programme.

Through CCC transnational activities already lead to wider transnational markets: Groningen designers will present their new label at Blickfang Fair in Hamburg in October 2012. There will also be a Design Pressure Cooker in 2012. House of Design and Syntens will organise a Design Pressure Cooker in Hamburg in collaboration with Hamburg Designxport.



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STAY

CITY OF KORTRIJK

OVERVIEW OF THE CITY OF KORTRIJK GENERAL INFORMATION

Kortrijk is situated nearly 25 km from Lille (FR), 250 km from Paris (FR) and Amsterdam (NL) and 60 km from the North Sea. Kortrijk forms one district together with the 13 municipalities around the city. About 295,850 people live on this surface area of 446 km² and 115,251 people work there (source: FOD economy, statistics 2007 – 2008).

The Kortrijk region is generally known for its dynamic entrepreneurship and its dense network of SMEs. In 2008 there was a noticeable increase of nearly 10%, in the Creative Industries which is quite a good result. However, in comparison with the rest of Flanders, the number of creative start-ups in Kortrijk is still quite low. The same goes for creative workspaces for entrepreneurs and companies. On the other hand when one applies the creativity barometer Kortrijk scores relatively high in comparison with other cities in the Province of West Flanders. The creativity barometer as a tool was developed by Flanders DC in 2005 to measure the creative potential of all Flemish cities. (source: WES, 2010)

The city is historically connected with the flax and the textile industries and today the textile industry still remains important in the region. Major companies which have their headquarters in Kortrijk include Cisco, Barco and Bekaert. The lighting industry is also well represented in the region (e.g. Tal, Delta Light, Modular, ...). Many regional companies are innovating strongly but they still innovate too often on their own. Therefore, the VOKA Chamber of Commerce started several learning networks. Meanwhile, almost 150 companies got to know about the added value of learning together, exchanging experiences and discovering the possibilities of cooperation. The magazine Ondernemers of VOKA is the mouthpiece for innovative enterprises in the Kortrijk region.



GOVERNMENT SUPPORT AND STRUCTURE FOR CREATIVITY AND INNOVATION

For a few decades, the city of Kortrijk has understood that paying attention to a qualitative housing and working environment in a comfortable public space is the key to profiling the city as well as to enhancing its livableness. The drive to build significant public buildings within a qualitative public urban space has been crucial. Kortrijk has stimulated a number of leverage projects regarding design and innovative architecture. This is shown through the construction of seven bridges and the reconstruction of the banks of the river Lys, the extension of the Buda-island as a spot for art, creation and design and the plans for a Buda factory for expressive arts, co-creation and workshops. With the construction of the shopping and housing complex 'K' in the Old Town, designed by one of the most talented Belgian architect duo's Robbrecht & Daem Architecten, Kortrijk took up its place again as a dynamic shopping city. The forthcoming projects, such as the project Station Environment, are also highly innovative.

MAIN ACTORS AND INSTRUMENTS IN CREATIVITY, CULTURAL PROMOTION AND DISSEMINATION

Designregio Kortrijk npo

NPO Designregio Kortrijk is a partnership between the INTERIOR foundation, the city of Kortrijk, the Industrial Design Center of Howest University College West Flanders, the intermunicipal development agency Leiedal and VOKA Chamber of Commerce of West Flanders. The organisation was founded in 2005 with the support of the Flemish Government. Designregio Kortrijk aims to promote and enhance the region's reputation for applying design as a lever in its development. Designregio Kortrijk is trend-setting in Flanders as well as in the Lille-Kortrijk-Tournai Eurometropolis. The organisation also cooperates and networks with other design cities and regions in Europe. The activities of Designregio Kortrijk aim to increase the introduction of design culture in the industrial activity of the region, its educational infrastructure and the public sector. The organisation acts as co-ordinator for autonomous initiatives in the field of design and product development in the region, such as the annual Week of Design, the publishing of the book series DESIGNX50 every two years, the Humin project, the Buda Libre nights, biennial design exhibitions such as Futurotextiel (2008), Yes! We're open. Open design for sustainable innovation (2010),...





Biennial INTERIOR and DESIGN AT WORK

Kortrijk has become a concept in the world of design, mainly due to the presence of the international Interior Exhibition that was launched in 1968. Next to Milan, Kortrijk has become an international meeting point for contemporary interior and industrial design. The success of this fair is the outstanding selection of enterprises and the quality of their products combined with a guest of honour and many cultural sideline activities. Through several expositions and lectures, actual topics are emphasised. The Interior Exhibition was the first symposium in Europe that appealed to the professional public as well as to a wide visitors' audience of consumers at its exhibition platform.

The guest of honour at the 22nd Exhibition 2010 was the Japanese architect Junya Ishigami. Each time, young design talent is assembled at the Interior Design Competition 2010. In 2008, a new symposium DESIGN AT WORK was launched for the first time and a second presentation followed in December of 2009. Also during the Exhibition of 2010, DESIGN AT WORK was present and several aspects of industrial product development were presented to the audience.

High-end business park EVOLIS initiated by Leiedal

Over the past few years, sustainable entrepreneurship has become a major issue in our society. Leiedal has, therefore, opted for an innovative approach and has been developing increasingly sustainable business parks for several years.

Evolis is the most recent – and consequently the most sustainable – development. This sustainability is translated into outward appearance and economic, ecological and social aspects.

Outward appearance. Evolis pays special attention to a high-quality layout, which will to a large extent be characterised by over 1,000 trees that will be planted in six rows along the avenues and by the six kilometres of hedges that will screen the car parks and business premises.

Economic aspects. The basic principle of the Evolis business park lies in attracting innovative companies that generate significant added value, are mainly active in the international market and provide a high level of high-grade employment.

Ecological aspects. A 'green' cycle and pedestrian route through the business park integrates and enhances valuable existing landscape features and connects to the regional cycle network. Sustainable energy is generated by the four wind turbines and the green power plant. A hot water network fed by residual heat from the power plant runs throughout the business park and supplies the companies in the business park with hot water to heat their buildings.

Social aspects. Special attention is paid to road safety, safe cycle routes, communication with local residents, the availability of bicycles for employees of the companies occupying the business park, etc.

**The Studios at Howest
an incubator for product design, 3D, gaming & multimedia**

The Studios is an accelerator for the new media industry. The Studios creates a mix of industry with young talent who want to create innovative and new ideas for the ever growing sector! The focus lies on niches in the new media industry, gaming and product design. The Studios stimulates talented students and graduates from Howest in entrepreneurship and creativity. By fostering a creative and dynamic environment to start up their business, Howest believes that this talent will develop and become successful. The Studios is a place where young entrepreneurs can develop their ideas. They are supported by senior entrepreneurs who guide them through the process. The Studios incubator also welcomes private initiatives from the new media industry, either on a temporary or longer term basis. The Studios has two creative spaces, which are for rent for businesses and Howest organisations. The Oasis is a room full of colour and fun elements. It just stimulates your mind. Equipped with Fatboys, swings and a rotatable table, walk on the green grass of ..., meetings have a spark they never had before. The Green Lounge, is a seminar space, which seats 50 people (max 100 standing), ideal for workshops and seminars. The following organisations made this project possible: Interreg North Sea Region funding (E-clic), Province of West Flanders, Flemish Agency for Entrepreneurship and Howest University College of West Flanders.

Industrial Design Center at Howest

Industrial Design Center is an open knowledge center and a research-through-design lab. It's a communication platform between the industry and the design education, research and development programmes at Howest University College of West Flanders. Industrial Design Center is a playground for designers, companies, lecturers, researchers and students who inspire each other to turn creative ideas into worked-out concepts and products with an added value. Its DNA consists of three pillars: education, research and development. Industrial Design Center sets up a continuous cross-fertilisation between those fields. Industrial Design Center coordinates two fulltime study programmes of Howest, University College West-Flanders: the three-year professional bachelor industrial product design and the five-year master programme industrial design. Besides we offer education programmes for adults, professionals and even for small children.





The spearheads of its research portfolio are: prototyping, creativity methodology, lighting, engineering, materials, co-creation, user-centered design and sustainability. Industrial Design Center outspokenly chooses applied, multidisciplinary and demand-driven research. They build their expertise together with the industry and test in practice via cases for companies and organisations. Industrial Design Center likes examining various questions and problems presented by companies and organisations that relate to product development, innovation, creativity, sustainability, materials, lighting, prototyping, etc. They aim to facilitate so creative ideas can be turned into concepts and products with an added value. The design studio and workshop are fully equipped with manual and rapid & virtual prototyping tools such as a 3D printer, a vacuum casting set up, thermoforming equipment, a laser cutter, a materials library, photo studio, a lighting lab etc. Its workshop space, including all equipment, is regularly used by local SMEs and companies. For example, for the occasion of the European IF (Innovation Festival Kortrijk) in October 2010, its workshop was transformed into the IF lab (what if...).

Students of industrial product design and design engineering worked with local inhabitants to realize the product ideas of their dreams. The Industrial Design Center also organises International Summer Schools 'creative prototyping skills training' and model making workshops for students and the industry. Furthermore, Industrial Design Center develops assistive tools for disabled people through a research project called D4E1 in cooperation with Handicap International. Researchers, students and disabled people work together. Its workshop space, including all equipment, is regularly used by local SMEs and companies.

MyMachine

MyMachine is an initiative for children of all ages who want to create their own 'dream machine'. Primary schoolchildren invent a 'machine' (an IDEA) which is developed further by university college students (a DESIGN) to be finally built by pupils from technical secondary schools (a MACHINE). Throughout the project, children and students can use the expertise and assistance of various companies and organisations to build the smartest (or craziest) machines. MyMachine is a platform initiated by three partners namely Howest University College of West Flanders, Leiedal Development Agency and Streekfonds West-Vlaanderen. It is co-funded by the Flemish government.

Buda Arts Centre

The Arts centre BUDA is a workspace for artists, a festival organiser and an art cinema. The Arts centre BUDA has some local, national and international artists in residency every day. On an annual basis about 40 artists or collectives come to live and work temporarily in Kortrijk. They work on new pieces to investigate ideas or further their artistic research. BUDA chooses to work with artists who are at a cross-roads, those who need a relatively quiet but stimulating environment like Kortrijk. Artistic discipline, experience or nationality makes no difference to that choice. The contribution of the Arts centre BUDA in the working process depends on the kind of residency. Sometimes it consists only of a bed in the residency house, a rehearsal studio in Budatower and a sandwich at lunchtime. Often it is spiced with technical or dramaturgical support and/or a financial injection. The work can be presented in an open or closed presentation moment, in a showing during one of the festivals or – if requested by the artists – not at all. The Arts centre BUDA has an international network that can be used to get in touch with other organisations for presentation platforms or co-production budgets. The Arts centre BUDA is a private non-profit organisation financed by, among others, the Flemish Society, the Province of West Flanders, the City of Kortrijk and the European Union. It organises six festivals throughout the season (e.g. Next, Kortrijk Congé) and is host for Happy New Ears, the festival for new music. Arts centre BUDA presents at least three films a day in Budascoop. As well as that, they organise film projects on a regular basis that take up by topic live art work or films that are specifically addressed to children, teenagers, senior citizens,... The programme offers an alternative to the rather commercial offer elsewhere. The Arts centre BUDA invites people to be an accessory to the artistic creation process of artists on a regular basis. These 'Compañeros' try out the presentation moments and give feedback on the work in process through talk backs or web blogs.

De Kreun

The Kreun is a renowned music and concert club in Kortrijk for both active and passive consumers of pop music. The Kreun strives for a balanced range of national and international chart-toppers, alternating with notable underground acts. The TRACK* Music Centre is located next to the Kreun. TRACK* houses several music studios and a cross-media media lab where creative youngsters can experiment with music, broadcasting, social media, etc.

Passerelle

Since 2009, Passerelle fulfills a unique position within the Flemish scenery of contemporary dance in which professional young artists and amateurs intrinsically start to cooperate. Apart from the main production process of these dance projects, Passerelle has had the possibility to go on tour with some of their creations. Over the past few years the organisation has worked together with host choreographers such as Sidi Larbi Cherkaoui, Lisbeth Gruwez, Riina Saastamoinen, Iris Bouche, Carlos Pez, Mole wetherell, etc. Passerelle is structurally subsidised by the Flemish community (youth department), the province of West Flanders and the city of Kortrijk.

Theater Antigone

Theater Antigone is a Kortrijk-based theatre company. It presents an average of three new productions per year, which are first performed several times in Kortrijk and then go on tour nationally and internationally. Since 2001, Theater Antigone has had its own performance venue, a historical factory building that has been transformed into an all-purpose hall. Partly as a result of this, the company has become a very interesting ensemble for a wide variety of performing artists to work for. The company's well-known enthusiastic approach and its many (international) tours and joint ventures mean that Theater Antigone is known beyond our borders as a warm and high-quality company. Theater Antigone is a multi-faceted company: in addition to its own travelling creations, there is a hosting arm and the Futur Liquide festival. Alongside this there is also a three-part youth programme (young director's project, youth laboratory and youth workshop), an extensive social-artistic programme and a well thought out education section.

Bolwerk

Bolwerk arose in 2003. Passionately fond of 'old' materials, the drama series 'Carnivale' by the circus of Calder and the collection of circus posters from the House of Alijn, a group of young people started to experiment with various artistic disciplines including visual arts, music, dance, acting, fashion and textiles, installations and machinery, cooking culture, performance and circus. The organisation set up an open studio programme which aims at the collective creation of a travel show and the provision of a platform for young artists. Bolwerk displays itself in the public space. The organisation has given birth to creative studios in town: a textile studio Par Toi, a music studio, an art workshop, a cookery studio and a game studio.

CCC AND THE LOCAL PARTNERS

HOWEST

In 1995 Howest University College West Flanders became a single autonomous Higher Education Institution because of a merger of six prominent institutions of higher education in Flanders. Since then the development within Howest has taken on a fresh impetus and Howest is now one of the leading providers of higher education in Flanders. Today about 5,600 full-time students are enrolled at Howest pursuing 24 Bachelors and seven Masters covering a wide range of disciplines. Howest consists of four campuses situated in Bruges and Kortrijk. Students find an open, vibrant, cosmopolitan and friendly environment that offers a wealth of educational opportunities, with emphasis on high quality and practice-oriented courses. A decent, creative-technical, educational offer for product design, industrial innovation, new media and communication technologies, digital arts & entertainment and web design is offered by Howest University College of West Flanders on its campus in Kortrijk. The immediate link with the industrial companies from the region is vital to give a permanent input to enterprises, coming from education through young graduates. The creative results of these educational programmes are presented every year in June during the 'week of design' in Kortrijk, where professionals, as well as the general audience, can get acquainted with the innovative projects.

LEIEDAL

Leiedal is a versatile inter-municipal collaboration directing the wide socio-economic and spatial development of the 13 joined cities and communities around Kortrijk. The package of tasks of Leiedal consists of: town-planning, business areas, e-government, European collaboration, public space, mobility, etc. Leiedal has, for instance, played an important role in the quest for qualitative solutions for the broadening of the river Lys in the urban centre of Kortrijk. Another excellent example of their vision for business areas of high quality is the development of the business park Evolis, along the highway.

Creation of Networks through the organisation of events to link industry and education (H)

Since the beginning of the Creative City Challenge project, Howest's Industrial Design Center invited professionals and students to several network events, design talks, seminars, conferences, science cafés, INNOWIZ workshops and study days. To give you an example, the annual Shaping Light event is all about new lighting

applications and OLED technology. The annual Prototyping event focuses on the strategic use of prototyping techniques as a tool in the innovation process for small and big companies. The Design for [every]one event every year in June shows newly developed assistive devices which derive from the collaboration between design students, occupational therapy students and individual patients. INNOWIZ sessions and workshops focus on creativity techniques that support brainstorm sessions and innovation processes in general. During the Creative City Challenge project, more than 50 companies were trained in using the INNOWIZ toolbox, through inhouse workshops or in a broader setting mixed up with other companies. The thematic approach of every event organised by Industrial Design Center creates diverse networks between education and industry in the Kortrijk region.

INNOVA conference in Liège (H)

The third Europe INNOVA Conference 'Reshaping Europe: Addressing Societal Challenges through Entrepreneurship and Innovation' took place on October 27th to 29th in Liège (BE). The conference focused on the Europe 2020 policy priorities of smart, sustainable and inclusive growth and reflected on how innovation can support the transition towards a competitive economy, in three key areas: unlocking Europe's creative potential, greening industries and supporting innovative entrepreneurship. These themes were addressed by high-level keynote speakers, in roundtable debates, and were discussed by the conference participants themselves in two rounds of parallel workshop sessions. Howest University College – Industrial Design Center was invited by the European Commission (DG enterprise and innovation) to present some case studies of innovative entrepreneurship and took the opportunity to promote the overall impacts and benefits of the Creative City Challenge project.

Creativity Night in Hamburg (H)

The Industrial Design Center at Howest University College joined in the activities organised by the Hamburg University of Applied Sciences for the occasion of the Hamburg Art Week, which took place from 20th to 24th June 2011. During the 'Night of Creativity', researchers from the Industrial Design Center gave a lecture 'Manage Your Creativity' and a marathon session 'demo of more than 200 creative techniques' during the night.

Creative prototyping summer schools (H)

The annual summer school Creative Prototyping Skills Training is organised by Howest Industrial Design Center as part of the Creative City Challenge project. Every year the programme appeals to people from Canada to Germany, New York to Malaysia, and Iran to Denmark. Product designers, architects, graphic designers and engineers mingle with each other in a multidisciplinary way.

Prototyping? This annual course zooms in on prototyping as a design methodology and communication language. A working model can be developed for the purpose of testing various design aspects such as features, functionality, tactility and performance. Prototypes also help streamline creative processes, communication or user-product interaction in an early stage of a design process. Many different prototyping techniques exist, but the consideration is always: which tool or technology suits which purpose? Through hands-on workshops with companies and at Howest, people can absorb a lot of information in one week. They are trained by professionals from the industry.

Reflections. “A friend of mine is running a product development course at the Aalto Design Factory and he recommended the summer school to me. As a graphic designer I felt that this was a perfect opportunity to widen my skills in 3D prototyping related to packaging design. I’m writing my PhD on multisensory packaging design as a form of communication. I’m interested in packaging design, not just from the visual communication aspects, but I also investigate how other sensory cues can be used as a means of communication, building understanding and meaning to products through their packaging solutions. This course was useful to me since I normally work with long-standing packaging materials such as cardboard and paperboard”. *Markus Joutsela (Finland)*

“I’ve never seen people working with so much passion, enthusiasm and happiness. I had a wonderful week, I learned a lot of things, and it’s been one of the best experiences I ever had”. *Lorenzo Banchini (IT)*



Conference 2011: Fostering creativity within cities – playtime is over (L)

On Thursday 21st October; Leiedal organised an international Creative City Challenge-conference in Kortrijk titled 'Fostering Creativity within Cities – playtime is over'. The conference was co-organised with Eurotowns, the European network of medium-sized cities. Various cities, companies and experts testified how a well-considered creativity policy can bring added value to a city or region. General message: a long-term commitment of the city is crucial for turning a creative economy into a success story. With this message we wanted not only to inspire local policy makers, but also to challenge other European and Flemish cities with creative ambitions. Diverse European partners, Flemish networks and public bodies, national as well as international cities and regions, partners from the French-Belgian Eurometropolis and regional organisations were, therefore, present. All in all, some 130 people attended the conference.

Conference Programme. The first part of the conference was devoted to creative cities with a clearly distinct creativity policy that has already produced visible results. It is beyond all doubt that Tampere meets that criterium: the 'Creative Tampere Programme' will mobilise 40 million euros over a time period of six years and focus on the growth of the Creative Industry, more entrepreneurship, innovative forms of cooperation and a more attractive image. In addition, we also gave the floor to the companies themselves: What do they expect of the city or region in which they establish themselves? Speakers: a representative of BBC Scotland and Benjamin Vandorpe, CEO of Aluci, a company that did not opt for Brussels, Ghent or Antwerp, but deliberately established itself in Kortrijk. In spite of the difference in size between both companies, it was remarkable that both told a similar story: about the importance of sufficient critical mass in a certain city (presence of education, related companies, sufficient dynamism and events) and about a long-term creativity commitment of that city. It was widely recognised that a supportive government policy can be decisive: for example, Glasgow had the drive to develop a digital cluster in the city, which was a decisive criterion for BBC Scotland to further expand its activities in Glasgow.

In the afternoon the focus was on the 'Budafabric', a concrete leverage project in Kortrijk that attempts to bridge the gaps between art & culture, the economy and education & research. Similar international projects have mirrored Kortrijk: how do you organise links between different industries, what could be a successful business model for such breeding grounds and how can such a project have a lasting impact on its surroundings?

Regional and European example projects. The entire programme was interwoven with pecha kuchas to acquaint the international audience in a short, yet

powerful manner with leading creative projects from the Kortrijk region and from the CCC and Eurotowns networks. In the late afternoon the partners of the Creative City Challenge project awarded the 'Best Collaboration Award' to five nominees. The award rewards and promotes cross-fertilisation between creative and traditional companies and between creative companies. The 'Kunstgreb' (Denmark), 'Prizeotel' (Germany), 'Kunsthalle' (Germany), 'Rockmuseum and Roskilde bibliotekerne' (Denmark) and 'Architectural Firm Salinger and Christophe De Jongh' (Germany-Netherlands) projects were among the winners.

Ugly spots (L)

Everyone knows them; those ugly spots that all municipalities have – a place under a bridge, the back of a housing block, a neglected piece of land somewhere waiting for something to happen – and so on.

A survey amongst our mayors and aldermen showed this to be one of their biggest irritants. The ugly spots project wants to deal with this. The idea is simple, let people point out the ugly spots in their environment so that students and professionals can come up with a solution. Using an internet poll we collected 120 ugly spots. They varied in size and type but they all perfectly emphasised the necessity for the project. These ugly spots were confronted by both students and professionals. The students took on the ugly spots in their design courses. Four schools and a total of approximately 90 students worked out designs for these spots (two spots per municipality). Their designs were presented at a one day exhibition displaying the students' ideas to the politicians and local press. With the professionals a slightly different approach was used. Each municipality selected one specific ugly spot. By means of a guided 'safari' all designers were presented with all the ugly spots. Each picked two specific spots so that in the end, each municipality would have two designs for their ugly spots. Within three months the professionals had produced their proposals and presented them to the municipalities. This presentation session was supported by a professional jury who also gave advice on the different designs in order to support the municipalities in their understanding of the different designs. Ultimately, the ugly spots project has had many outcomes. First of all, the project has pointed out the problem of these so called ugly spots and the huge potential for improving them. With simple means and small, but well directed investments, an enormous leverage has been achieved. Secondly, the ugly spots project has unlocked the potential to involve citizens in policy making in a very direct way. In the project only a small step has been taken but one can easily imagine a follow-up where citizens can actually co-design the improvement of the ugly spots. Thirdly, the power of imagination, and by extension design, has been



demonstrated. Using a very basic and recognisable problem one immediately sees the added value of creativity. Finally, and most importantly, this project will lead to actual change. Municipalities have engaged in actual implementation of the designs. This wasn't included in the project but clearly shows the success of the ugly spots project.

Old railway station, Rollegem

The bicycle path next to the youth centre runs along the former track of the buurt spoorwegen that was abandoned decades ago. Today the place has lost its story. 100 Landschapstarchitectuur proposes to develop the site as a new 'station'; a place of meeting, a coming together for communicating and discoursing. The youth centre might gain recognition, a platform and screen for communication. A new 'platform' abstractly and playfully re-enacts the new station.

Youth centre, Kuurne

The new square will be a low-traffic grassed area as well as a venue for activities in and around Den Tap youth centre. The design provides for the construction of a scenic, elliptical bank enclosing the youth centre in a wide curve and creating a natural courtyard around a concrete terrace. The pavement of the terrace will be designed by the youngsters. In addition, new public toilets, lighting and a bicycle shed will be constructed in durable materials.

Budafabric (L)

For a decade the region of Kortrijk has been branding itself as a city of creativity, innovation and design. This is underlined and expressed by organisations and events such as Designregio Kortrijk, Buda Arts Center, Next Festival, BudaLibre, Interieur,... These organisations and events have achieved successes in such a way they are widely recognised and copied by others at this moment.

To develop a next step of this discourse there is an urge to create 'new' things and the necessity for scaling the existing. Some years ago the idea arose to create a Designfactory in Kortrijk. This could be the place where designers and creative people are supported in their development, work together and meet each other. The idea was picked up by the 'arts sector' and translated for their specific needs into residences, rehearsal stages,...

It is obvious that a city as Kortrijk is too small to develop and support both a Designfactory and an Artsplatform simultaneously. Therefore both ideas were combined into one single project, the Budafabric. At the same moment an old industrial building of 3,000 square metres in the middle of the city center became

vacant. It was bought by the city to establish the Budafabriek. The ambition of the Budafabriek has been high since the start. It is supposed to become the place where creative, arts, business and education encounters are stimulated to collaborate together. Of course these encounters and collaborations will not happen by themselves. Therefore, 11 thematic lines have been set up. Each of these lines focus on different scopes of the collaboration and have their own goal. Examples of these thematic lines are exhibitions, a fab lab, a matchmaker for arts and industry etc. All these lines have one thing in common: they express the crossover character of the Budafabric. This means an exhibition will never be just hanging up some paintings. Au contraire, the paintings might, for example, be elaborated as a 3D-game. Through this arts and students start to interact and collaborate. We know for sure our goal with the Budafabriek is ambitious. We also know that it is a unique collaboration that certainly will evolve.

Buda Libre (Designregio Kortrijk)

Buda Libre is a monthly one-night café for all creative and enterprising minds in the region. Buda Libre is a cooperation between Designregio Kortrijk and Buda Arts Centre with a number of standard ingredients: DJ's, tasty drinks, snacks and quite a bunch of people interested in meeting each other in an original setting. On each occasion a designer, design agency or company devises a new décor full of surprises. Around 10 thematic Buda Libre sessions took place during the Creative City Challenge project.

CONCLUSIONS

Until now, the Creative City Challenge project has resulted in three major benefits for the Kortrijk project partnership:

- › it allows one to benchmark one's own initiatives and projects with similar international initiatives, which contributes to enhanced quality
- › it significantly contributed to closer cooperation between triple helix partners, not only within the region, but also on an international scale
- › it offers new insights in innovative & creative policy making on a regional scale



**STAY
CURIOUS**

**57° 42'
NORTH
11° 57'
EAST**

EEFI

1. THE POWER OF A NEW PERSPECTIVE IN CITY BRANDING

The participants in the ‘Cities that stand out’ workshop series have learned that the overall effect of adding a new perspective in city branding – including artistic competence and encouraging city developers and politicians to dare to stand out and sometimes even provoke the public – has been overwhelming.

Maybe the most poignant of examples is that of the smallest municipality in the region, Essunga, which has only 5,000 inhabitants. By encouraging Essunga to promote the idea of a city branding strategy where people from all over Sweden are invited to make a retrospective travel back in time to the sixties ‘Because NOTHING has happened over the last 50 years therefore everything has been preserved!’ Essunga effectively drew over 20,000 extra visitors during 2011. Naturally the visitors were interested in the exotic nature of the city and the courageous and proud inhabitants who were willing to share their history with such a lovely touch of humour.

2. THE POWER OF CROSS-SECTIONAL COOPERATION

Never before have the 12 municipalities participating in this project cooperated in city-branding, or any other area for that matter, with such a cross-sectional outlay. The results from this cooperation were that new ideas on how to merge the best qualities from different areas of public engagement in these municipalities emerged very quickly, much to everybody’s surprise and benefit.

To give some substance to this proposition, Mariestad, a city by the great lake of Vänern with a population of 16,000 inhabitants, gave the street leading into the urban center a more welcoming first impression of the city as a new-thinking, daring, and open-minded area, by commissioning and erecting a great statue made



of building debris. This was initiated by Can Vac, a local vacuum cleaner business. The statue commemorates the Mariestad Graffiti-project, one of the largest in the world as a matter of fact and used as a tool for making the city stand out as a place where citizens, under controlled circumstances and in collaboration with the best graffiti artists in the world, are welcome to take part in adding colour and personal expression to the benefit of the inhabitants of the city and its visitors.

See the CNN coverage of this project: www.ireport.cnn.com/docs/DOC-479104

3. THE POWER OF CROSS-MUNICIPAL COOPERATION

Never before have these twelve municipalities cooperated cross municipally as they did in this project. They really did not think they would have had so much to gain from such a cooperation. But with this project, and the new knowledge of what gold-mines of creative city branding concepts the other municipalities were sitting on, they realised that they were too small to compete with other regions and areas without truly cooperating.

At this moment, these municipalities have formed a tourist strategy. This is based on cross-municipal cooperation and the idea that they need to find ways to attract both indigenous and foreign tourists, not only by offering all inclusive prearranged bus-tours, but also by formulating creative, interesting and mindboggling new perspectives on how to package their cultural heritage and their unique local traditions.

4. THE POWER OF ARTISTIC COMPETENCE IN ARRANGING INTERESTING SEMINARS WITHIN THE PROJECT

When it comes to the format of this series of seven creative city seminars, making out the core of the Cities that stand out, we have learned how much it means for the participants to try out new ways of experiencing their own cities by means of a radically different seminar layout, from that which they have been accustomed to under normal circumstances in their field of work.

For example, in the first seminar they were welcomed by a two hour psycho-geographical walk and talk in the city of Skövde, hosted by culture journalist Magnus Haglund who pointed out wholly new perspectives on buildings, people and the core identity which most people usually associate with the city. For starters, Mag-

nus gave us the reason why this city has been able to attract over 9,000 students (Skövde has a population of approximately 50,000 inhabitants) He told the story of a city that dared to initiate the first educational course for computer games programming in Sweden; thus attracting loads of youngsters, not only to this particular section of the educational department, but to other faculties as well. "If they have the only computer games programming course in Sweden, this city has to be the coolest place to study."

On this first day of seminars the participants were also engaged in having to define their city as if it was a set of clothes. This led to the discovery that the city was extremely grey, thus the need for more green parks was elevated. They were encouraged to take silent walks with a stranger and have a back to front lunch with this stranger, eating dessert first, and thereby discovering both how noisy the city was and what an interesting notion it is that we tend to do things in a certain way, not always primarily because it is the best way, but because it has been the accustomed way for a long time. Need we mention the discussion in the restaurant when asking the staff to serve lunch back to front?

They were engaged in making a collaborative street art project, acknowledging the best things about Skövde, and were finally uplinked by video to Veera Suvalo Grimberg, dancer and choreographer in Helsinki, Finland, who shared stories of what it is like to be a city choreographer during her three years, and what it was like to make the local city firemen in Vara participate in dance shows all over the country.

See the Vara Firedancers here: www.youtube.com/watch?v=RWerJEMbA38

5. THE POWER OF LEARNING THROUGH EXPERIENCE AND STORYTELLING

In this project, original ideas and unique experiences were shared, both in the Cities that stand out workshops, as well as in several other activities. These ideas are not easy to learn from reading – we can express some dimensions of them and we can explain them, but meeting with people to hear about the driving forces and where the ideas come from is essential in order to really understand other perspectives and learn to think in new ways. One may generate new ideas by learning about other peoples ideas, but in order to create our own ideas and be innovative, learning about other way of thinking is paramount. This will only happen in personal meetings and listening to the individual's stories.

Individual meetings are also important in order to communicate with local policy makers, at least when trying to explain the value of artistic competence for the development of the city and an innovative business climate. Policy makers often focus on countable and numeric targets and goals. Not everything can be quantified and when we try to quantify complex ideas they lose some of their force and power – they become reduced to figures. We need to be able to explain to policy makers that generating innovation has huge financial potential in a much wider context than we are able to quantify and measure at its outset. Nevertheless it is realistic and, in the long term, will have a tangible and ultimately measurable result.

6. THE POWER OF AN INTERNATIONAL CREATIVE CITY PERSPECTIVE ON CITY BRANDING IN WEST SWEDEN

The importance of adding the international dimension to the Cities that stand out group via the CCC project cannot be overrated .

The visit by Thuur Caris to the seminar in Falköping was epic. Thuur made us all realise the true potential of a 'small narrative' in city branding, where the small-talk of the city could be used as an intriguing and honest way of producing authentic and honest meetings between people, sharing authentic experiences, as opposed to globalised Disney like concepts of touristic pleasure.

Do read Thuur Caris' report on identity building in the small narrative, to find the concept of branding, as experienced by the inhabitants of your region 'Falköping CCC Thuur Caris final.pdf' found at: www.sssu.se/work-shopsresultat

And last, but not least, the wonderful three day field-trip to Groningen in the Netherlands. This was arranged by Thuur Caris and his crew of creative artists and city developers and really made us think of how many new perspectives there are to be gained by sometimes not doing at all what is expected of you. Nothing in this trip was predictable. We were picked up in American gas guzzlers, converted into biogas taken on excursions in the city surroundings, we were taken on bike tours of the city guided by an architect who later invited us to visit him in his own house. We were staying at a hostel run by unemployed people; we had breakfast with artisans in their ateliers and met so many warm and open-minded artists and city-planners, guiding us through the treasures of this truly creative city, that we were unsure of how to repay them for everything we had experienced. Our warmest thanks to everyone who made this rewarding trip possible. You are always most welcome to visit us in our region of West Sweden for future meetings and team work.



FEEL INSPIRED AND WORK TOGETHER

CCC PARTNER

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creative city challenge



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